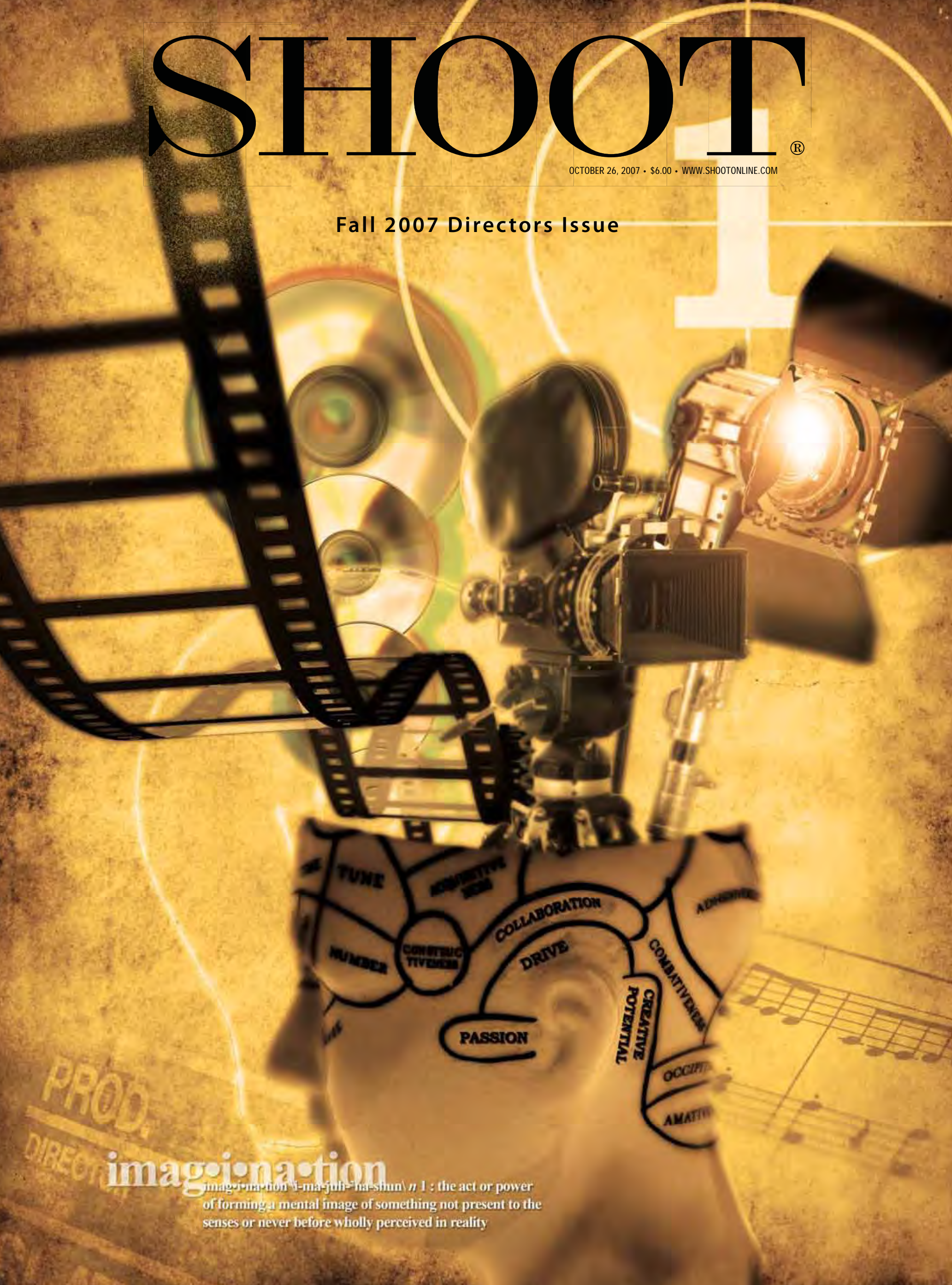


SHOOT®

OCTOBER 26, 2007 • \$6.00 • WWW.SHOOTONLINE.COM

Fall 2007 Directors Issue



PROD.
DIRECTOR

imagi•na•tion

imaj-i-na-shun / i-ma-juh-'na-shun // 1 : the act or power of forming a mental image of something not present to the senses or never before wholly perceived in reality

Feel good.

 **thesyndicate**
Santa Monica

telecine

visual effects

designworks™

fun

www.syndicate.tv

**SHOOT Presents Its Fall
Edition Directors Series**

Delve into directorial nirvana with profiles of a dozen leading helmers, from Jake Scott to Bryan Buckley to Antoine Fuqua to Alison Maclean, among others. Plus a rundown of lesser known names who are good bets to soon be industry mainstays in our rundown of up-and-coming directors whose work bears watching.

[See page 17](#)

**Strasser Goes Anonymous
For His Stateside Identity**

Noted director steps up commitment to U.S. market by joining Anonymous Content. With three Cannes Lions under his belt, and work that garnered two Golds at this year's ADC Europe Awards competition, Sebastian Strasser is poised to make his mark in American advertising. His latest spot is for the SPCC via Saatchi, London.

[See page 6](#)

**Chuck Sloan Visits
SHOOT's Chat Room**

Having just wrapped a 26-year run at Plum Productions, veteran executive producer Chuck Sloan assesses how the commercialmaking business has changed over the years, new media opportunities, and the profile of companies that figure to survive. He also looks back on his mentors, noting that historical perspective in our industry is sorely lacking.

[See page 13](#)

**Cinematographers And
Cameras: DP Reflections**

Profiles of DPs Philippe Le Sourd, Marc Laliberté Else, Tami Reiker.

[See page 35](#)

**Big Game Hunting
Toyota Tundra Enters World Of
Warcraft In Breakthrough Spot**

By Robert Goldrich

LOS ANGELES—From Burger King's trio of hot selling video games (via Crispin Porter+Bogusky, Miami) to Coca-Cola's lauded "Video Game" spot, which aired during this year's Super Bowl (directed by Smith & Foulkes of Nexus Productions, London, for Wieden+Kennedy, Portland), to the California Milk Processor Board's Get The Glass online game (from Goodby Silverstein & Partners, San Francisco), to the tour de force "Believe" commercial promoting the release of Halo 3 for Microsoft's Xbox 360 (a *SHOOT* "Top Spot," 10/12, directed by Rupert Sanders of MJZ for McCann San Francisco and T.A.G.), clearly gaming continues to gain momentum in the advertising/marketing sector.

While these and related developments have been chronicled in *SHOOT* from agency, production and client perspectives, a TV spot that debuted this month for the Toyota Tundra truck out of Saatchi & Saatchi LA, Torrance, Calif., has become the latest ad catalyst to get gamers buzzing and arguably sets a new creative precedent in the process.



Toyota Tundra's "Truck Summoner"

Titled "Truck Summoner," the commercial takes us into the throes of the World of Warcraft game as if we are playing it. We hear players talking in terms of choosing their weapons, with one opting for explosive arrows. But a savvy player who

thinks outside the box wants "four wheels of fury," bringing a Toyota Tundra into his arsenal. As the Tundra traverses the World of Warcraft terrain, it is immediately put to the test as a dragon swallows the vehicle

Continued on page 10

**Emmy Tag
Team: ANA
And NATAS**

PHOENIX—Clients scored in the field of nominations for broadband and personal television categories open to advertisers in the National Academy of Television Arts and Sciences' (NATAS) annual Technology and Engineering Emmy Awards

In fact, reflecting the role that advertisers play in helping the development of technological approaches and creative usage of the Internet, cell phones and personal media players as well as interactive television, the nominees were announced during the Association of National Advertisers (ANA) annual conference earlier this month in Phoenix.

"It is the honor and pleasure of the Academy to announce the first nominees for these categories at this important convocation of leading marketers," said NATAS president/CEO Peter Price. "Clearly these marketers join a group of distinguished innovators in what is variously described as the worlds of new media, emerging media, digital media and broadband. By any name, they have transformed the way we communicate in a rapidly changing environment."

For outstanding achievement in advanced media technology for best use of commercial advertising on stand-alone broadband devices (personal computers), the nominees are: the Anything

Continued on page 11

One Club Hall Of Famer Dusenberry Reflects On Biz

By Robert Goldrich

NEW YORK—Looking back on his storied career—most recently celebrated last week in New York with his induction into The One Club's Creative Hall of Fame—former BBDO North America Chairman Phil Dusenberry offered some valuable lessons for creatives today who are trying to navigate an evolving world with a mix of commercialmaking and content for

emerging media.

"No matter what the channel of communication is, creative has got to be based on a good, sound strategic underpinning—and that applies to the Internet, outdoor, print or TV, you name it," he affirmed. "Otherwise you end up with creative that isn't relevant, that doesn't do the job for your client. You can't take your eye off that ball, of having a strong strategic

foundation. That has to be your way of going forward and generating great concepts and creative."

Dusenberry added that while new media prospects are exciting, there's the temptation to get too engrossed in new outlets and forms in and of themselves. "Work is proliferating across a great many avenues of communication. It's great to be able to reach consumers across different plat-

forms, across all levels but you can't get too obsessed with the platforms and lose sight of what's important. You can't take your eye off the ball in terms of image building and brand building—and making sure to give consumers something of value such as real entertainment."

Indeed entertainment was a hallmark of Dusenberry's work, a prime

Continued on page 10

pirate new york.com

The reel speaks louder than words. Log on, listen, then call 212-253-2920.

SHOOT spot.com.mentary

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

October 26, 2007
Volume 48 • Number 18

www.SHOOTonline.com

EDITORIAL

Publisher & Editorial Director

Roberta Griefer

203.227.1699 ext. 13 rgriefer@shootonline.com

Editor

Robert Goldrich

323.960.8035 ext. 6681 rgoldrich@shootonline.com

Senior Editor

Nicole Rivard

203.227.1699 ext. 16 nrivard@shootonline.com

Associate Editor

Ken Liebeskind

203.227.1699 ext. 17 kliebeskind@shootonline.com

Contributors

Christine Champagne

ADVERTISING

East/Midwest/Canada

Robert Alvarado

203.227.1699 ext. 15 ralvarado@shootonline.com

West/International

Roberta Griefer

203.227.1699 ext. 13 rgriefer@shootonline.com

Advertising Production

Gerald Giannone

203.227.1699 ext. 12 ads@shootonline.com

Classified

203.227.1699 ext. 12 classified@shootonline.com

OFFICES

Main Office

21 Charles Street #203

Westport, CT 06880 USA

203.227.1699 Fax: 203.227.2787

West

650 N. Bronson Avenue, Suite B140

Los Angeles, CA 90004 USA

323.960.8035 Fax: 323.960.8036

Circulation

203.227.1699 ext. 12 circulation@shootonline.com

Editorial Production Manager/Reprints/Article Rights

Michael Morgera

203.227.1699 ext. 11 mmorgera@shootonline.com

© 2007 DCA Business Media LLC. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

To Subscribe Go To

www.shootonline.com/go/subscribe

For Subscription Service Inquires Call:

1.847.763.9620

If your mailing label says **RENEW**, then go to www.SHOOTonline.com/go/renew and complete our online renewal form today.

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

USPS (06-234)

For SHOOT custom reprints please contact Michael Morgera 203.227.1699 ext. 11 or email to: mmorgera@shootonline.com

SHOOT e-edition published weekly except in January, July, August, and December when twice monthly.

iSPOT, the digital newspaper for broadband video advertising, is published weekly on Wednesdays. For further information go online to www.shootonline.com/go/ispot

SHOOT is produced in the U.S.A.

SHOOT is a member of



By Robert Goldrich



Elder Hostile

I learned something about the transition to DTV from a chance conversation with two people who have no expertise in digital television or HDTV. In fact they're not even in our industry.

Their qualifications are that they are a senior citizen couple on a fixed household income and are unabashed Angels baseball fans. They were at a shopping mall restaurant watching the Angels play the Boston Red Sox in the American League's divisional championship series. They have followed the Angels all season long but because they cannot easily afford the monthly fee for cable or satellite TV, they aren't able to watch the ball game at their house. So they're at a restaurant, nursing soft drinks for several hours to watch a road playoff game that used to routinely air on free TV.

In our industry cocoon, the only trade news on the divisional series is that viewership ratings were up a significant percentage as compared to last year, justifying TBS' investment in the postseason package. But what justifies a fan not being able to see a crucial postseason road game without paying a premium?

A significant number of the people who are already somewhat disenfranchised run the risk of becoming even less connected.

Perhaps a local free broadcast TV feed for team markets in the play-offs could be available at least for the road games—but that would dilute the audience share for TBS.

Before I'm tempted to digress and criticize MLB commissioner Bud Selig for his stewardship of the game—or bemoan what the game might have been if Bart Giamatti had lived to serve a long tenure as commissioner—the point is that this elderly couple represents a segment

of the population that could very well be passed over in the pending transition to DTV.

One in five U.S. households depends on a rooftop antenna or rabbit ears to get a TV picture. Without converter boxes, those TV set screens will for the most part go blank on Feb. 18, 2009 when fed-

satellite service tend to have lower incomes and according to research, ethnic minorities—African Americans and Latinos in particular—are more likely than whites to receive only over-the-air TV. Furthermore a poll found that more than 60 percent of respondents who rely on broadcast TV (not cable or a satel-

lite service) aren't even aware of the analog to digital transition. So while we are at the doorstep of an exciting digital era, let's not forget those who are in jeopardy of doing without. Otherwise just as baseball, the great American pastime, has turned out not to be accessible for many Americans in the face of a lucrative TV deal, so too will television, an American staple, be lost or significantly minimized for many as well.

eral law currently mandates that broadcast stations switch off analog signals and transmit exclusively on digital. Thus while most of us will enjoy vastly sharper pictures and access to a wider range of multicasting channels provided by networks like NBC, ABC and PBS, a significant number of the country's people who are already somewhat disenfranchised run the risk of becoming even less connected.

Households without cable or

lite service) aren't even aware of the analog to digital transition.

So while we are at the doorstep of an exciting digital era, let's not forget those who are in jeopardy of doing without. Otherwise just as baseball, the great American pastime, has turned out not to be accessible for many Americans in the face of a lucrative TV deal, so too will television, an American staple, be lost or significantly minimized for many as well.

By Robert Goldrich

Creative Voice



Dave Tobey

Great work starts with the client. And that is the case with the Save Darfur Coalition's "Portfolio," a public service TV spot directed by Jake Scott of RSA for Greer Margolis Mitchell & Burns (GMMB), an ad agency/media firm specializing in major social issues and political campaigns.

"Portfolio" is featured in this week's "The Best Work You May Never See" gallery. The spot shows an investment broker telling his clients, a married couple, how great their investment portfolio is performing, particularly in the energy and technology sectors. The broker relates, "You took a bit of a hit in real estate but more than made up for it in genocide." The couple is taken aback by this revelation and the spot ends with the disturbing question, "Is your mutual fund funding genocide?"

Dave Tobey, GMMB creative director, explains that the client was key to making this PSA a reality. "I remember one of my earliest meetings with this client and they told me that their mission was to put themselves out of business," related Tobey. "That's not traditionally what you're looking for in an agency client but in this case it is truly what we all want. That immediately told me that their mission statement isn't just a piece of paper. They are committed to

this work and to ending this genocide in Darfur. To that end, the client is willing to push any appropriate button, pull any lever, talk to any appropriate audience to try to affect change."

The initial thrust was to raise public awareness of the genocide. Today, said Tobey, the majority of Americans have a sense of what's going on in Darfur. So the agency and client shifted their strategy to help encourage divestment in order to help shut off funding for the atrocities in Darfur.

Back in April, GMMB introduced a campaign targeting Fidelity Investments—not just to raise awareness about divestment, said Tobey, but to publicly shame Fidelity, which the Save Darfur Coalition had approached to explain to them the need to divest. Fidelity refused so GMMB created a campaign spanning TV, print and mobile billboards, primarily in Boston where Fidelity is headquartered.

In its TV commercial, GMMB had a Darfur refugee read a letter in which Fidelity, said Tobey, "rather coldly explained" its position. Fidelity then mounted an effort to keep the spot from airing and was fairly successful in that regard. Media outlets that originally agreed to run the ad ultimately didn't. Still, GMMB was able to gain airtime on a few local TV stations.

Now "Portfolio" continues the divestiture strategy but with a slightly different wrinkle, directly targeting average investors. The spot marked the first time that GMMB had written a dialogue script and used actors in a commercial for the Save Darfur Coalition. Prior to that, the strategic approach was to tell the story through the minds and hearts of real people, primarily refugees. The agency and client didn't feel it necessary or appropriate to script

something and have actors perform when the actual reality of the situation is what needs to be conveyed.

But ultimately "Portfolio" was so simple, direct and true to the cause that GMMB and the client decided to commit to it. "Making this departure was somewhat of a risk," observes Tobey. "But the people at the Save Darfur Coalition are not risk averse if they feel this will help affect change, and that's a most admirable quality in a client."

Flash Back

Oct. 5, 2002 Director David Frankham has joined bicoastal Smuggler, the production company headed by executive producers Brian Carmody and Patrick Milling Smith. Frankham comes over to his new roost from bicoastal The Artists Company....The board of the Association of Film Commissioners International extended its global reach with members now coming from five continents, including for the first time, Africa....

Oct. 24, 1997 Directors Bronwen Hughes and Dewey Nicks have joined the roster at Epoch Films. John Duffin also joins the company as Los Angeles head of production....A new commercial production house, Shiny Pictures, has opened in New York with former McCann Erickson, Budapest producer Jody Raida as executive producer/head of sales and partner David Chartier as executive producer/director....Director/cameraman Scott Miller and noted feature/documentary-maker Michael Apted have signed with Venice-based Redback Films for exclusive commercial representation.



**THE DIRECTOR'S TO-DO LIST:
EXPOSE TRUTH.
ELICIT EMOTION.
PROVOKE THOUGHT.
STAY IN BUDGET.
GUESS HOW HE DOES IT?**

With film, that's how. Only film has a richness, texture and depth that you can feel. Only film portrays nuance and detail as your eye sees it. Only film enables a truly efficient film or digital workflow with maximum flexibility from capture through post. And only film, a proven archival medium, is futureproof. Entrust your vision to nothing less than KODAK VISION2 Motion Picture Film. Available in a complete range of 35 mm and 16 mm formats to meet your exact needs — creatively, technically, and economically. Learn more about our commitment to film, and to helping ensure what you envision is what you get at www.kodak.com/go/motion.

- production
- postproduction
- distribution & exhibition
- archive

Kodak

PEOPLE & PROJECTS

Director Sebastian Strasser Signs With Anonymous Content

By Robert Goldrich
CULVER CITY, Calif.—Director Sebastian Strasser has come aboard bi-coastal Anonymous Content for representation stateside. His commercial work over the years has scored assorted awards, including spots for Volkswagen, Ikea and Mercedes-Benz that have bagged three Cannes Lions; a Silver in 2006 for Ikea, and Bronze Lions in '05 for Mercedes and the VW Golf.

Dave Morrison, partner/head of commercials at Anonymous, said of Strasser, "He's never worked in the

himself internationally, a case in point being *The Gunn Report* which ranked him as being the 13th most awarded commercials director in the world for 2005. That ranking was attained in large part due to the performance on the awards show circuit of Volkswagen Golf DSG's "Kids On Steps," a cinema commercial he helmed via Cobblestone Filmproduktion, Hamburg, for DDB Germany, Berlin.

"Kids on Steps" scored multiple honors, including the earlier alluded to Bronze Lion, a Silver Pencil at The One Show, recognition from

Polo each scored Gold at the '07 ADC Europe competition.

Strasser studied at the Academy of Media Arts in Cologne, Germany. He first worked as a journalist for *ARD*, a high-profile German political TV show. Then in '00, following three years of making feature documenta-

ries, on-air promos, and TV broadcasts of music concerts, he made his way into directing commercials. Strasser established himself with a Coke job for McCann Erickson, London.

Among his latest endeavors is a spot for the National Society for the Prevention of Cruelty to Children out

of Saatchi, London, and produced by London-based Blink, which remains Strasser's spotmaking roost in the U.K. Strasser is repped in Germany by @radical.media and the aforementioned Cobblestone Filmproduktion, and in France via Wanda Productions.



Strasser's deal with Anonymous marks his first major commitment to the U.S. ad market.

U.S. market, yet is still so highly regarded in the American space. His reel's right up there with the top guys, and we're looking forward to adding rocket fuel to his U.S. spot and long-form filmmaking career.

Indeed Strasser has established

the London International Awards, a Silver Clio and a Grand honor at the '05 New York Awards for best cinema commercial. Fast forward to this year and Strasser hasn't lost his awards show touch as spots he helmed for MINI Cooper and VW

Greatguns: usa Adds Dir. Eden Tyler

By Robert Goldrich

VENICE, Calif.—Director Eden Tyler, formerly of New York-headquartered Zooma Zooma, has come aboard greatguns:usa for exclusive spot representation. He continues to be handled in Germany by Dirs-n DOPs, for which he has helmed a couple of recent projects, a dialogue/beauty spot for Schwarzkopf hair products, and a global (except for the United States) campaign—featuring testimonials in some 20 languages—for Colgate. The latter, shot in Prague, was out of Young & Rubicam, Paris.

"The European work has opened up a new realm of directing for me," related Tyler, who now hopes to do

the same stateside via greatguns. Born, raised and living in Los Angeles, Tyler noted that he was looking for a West Coast house, and after meeting with several, he gravitated to greatguns: usa for its people, including managing director/executive producer Tom Korsan and exec producer Tom Lowe.

"They have a clear, clean vision of where the commercial industry has been and is going," said Tyler, referring to not only spotmaking but also the chance for him to helm emerging content forms. "That drew me to the company, which has some sponsored shorts coming through the door. They're exploring all sorts of opportu-

nities for their directors."

Over the years, Tyler's credits include campaigns for Folger's, AT&T, Hershey's, Home Depot, Chrysler, Pringle's and Coca-Cola. He has directed the TV campaigns for Johnson & Johnson's Clean and Clear line of teen beauty care products via DDB New York for the past five years. Tyler scored widespread industry recognition in '98 with his Partnership for a Drug-Free America spot "Frying Pan" in which Rachael Leigh Cook is seen tearing her kitchen apart. The emotionally intense anti-heroin spot came out of Margeotes Fertitta + Partners (now Margeotes Fertitta Powell),

Continued on page 11

Motion Theory's Directors Are In A New York State Of Mind

Cullen, de Francisco helm spot for NYC's First Global Campaign

By Nicole Rivard

NEW YORK—Defining the experience of New York City in 60 seconds may seem like an impossible challenge, but directors Mathew Cullen and Jesus de Francisco of Los Angeles-based Motion Theory rose to the occasion when they were tapped to helm a spot for NYC's first ever global marketing campaign. The broadcast spot serves as the centerpiece for the international tourism outreach, designed to share the experience of the city and attract 50 million visitors by 2015. The campaign, created by NYC and Company with Bartle Bogle Hegarty, New York, includes television, print, online and outdoor advertising in 10 countries on four continents. The spot will air in Spain, Ireland, France and the United Kingdom, and domestically it will air across the country as part of the city's partnership with The History Channel and other cable partners. The ad will also air on other channels in Boston and Philadelphia.

"A challenge was that this needed to transcend languages. It needed to be a concept that any-



Motion Theory's "This Is New York City" creates the perfect New York minute.

body in any country can understand. It's hard doing something that transcends language like that because we couldn't speak in words but through images and ideas," explained Cullen.

The concept was to reflect as much of the energy and excitement of the New York experience through one family's journey through the five boroughs. As their journey unfolds, the spot uses live action and animation to bring to life iconic images, including Yankee Stadium, Times Square, Coney Island, the Staten Island Ferry and the Unisphere.

"We wanted to really focus on

the live action being very deliberate and refined and representing the beauty that already exists in the city—the real New York—and then use the animation, illustration and visual effects as a way to represent the great things about the city that visitors feel and experience, the things that they can't directly see—the city's energy, history, style, influences, music. There's so much. What New York is endless," Cullen said.

"When we were trying to find the appropriate look of the spot, the most important thing at the end of the day was that it reflect-

Continued on page 12

Bowling For Columbine Editor Breaks Into Spots

NEW YORK—Kurt Engfehr—who edited Michael Moore's *Bowling For Columbine* and then *Fahrenheit 9/11*—has secured his first representation in commercials, coming aboard New York-based Ohio Edit.

Engfehr won the American Cinema Editors (ACE) Award in 2002 for best documentary editing on the strength of *Bowling For Columbine*, which also copped a best documentary Oscar for director Moore. After cutting Moore's next film, *Fahrenheit 9/11*, Engfehr edited the documentary *A League of Ordinary Gentlemen*, directed by Christopher Browne, that went on to earn the Audience Award at the '04 SXSW Film Festival.

Recently, Engfehr cut *A Place In Time*, which is Angelina Jolie's directorial debut. The film is an experimental documentary that seeks to capture the diversity of cultures around the globe and the common bond of the human spirit by conducting shooting in 26 locations around the world at the same moment.

While Engfehr has extensive long-form experience, collaborating with such directors as Doug Keeve,

Peter Askin, Chris Atkins, Browne and Moore, the storytelling aspects are what appeal most to the editor.

"A good story is simply a good story, whether it takes 90 minutes or 90 seconds," said Engfehr, explaining his attraction to the short-form commercials discipline.



Kurt Engfehr

Ohio Edit founding partner Frank Snider said of Engfehr, "He is one of the best editors in the country right now. He can cut comedy, dialogue, drama, you name it."

Engfehr comes aboard an Ohio roster of editors that includes Snider, Peter Fritz, Yuko Koseki and Antoine Mills. Erica Thompson is the shop's executive producer.

"I heard a lot about Frank and Ohio and we really connected," related Engfehr, citing Ohio Edit's "great creative energy" as another major draw.

Engfehr now has two projects in the works: *America The Beautiful*, a documentary about the selling of beauty in the United States; and a film about the band Manic Street Preachers, whom *Rolling Stone* magazine described as "the best band you've never heard of."



**A great director can tell a story in 30 seconds.
We can process a payroll nearly as fast.**

With all the hard work and raw talent that goes into making a riveting 30 second spot, your team had better not be kept waiting for a paycheck. Our proprietary financial technologies and payroll services make all your contributions, deductions, and reporting processes reliable and fast. So why wait another second?

Find out more at www.axium.com

AXIUM

Entertainment Payroll Services and Financial Technology

Los Angeles
818.557.2999

New York
212.242.2999

Vancouver
604.294.9992

Toronto
416.597.2999

London
44.1932.59.2445

Rafael Fernandez Joins Green Dot Films

SANTA MONICA—Director Rafael Fernandez, formerly of Rock Fight, Los Angeles, has joined Santa Monica-based Green Dot Films for exclusive U.S. representation. At press time, he was about to embark on his first job under the Green Dot banner, a McDonald's spot for Leo Burnett, Chicago.

Over the past couple of years, while he continued to helm U.S. assignments (including a charmingly funny "Scuba" commercial for the National Aquarium in Baltimore via Eisner Communications, Baltimore), Fernandez diversified into international work. Handled by rep firm Resource in France, he directed 10 spots for credit card firm Cetelen in which the protagonist is a CGI character who interacts with a live-action world. Fernandez also helmed a humorous Friskies piece for DDB Paris in which fat cats need to go on a diet. The production house on these French jobs was Les Telecreateurs, Paris.

The Cetelen campaign for TBWA, Paris, was Fernandez's first in the CGI character realm and it opened the door to his getting other CGI/live-action assignments, broadening



Rafael Fernandez

him beyond his comedic storytelling niche. Those other CGI character jobs included M&Ms and Wrigley's, both from BBDO Toronto and produced by Imported Artists, Toronto (with which Rock Fight has a relationship for Canadian representation).

The Wrigley's campaign actually was for the American market, though the project came through a Toronto ad agency.

While Fernandez maintains his Resource association overseas and the link with Imported Artists in Canada, his focus is now firmly on the U.S. ad market. He reasoned that Green Dot is well positioned to step up his involvement in American spotmaking,

citing the collaborative nature of its execs and sales team.

Saatchi Showcase

Fernandez broke into commercialmaking via Slo.Graffiti, a former division of now defunct Palomar. The company signed him on the strength of a short film he had done, which did well on the festival circuit. Right out of the gate, he landed an anti-smoking campaign for the Partnership for A Healthy Mississippi out of Jackson, Miss.-based agency Maris, West & Baker.

One of those spots, "Dentist," landed Fernandez a slot in the Saatchi & Saatchi New Directors Showcase in 2003. "Dentist" features an adolescent having her teeth replaced with those of a 50 year old. The tagline: "You wouldn't want their teeth. Why do you want their lungs?"

After Slo.Graffiti, Fernandez graduated to Palomar's roster and then moved over to Rock Fight. Remaining among his personal favorites is another ad he directed in the Healthy Mississippi campaign, "Barber," which was featured in SHOOT's "The Best Work You May Never See" gallery.

ARTISANS

Editor Mark Jepsen Comes Aboard Cutters

CHICAGO—Editor Mark Jepsen, most recently an editor/partner at Machete Edit & Design, Chicago, has joined Cutters, the editorial house headed by owner Tim McGuire, and which maintains bases of operation in Chicago and Santa Monica.

Jepsen's work skews toward the comedic with credits that include DiGiorno's "Tippy" for FCB Chicago, Kraft Foods' Easy Mac Cups' "Cottage Cheese" via Draft FCB Chicago, and adidas/Footlocker's "Privileged" out of Burrell, Chicago.

While his spots go beyond humor to also encompass such disciplines as heavily stylized visual effects, Jepsen acknowledged, "I've been told I have a knack for finding the funny." That has been true from his career's inception when the Illinois native graduated from Columbia College, Chicago, and shortly thereafter cut an ad for local hot spot Ditka's Restaurant. Featuring local celebs, the :30 was a hit and led to a steady stream of commercial work, which greatly pleased Jepsen.

"As a kid, I always loved the commercials more than general programs," he recalled, "so I knew I was on the right track."

Jepsen later returned to Columbia College as an instructor, a position he held concurrently with his editorial ca-

reer. "When I was in school, I loved that most of my instructors were out there working in the biz, and I wanted to carry that tradition forward," he said.

Jepsen also worked extensively as a senior editor in on air sports promotion at Sports Channel, Chicago (now FOX Sports Net), and then became a staffer



Mark Jepsen

at Chicago editorial house Swell in 1998 before shifting over to Machete in '03. During his tenures at those two edit shops, Jepsen cut work that garnered several awards, including a pair of Gold Effies (bestowed for campaign effectiveness in the marketplace) for Taco Bell's "I'm Full" campaign.

This year, Jepsen participated in the The Chicago 48 Hour Film Festival, a competition in which teams are chal-

lenged to conceive, shoot and wrap a short film in a tight 48-hour turnaround time. The project, *Booked*, allowed Jepsen to be involved in every aspect of production and post. With a narrative that explores a day in the life of a husband and wife—he's a jaded, hard-boiled police detective, she's a librarian—*Booked* won the awards for best screenplay, best use of character and best actress, while also taking home the Audience Choice Award.

"I've known Tim McGuire for many years and when the time came to plot my next move, he was the first person I thought of," Jepsen related. "Cutters' outstanding reputation in the marketplace and its management team's understanding of the business make this an extremely exciting step for me."

"I was ecstatic when Mark expressed an interest in joining Cutters," said McGuire. "He's got a wicked sense of comedic timing."

Jepsen's recent work includes work for the Campaign Against Aggressive Driving.

Jepsen now comes aboard a Cutters editors' roster comprised of Chris Claeys, Kathryn Hempel, John Dingfield, Ruth Efrati Epstein, Christopher Gotschall, Nadav Kurtz, Joel Marcus, Jessica Simmon, Steve Stein, Peter Tarter and Fernando Villena.

Short Takes

EPOCH FILMS' LENSKI PUTS IN 10 CENTS WORTH

For a campaign that spoofs 1-800 chat line commercials in order to promote Boost Mobile's new 10 cents per minute, mobile-to-mobile calling, Berlin Cameron United, New York, turned to director Matt Lenski of bi-coastal Epoch Films. The two :30s—"Chat Line" and "Duckie"—feature phone-sex operators, too-tanned actresses, 1980's rap icon Biz Markee and a perverse gym rat. For example, "Chat Line" opens on a beautiful woman—the kind chat lines want you to believe you'll



be talking to—posing the question, "Want to share your deepest desires? Now you can for just 10 cents a minute." The scene cuts to a dumbbell-curling gym rat dripping with sweat and hair gel, "All night, all weekend, I know exactly what I'm gonna do!" It then jumps from caller to caller, one of whom is rapper Markee. Biz hollers Boost's slogan from a bubble bath, "Where you at, baby?!" "Chat Line" closes on the Boost logo and all of the callers in a candlelit living room giving us a final "Where You At?!" before cutting to black. The creative ensemble from Berlin Cameron United consisted of creative directors Ewen Cameron, Jason Peterson and Harry Bernstein; copywriter Sunita Deshpande; art director Tamara Goodman and producer Anna Beth Weber. Lenski's support team at Epoch included executive producer Jerry Solomon, with Pat Harris serving as producer. The DP was Max Goldman. Editor was Adam Jenkins of Cut+Run, New York. Visual effects house was Honest, New York, with Cary Murnion the VFX producer.

HUNGRY MAN TV DEBUTS THE BIGGS

Online web channel HungrymanTV.com is unveiling its fifth original series, *The Biggs*, this month. The series—directed by Hungry Man's Marcos Siega—documents via puppetry the seedy life of Sir Rodney Biggs, a lewd and foul-mouthed rocker propagated in Shepherd's Bush in West London. Additional episodes of "The Biggs" will premiere on HMTV on a monthly basis. Siega teamed with writer/actor/director Bix Skahill and make-up and special effects house Drac Studios (Van Helsing, Hannibal, Blad) to develop *The Biggs*. The Drac team masterminded the puppetry showcased in the series. There are several famous faces rumored to appear in *The Biggs* and '80s pop icon Curt Smith (Tears for Fears) has recorded original music specifically for the online show.

PEOPLE IN THE NEWS

Multi-platform production company Mekanism, San Francisco, has added Velvy Appleton as head of production. Appleton formerly served as a senior producer at Radium, San Francisco. Earlier he was a senior producer at VFX house The Orphanage....Elexis Stearn has been promoted from head of sales for commercials to



Velvy Appleton

executive producer at Culver City, Calif.-based visual effects house Zoic Studios. Stearn has been with the company since its inception five years ago, and has worked closely with cofounder Steve Schofield to shape the company's spot division, which has turned out work for such clients as Sears, Burger King, Sprite, Chevy, Cadillac, Xbox, HP and Mini Cooper....Susie Shuttleworth has been

named executive producer at Leroy + Clarkson, a New York-based broadcast design and production company specializing in network branding, TV programs, promotion and multi-media projects. She last served as exec producer for Bob English at New York-based design firm Nth Degree....

Clairmont's NAC fxCAM

Digital Technology Takes High-Speed/Slow-Motion Cinematography To The Next Level

The Clairmont-modified NAC fxCAM is truly the DP's and Producer's dream. Its ultra high speed action (HD resolution up to 1,000 fps) enables you to get shots that you've only dreamed about. A PL-mount lets you use a wide assortment of 35mm lenses. And with the NAC fxCAM's ability to play back to NTSC video output, you'll know immediately if you "got the shot."

From a production economy standpoint

FAST: 35mm progressive scan large format CMOS imager records as fast as 5000 fps

SHARP: HD resolution of 720 x 1280 at 1000 fps

VERSATILE: PL mount accepts popular 35mm film lenses

COMPACT: Base camera measures 6" x 9" x 14-1/2"

EFFICIENT: Shots immediately reviewable on the set

SMART: Holds 16GB data in memory; fast fiber optic download

ECONOMICAL: No film to buy and process



Clairmont's NAC fxCAM can provide huge savings in time and money. Because of an innovative triggering system there is no run-up or run-down film waste. No time lost due to film jams. Fast downloading. And savings up to \$20,000 to \$40,000 per day on film and processing costs.

You can record up to 5 minutes of screen time (9821 frames @ 30 fps playback) at 1,000 fps, download the RAW

data at a rate of 1 GB per minute to a control computer via fiber-channel, and be ready for the next shot in short order. The files are stored and later rendered as a usable format on removable hard drives that are delivered to post.

Quite simply, this is a camera that can deliver footage never before attainable, and do it for a fraction of the cost of traditional film methods.

Filming A Spawning Salmon...Then And Now

With a conventional hi-speed film camera you'd frame the shot at a spot where salmon would likely jump out of the water and start pushing film through it. Take after take; using thousands and thousands feet of film. And you really wouldn't know what you got until after the film was processed.

The NAC fxCAM records continuously until triggered. The trigger can be set to "start", "center" or "end" (or another setting of your choice). If it's set at "center" you hit the trigger when the salmon jumps and you'll get 4.9 seconds of data before and 4.9 seconds after the trigger point. Replay happens immediately for composition/performance evaluation. You can set an "in/out" trim and download only the desired picture data to the control computer. Then you're ready for the next shot.



You may not need to shoot a salmon anytime soon, but you can see how the NAC's triggering system can be employed in a wide variety of situations.

**CLAIRMONT
CAMERA
FILM & DIGITAL**

www.clairmont.com

Hollywood 818-761-4440

Toronto 416-467-1700

Vancouver 604-984-4563

Albuquerque 505-227-2525

NOW OPEN IN



Legalease

By Jeffrey A. Greenbaum and Michael Schiffer

Two advertisers recently received a little more leeway to flex their collective funny bone—even when competitors were the butt of their jokes.

This summer, a federal court in California refused to enjoin a Jack in the Box campaign, which allegedly targeted “Angus” burgers sold by Carl’s Jr. and Hardee’s chains. In one television commercial, “Jack,” the clown-headed fictional CEO, shows his employees a picture of a cow, with different cuts of meat labeled, so that he can show his team the source of the Jack in the Box “sirloin” burgers. An employee then mentions that a competitor sells “Angus” burgers, and asks Jack to point to the “Angus area” of the cow. Jack looks at the rear-end of the cow and states, “I’d rather not.” While the Court was concerned about “innuendo, indirect intimations and ambiguous suggestions,” it didn’t believe it was likely that consumers would actually think that competitors’ hamburgers were made from the rear end of a cow.

Last fall, a Hebrew National Kosher Beef Franks television commercial was reviewed by the National Advertising Division, the advertising industry’s leading self-regulatory organization. In that spot, a picture of a cow is also shown, with the front half labeled “kosher” and the back half labeled “non-kosher.” The voiceover says, “kosher hot dogs only use the finest cuts of kosher beef. Not so with the other guys.”

The spot then ends with the voiceover claiming, “they just might be the most delicious hot dogs on Earth. No ifs, ands or butts,” with the word “butts” appearing over the back half of the cow. Again, the NAD found no problem with the spot. It found that ConAgra, the maker of Hebrew National hot dogs, could substantiate that its hot dogs were indeed only made from the front half of the cow and that non-kosher hot dogs may contain meat from the back half. The NAD also found that the spot simply conveyed “a high quality” message, rather than a comparative claim about the quality of the meat found in competitors’ hot dogs.

Implied Claims

You are responsible for more than just the express claims that are made in your advertising. It’s just not enough for an ad to be truthful on its face. You’re also responsible for ensuring that you can back up any implied claims that are communicated—such as that your competitor’s product is made from, well, butt meat. When your advertising is challenged, the courts and the NAD are going to consider what consumers’ “net impression” is—that is, what will consumers really understand to be communicated, thinking about the advertising as a whole?

Humor

The outcome of the Jack in the Box case might have been different, for example, if the lines were delivered by someone who didn’t have a clown head. Even if your spot is funny, that doesn’t mean you get a free pass to say anything you want. You’re still responsible for ensuring that claims that consumers reasonably understand to be communicated are truthful. Sometimes, humor can make a difference. It can play a role in helping to determine whether an implied message is actually conveyed. Is the spot over-the-top enough and ridiculous enough to avoid any miscommunication? In practice, this turns out to be more difficult to accomplish than it sounds. Even truly hilarious spots often still communicate very specific claims about advertisers and their competitors.

So can you say whatever you want so long as it is funny? Are butt jokes always fair game now? Do you have to worry about your next meal at a fast food restaurant? Of course not. But a little humor may, if you’re lucky, get you the benefit of the doubt.

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

Jeffrey A. Greenbaum ESQ is a partner and Michael Schiffer ESQ is an associate at Frankfurt Kurnit Klein & Selz, New York.

If you have a suggestion for a topic to be covered in a future column, send an e-mail to jagreenbaum@fkks.com.

Saatchi Drives Into World of Warcraft

Continued from page 3

whole, signaling what at first appears to be a quick demise for the truck.

But instead, it’s the dragon who’s slain as the Tundra emerges from the huge beast with the creature’s heart beating in its truck bed. The player wielding the mighty Tundra is then heard boasting, “Did you see me lay down the law? I am the lawgiver.”

“Essentially what we set out to do and what we created was a game capture in the context of 27 seconds in a spot,” said Saatchi associate creative director/art director Dino Spadavecchia, who teamed with agency creative director Steve Chavez and copywriter Greg Farley to direct “Truck Summoner.” “The goal was to get gamers to think, ‘Oh my god, is that part of the game?’ instead of knowing right away that they’re watching a spot that doesn’t quite resemble the game but is trying to tap into the game. It’s the authenticity of the game capture that I think sets it apart from other game-themed ads. Through the camera moves, through the appearance of the Tundra—which isn’t as pristine looking as it would be in a traditional broadcast commercial—from the character points of view, the truck feels like it’s in the game.”

And indeed the spot spawned an element that has since been adopted in the game—the dragon’s beating heart. Whenever anything is killed in a video game, the assailant generally is supposed to gain or win something—a possession of the victim, money, gold, or some sort of prize that he or she can perhaps use later in the game (i.e., a life force).

Working with Blizzard Entertainment, the company that developed World of Warcraft, and Santa Monica-based visual effects/digital studio Hydraulx, Saatchi created and

mapped out a dragon heart—which first appears pumping in the truck at the spot’s conclusion and is now in the World of Warcraft game itself, which is played by an estimated 9 million-plus gamers worldwide.

Spadavecchia put a generic version of the spot—sans the Toyota tag and branding—online one recent Friday. Over the weekend, it had generated just shy of 1.2 million hits. At press time there were 1.8 million hits overall with the additional traffic generated by separate consumer postings of the commercial. And gamers had come up with their own unique postings, including one who posted a clip of himself playing the game, offering a reverse POV as compared to that of the spot.

Machinima (a fusing of the words “machine” and “cinema”) renditions, almost music video-like, deploying digital filmmaking tools were also popping up as gamers create their own worlds based on their interpretations and game playing experiences.

“Toyota has been thrilled with the results,” related Damian Stevens, director of integrated production/multimedia at Saatchi LA. He credited the client with taking a leap of faith, particularly in allowing the Tundra to appear less than its picture perfect best in order to look as if it belongs within the World of Warcraft environment.

Challenges

Members of the Saatchi team ran down three prime technical challenges in getting “Truck Summoner” made. For one, said Spadavecchia, “The spot was essentially one take, all digital. Every time we had to make a tweak, the whole thing had to be re-rendered to accommodate the change.”Necessitating frequent tweaking was the comedic timing of the characters—there’s no

actor to give direction to; instead, the digital characters need to have their performances refined in re-rendering if the humor is off. It was a delicate balancing act, observed Spadavecchia.

Jennifer Pearse, Saatchi LA senior producer, related that a second key challenge was trying to stay as authentic and true to the game as possible. “We found ourselves constantly checking our facts, to make sure that a weapon was true to the game and could be summoned and that the Tundra was summoned in the right manner.”

Stevens noted that the animation re-rendering and quest for authenticity had Saatchi in the middle of a logistically complex dialogue. One one hand there had to be constant back and forth with Blizzard, showing people there cuts and getting their comments as to if the spot played authentically. Then those comments and Saatchi’s observations went to Hydraulx so that rendering and re-rendering could be properly executed. Spadavecchia estimated that it took 30 takes just to get the dragon sequence right.

The third major challenge, he continued, was getting the client and everyone involved to understand how the players’ dialogue in the spot was going to fit in. The script couldn’t be entirely written until the animation was completed.

But the bottom line is making sure the story gets across, while incorporating dynamics of pop culture and vehicle toughness. “With each Toyota Tundra spot we’re trying to reach pop culture in a different way—this time with the element of gaming,” noted Spadavecchia, the constant throughout the campaign being the “unbreakable” image of the truck. “We’re constantly reinventing ‘unbreakable’; this time around it was the dragon that couldn’t tame the truck.”

Dusenberry Reflects On Super Bowl

Continued from page 3

example being his Super Bowl endeavors over the years.

“First and foremost we were fortunate that we had clients at BBDO who wanted to be in the Super Bowl. There was one game where we literally had about 30 percent of the spots that aired during the game. I think we pioneered the way in terms of creating Super Bowl commercials that were entertaining and that people were looking forward to watching. There were years that we had three of the five spots in the day-after [USA Today] poll. That’s what makes the Super Bowl event an advertising phenomenon—people seeking out and

looking forward to the commercials.”

While there are too many to mention, Dusenberry said he was particularly fond of his agency’s Pepsi work that aired on the Big Game. He cited as an example the classic “Archaeology” spot directed by Joe Pytka of Venice, Calif.-based PYTKA. The commercial takes us to the distant future where a learned archaeologist identifies assorted objects unearthed in an archaeological dig—that is, until he is finally stumped when presented with a dusty old bottle of Coca-Cola.

Dusenberry cited several accounts he felt gratified to work on, including Pepsi, GE, FedEx and Frito-Lay. He conjectured that he probably worked

more years on Pepsi than anyone else. “I also loved pitching and winning new business. When we lost the close ones, I took it pretty hard.”

Still with all the successes and the occasional tough losses, Dusenberry noted that he and his colleagues had fun in the business—something he’s not so sure his contemporaries can say. Noting that there are more restrictions on creatives now than during his tenure, Dusenberry related, “The unfortunate circumstance is that it’s not as much fun today as it was back in my day. I keep hearing that from my contemporaries and my friends in the industry. It’s just become a more dollars-and-cents, bottom-line business.”

Clients Score In NATAS Emmy Broadband/Personal TV Categories

Continued from page 3

Goes Program from JWT; Extreme Diet Coke and Mentos Experiments from The Coca-Cola Company/Eepy-Bird.com and The L Word in Second Life out of Showtime Networks/Electronic Sheep Company.

In the category for best use of creation and distribution of interactive commercial advertising delivered through multi-channel broadband devices (digital set-top boxes), the nominees are: Axe Boost Your E.S.P. Interactive Channel Experience via Brightline iTV/Unilever and Reebok Monday Night Football Experience from Brightline iTV/Reebok International. For outstanding achievement for creation of nontraditional programs or platforms, the nominated work is: Disney.com DXD from the Walt Disney Internet Group; MTV's Virtual Laguna Beach via MTV Networks and Nike+ from R/GA, New York. The latter has been a shining light this awards show season, scoring such honors as a Grand Prix Cyber Lion at the Cannes Lions International Advertising Festival and a Black Pencil at The One Show.

The Nikeplus.com website bridges two products—a Nike+ shoe and an iPod nano. A sensor in the Nike+ shoe records running data like time, distance, speed and calories and transmits it to the runner's iPod nano. When the runner returns home and docks his or her iPod, the data is automatically uploaded to nikeplus.com. The digital platform allows runners to set goals,

compare runs and track individual progress as well as connect to a digital community through virtual challenges and the global forum. The interface seamlessly integrates the physical with the virtual and creates a completely new brand experience. In less than a

year, the Nike+ community has logged more than 12 million miles.

Meanwhile Denver's Favorite Animal from Grey Worldwide scored a nomination in the category for best use of "on demand" (consumer-scheduled or programmed) technology over

broadband networks for active "lean-forward" viewing (PC). The other nominees in this category are: Disney.com DXD from the Walt Disney Internet Group; PGA.com Pipeline from Turner Sports and MLB Mosaic via Ensequence/MLB.TV.

The winners will be announced during the NATAS Technology & Engineering Emmy Awards ceremony at the International Consumer Electronics Show (CES) in Las Vegas on Jan. 7, 2008. For info, log onto www.emmyonline.tv.
—by Robert Goldrich

Extensive Inventory of Quality Lighting and Grip Equipment



New Mexico Lighting & Grip Company

- HMI, Incandescent, Kino Flo®, Dimming, Moving Lights, generators, LED Lighting
- Digital Blue and Green Screens (All Sizes)
- Steel Deck and Green Bed Scaffold System
- Complete logistics service for all production needs
- Supplemental packages for independent gaffers and key grips
- New Mexico Representative for Airstar® Balloon Lighting and more...



Tyler Joins Greatguns

Continued from page 6
New York.

Tyler grew up in the industry. His father Robert Banas, a dancer/choreographer, appeared as a Jet in *West Side Story* and in such other films as *Mary Poppins* and *Let's Make Love*. Tyler's mom Susan Tyler is a former model and now a casting director. And stepfather Nelson Tyler is of Tyler Camera Systems' fame.

Eden Tyler first firmly established himself as a production designer, working with assorted notable directors and photographers, the latter including the late Herb Ritts. Tyler collaborated with Ritts on many *Vanity Fair* covers.

Tyler then diversified into directing, joining Zooma Zooma some 10 years ago. He has become known for incorporating fresh visual techniques into his work, a recent case in point being a Sony Cyber Shot spot showcasing a mix of live action and digital stills.



Albuquerque Studios / 5650 University Blvd. SE / Building 2 / Albuquerque, NM 87106
TEL 505.227.2500 / FAX 505.227.2510 / www.newmexicolightingandgrip.com

A Subsidiary of NBC Universal

Spot Captures Vitality of NYC

Continued from page 6

ed and honored the city.”

Before Motion Theory’s visual effects teams got to work bringing some of those iconic images to life, the directors shot for four days throughout the five boroughs.

Cullen said they used film because they wanted to make sure they captured the color and texture of New York.

“Film gave us the more cinematic portrait of New York that we were looking for.”

Taking the A train

To achieve the sound the creative team was looking for, New York-based Search Party was enlisted to identify a song. Search Party opted to present “Take the A Train,” a song that celebrates Harlem and the subway line that takes you there, performed by Ella Fitzgerald, because of its quintessential New York City vibe.

“Ella’s exuberance in the song truly captures the energy and vitality of New York City,” said Search Party’s Music Supervisor,

Stephanie Diaz-Matos. “The song is rooted in the rich and distinct musical tradition of jazz that New York City was instrumental in honing.”

To secure this piece of music, Search Party worked with Verve Records offering a trade to remix the ad for their Verve Remix 4 album. Search Party then enlisted Mint Royale, whose recent Sinatra remix, “This Town,” was featured in *Oceans 13*.

Website gets a facelift

On the web, NYC & Company has revamped its website, nycvisit.com, to make a trip to the city more manageable. The enhanced website features an interactive customization tool that lets users create a New York City experience to match their personal interests.

The tool generates hotel, dining, shopping, culture, event and nightlife options—content provided by *Time Out New York*—for each user based on the results of a seven-question quiz. Users can then select options and save them to a per-

sonalized page that features an interactive map.

“This is an important moment for New York City, with the creation of the City’s first true global communications campaign,” said George Fertitta, NYC & Company CEO.

“Our goal was to create a campaign that would show visitors all the vibrancy, joy, energy and excitement that sets New York City apart from other destinations. We believe the multi-layered media elements—particularly the television spot—will create a feeling that will resonate with people worldwide and inspire them to come experience this remarkable city for themselves.”

Getting to shoot some of the city’s remarkable landmarks was an experience de Francisco won’t soon forget. He told *SHOOT*, “It was rewarding to be shooting in cultural landmarks that are not often portrayed in commercials. Not everyone has a chance to go shoot “Starry Night” at the MOMA. It gives you an incredible perspective of the city.”

HD Essentials

Grassroots Campaign

The National Association of Broadcasters (NAB) is implementing a grassroots campaign whereby industry execs—from TV stations and the like—will speak before local gatherings, from churches to rotary club meetings in order to educate communities about the DTV transition. In that 20 million U.S. homes still rely on over-the-air transmission, the NAB wants to reach those consumers so that they don’t lose access to free local TV programming after Feb. 17, 2009, due to a lack of info about the shift to DTV.

On Feb. 18, ‘09, the analog signal is being switched off as the country goes all digital.

In addition to the aforementioned 20 million homes, another nearly 15 million have at least one set that is not hooked up to cable or satellite and receives over-the-air transmission. Congress is allocating \$1 billion for a program that will subsidize the purchase of converters that will enable analog TV sets to receive the new digital signals. The NAB is one of several trade associations seeking to educate the public about the availability of these converter boxes.

Television PSAs on the subject are also in the offing from different sectors of the industry.

Full Sail

Media arts college Full Sail Real World Education, located just outside Orlando, Fla., has outfitted its cameras in the HD Production department with Canon HD portable, studio and cine lenses.

“One very important reason why students choose Full Sail is that they recognize our desire to provide them with equipment that is recognized as the industry standard,” said Scott Dansby, project coordinator of industry relations for Full Sail Real World Education.

“In HD video production, as well as in digital cinematography, Canon meets this criterion. We want students to use Canon lenses in their classes and labs because that’s what they’ll use when they graduate and begin working.”

Full Sail’s 178-acre campus is home to 5,000 students from 50 states and 37 countries. Full Sail offers a master of science degree in entertainment business; bachelor of science degrees in computer animation, digital arts and design, film, gamedevelopment and music business; and associate of science degrees in graphic design recording arts, and show production and touring.

The college has more than 25,000 alumni.

Biz Manager Appointed

Panasonic Broadcast has named Meryl Altman as its product line business manager with responsibility for specialty high definition video products including the AJ-HDC27 VariCam®, the AJ-HDX900 HD camcorder, studio cameras, DVCPRO HD tape decks, the HD master quality D5 recorder and the recently introduced AJ-HDP2000 12-bit, 4:4:4 2K processor. In her new role, Altman is responsible for planning, distribution and promotional activities for these premium product lines.

With more than 30 years of broadcast experience, Altman brings extensive expertise in professional video systems sales, marketing and business development. Prior to joining Panasonic, Altman was the director of new business development for Glue Editing & Design, a New York City-based postproduction facility with clients such as ESPN, HBO and PBS. In that role, she developed and implemented sales and marketing strategies to expand its high definition client base.

In addition, Altman has served as an independent sales consultant with top systems integrators, including the Miami-based Broadcast International Group, where she helped to expand its sales and marketing efforts and provided counsel for the design and development of the first digital radio and television stations based in the English-speaking commonwealth of the Caribbean.

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

the Pound
at  **SoundHound**

Award winning sound design, mix, original music and now **video edit**, all in our comfy doghouse.

45 W 45th St. NYC 10036
(212) 575-8664
thepoundnyc.com

Chuck Sloan

Executive producer looks back on the commercialmaking business, including 26 Plum years



By Robert Goldrich

Being by someone else's phone at the right time was the improbable entree into spot production for Chuck Sloan. He was visiting a friend, prop master Anthony Mazzola, at production house Cascade in Los Angeles.

A phone call came in from commercial house Wakeford/Orloff, asking Mazzola if he'd be interested in a prop master's gig there. He put the call on hold and asked Sloan if he was in the market for a job.

Sloan—who developed a thermoplastic surf board, and had gone into business with actor Steve McQueen to manufacture the board only to see that venture fall by the wayside—was unemployed at the time but was a bit reluctant to say yes in that he didn't know the first thing about being a prop master.

An hour later Sloan was in Wakeford/Orloff's offices,

taking down notes during a two-hour meeting.

Within months, Sloan moved up to line producer and then went to New York to open up Wakeford/Orloff's East Coast office. He spent about five years at Wakeford/Orloff before going off to do a feature. He returned to the spot biz at The Film Consortium in Los Angeles, again involved in major ad campaigns.

About a year after exiting The Film Consortium, Sloan went entrepreneurial and launched Plum Productions with director/cinematographer Eric Saarinen.

Now after 26 years, Plum is winding down operations and has spawned a new shop, Wild Plum (*SHOOT*, 10/12). The original Plum could have gone on turning a profit but Sloan wanted to focus on documentaries and public service work.

SHOOT caught up with Sloan and asked him to reflect on the commercialmaking business, including the changes he's seen during his long industry tenure.

SHOOT: Your partnership with Eric was long and successful. How did you meet him?

Sloan: Eric came to me when I was at Wakeford/Orloff. He was an experimental DP. I liked him but there wasn't the opportunity for us to work together at the time. A few years later, though, I was doing a Coca-Cola job for The Film Consortium. We needed a DP and I thought of Eric for that particular job.

A few more years passed and I was in-between companies when Eric called me and told me someone wanted him to direct a commercial for the Arizona Lottery out of a small agency in San Diego. We worked with a great creative team, art director Duncan Milner and writer Hal Maynard. Duncan is now a creative head of Apple at TBWA\Chiat\Day. Hal is a successful freelance writer/director.

The Arizona Lottery job went well and those creative guys later went to Phillips Ramsey, another San Diego agency. They had a San Diego Zoo campaign and came again to Eric and me—and by that time we had set up Plum in a small office in Los Angeles. We later moved Plum to a nearby house and 19 years ago came out to Santa Monica—there was only one other production house out there at that time. Now most of the industry is in Santa Monica.

During our 26 years together at Plum, Eric has been a terrific partner. We enjoyed a great run.

SHOOT: Beyond the geography relative to Santa Monica, what are the prime changes in the industry that stand out in your mind's eye?

Sloan: The 1960s and '70s were fun. Clients weren't as involved in production. Forty percent was the average markup then, the business ran by the seat of its pants. Bean counters were pretty much in the background.

In recent years and today, the bean counters have taken over. People

There were only four or five legitimate film schools.

Now there are over 130 schools turning out a multitude of directors well versed in current technology. I would guess there are at least 12,000 directors out there flooding the market. Even with the huge increase in directors, there are still just a finite number who consistently work in this business. And of the top 20 or so directors working today in commercials, more than half are

business, though. Top directors used to just take the creme of the work. Now they're taking work they wouldn't have five years ago. And that work has the directors below them scrambling.

SHOOT: What about the prospects for new media?

Sloan: There are some exciting possibilities—including having equity in content instead of always being in a work-for-hire situation but all that

my two prime mentors.

(In '94 Tuttle received the Jay B. Eisenstat Award posthumously, just several months after his death. The AICP Eisenstat honor is bestowed for outstanding contributions and service to the commercial production industry. Tuttle was the second national president in the AICP's history, serving from '80 to '81. During his presidency, he was with the venerable Wakeford/Orloff, which is generally credited as being the first Los Angeles-based independent firm to make the jump from boutique company to giant bicoastal operation. Tuttle went on to become a principal in The Film Tree and served as a mentor to many in the business.)

I wonder if people today even know who paved the way for them in this industry. How many people reading this article today ever heard of Howard Zieff? I recently talked to Joe Pytka about this and we thought that Howard was the best director in our industry. In my mind, Joe's right behind him.

SHOOT: What are your future plans?

Sloan: I want to give back more, and plan to focus on public service work spanning environmental issues and stem cell research.

I also intend to produce documentaries for cable TV. It's a growing industry. I'm looking to do upbeat, positive documentaries, Discovery Channel kind of stuff. I don't plan on retiring.



Director Eric Saarinen (l) and exec producer Chuck Sloan teamed to launch Plum some 26 years ago. The shop enjoyed a most successful run, picking up such honors along the way as the Cannes Grand Prix.

found new careers in cost consulting. And they've solved a lot of problems for clients here and there. But often their lack of knowledge about film-making has created a lot of problems. It's been a mixed bag at best.

It will be interesting to see how consultants deal with the influx of new media when they have no knowledge of the Internet or other emerging outlets.

Another big difference is in the numbers. When I broke into the business there were about 2,500 directors, pretty much all from the United States.

from foreign countries.

Meanwhile profit margins are shrinking. Companies find themselves spending a ridiculous amount of money on job presentations due to the competitive climate. You can easily spend \$5,000 for a presentation, competitively bid and lose.

I think the survivors in the production company community will be either those houses that are large—with strong director rosters that can support the overhead—or on the flip side, the smaller entrepreneurial, low overhead shops. There's still a squeeze on the

hasn't sorted itself out yet. It may take a few years. But I don't think commercials are going away. Advertising will change but commercials won't disappear. And no matter what form the content takes, you always need to find and develop good talent.

SHOOT: Who were your mentors?

Sloan: Frank Tuttle was a great executive, a man of personal and professional integrity, and he taught me so much at Wakeford/Orloff, as did director John Orloff. They would be

Top Spot of the Week

Ogilvy Toronto's Tim Piper Stages A Hard Hitting, Unrelenting 'Onslaught'

By Christine Champagne

Dove's "Onslaught" is the latest in a series of viral films designed to draw attention to the company's Campaign for Real Beauty and Self-Esteem Fund initiative that aims to disrupt the beauty industry's narrow vision of who and what is beautiful and give mothers and other mentors the tools to instill their girls with confidence about how they look.

Created by Ogilvy Toronto and directed by the agency's jack-of-all-trades Tim Piper, who is credited as associate creative director, art director and copywriter on this project, "Onslaught" depicts the pressure the beauty industry puts on young girls via marketing to conform to an unachievable and ultimately warped standard of beauty.

While "Onslaught" was only recently produced and posted on www.campaignforrealbeauty.com as well as sites like YouTube, it was actually conceptualized a year and a half ago along with a handful of other Dove films, including "Evolution." Co-directed by Piper and Yael Staav, who was with Reginald Pike, Toronto, at the time and has since joined Toronto-based Soft Citizen (and Furlined in the U.S.), "Evolution" was a

mega hit on YouTube, got tons of press and won, among other kudos, two Grand Prix honors at the 2007 Cannes International Advertising Awards.

Now the Piper-helmed "Onslaught" is garnering buzz and will, most likely, also snap up some major advertising awards.

In "Onslaught," Piper has constructed a startling, thought-provoking film that opens on a live-action close-up of a fresh-faced seven-year-old girl on a sunny day, her red hair gently blowing in the breeze.

The track "La Breeze" by the band Simian starts to play, kicking off with the lyric "Here it comes," and so begins an onslaught of hyper-sexualized images of women letting it all hang out in bus shelter ads followed by a series of infomercial snippets with hosts insisting their products will make you look younger, thinner, lighter—the list goes on.

The focus quickly shifts to eating, and we see, among other imagery, a woman standing on a scale in her bra and panties ballooning and shrinking in a sped-up depiction of the results of years of yo-yo dieting.

Then we move into the world of plastic surgery and see a barrage of women

being poked and prodded with needles and other implements all in the name of looking good.

As the rat-a-tat-tat of "Onslaught" imagery comes to a close, a group of little girls is seen crossing the street, and a super suggests that parents talk to their daughters before the beauty industry does.

"Onslaught" hits hard, driving home just how bombarded even young girls are by messages from a beauty industry telling them that they just aren't good enough.

Free of motion sickness

But while the film moves at a fast and furious speed, Piper was careful to pace the imagery in a way that ensured viewers weren't overwhelmed, or even worse, sickened. "I am very prone to motion sickness, and the first test that Tim ever showed me was about 12 seconds long and had about a thousand images, and I thought I was going to die," Ogilvy creative director Janet Kestin shared laughing. "I said, 'It's such a good idea. I totally believe in this idea, but how are you going to do this so it doesn't make people want to run away screaming?'"

In the end, Piper, who also did the offline edit, found the right rhythm, giving viewers a bit of a breather in between each section of the film, Kestin praised.

Piper spent weeks crafting "Onslaught." Much of the still imagery seen in the film was culled from a royalty-free image bank; Piper shot the live-action in Toronto and Miami with DP Marc Laliberté-Else. (DP Ray Dumas did some earlier experimental test footage).

Interestingly, the redheaded girl so prominently featured in the opening of the film was intended to simply be one of the pack of kids we see crossing the street at the conclusion of "Onslaught."

But at one point during the shoot, Laliberté-Else took a moment to zoom in on the girl's face and asked her to smile. During the editing process, Piper saw that charmingly innocent, full-of-promise grin, scrapped the original opening he had planned for the film and made this charismatic girl the initial focal point. "I saw her do that smile, and I thought it would be the perfect juxtaposition for the onslaught that was going to happen," Piper explained.

Yo-yo factor

Piper had to work hard to sell the concept for "Onslaught" to the client. To do so, he constructed the scene, which later made it into the film, of the

forementioned woman on the scale whose extreme weight gain and loss represents yo-yo dieting. The woman is a friend of Piper's. He snapped a photo of her standing in her bathroom on a scale and then manipulated her body in Photoshop. The rough version of that sequence got Dove marketing executives really excited about the potential for the film, Piper said, and won him the go-ahead to make it.

There was never a question as to who would direct "Onslaught," according to Kestin, who affirmed, "Nobody has a clearer vision of what Tim sees than Tim, and he's extremely good with actors, and technically fantastic. He's a very gifted director."

"Onslaught" won't be the last of the Dove films, by the way. "There are others," Kestin promised, noting, "Our goal isn't to release a whole batch of things at the same time but rather to find the appropriate moment to set each one free into the world so it has its time to be considered because each film brings up a new thought to mull over."



Tim Piper



[CLICK HERE TO VIEW SPOT](#)

A barrage of imagery provides a taste of the unrealistic, hyper-sexual, fashion model-driven standard of beauty that bombards young people, particularly girls, on a daily basis. Titled "Onslaught," this telling piece serves as a wake-up call to parents and mentors to talk to their kids about real beauty.

TOP Spot OF THE WEEK

CLIENT
Dove

AGENCY
Ogilvy Toronto

Janet Kestin and Nancy Vonk, chief creative officers; Tim Piper, associate creative director/art director/copywriter; Mike Kirkland, art director/copywriter; Stuart Campbell and Sharon Lee Pan, art directors; Brenda Surminski, executive producer; Jeff McDougall, producer

PRODUCTION COMPANY
Worldwide Productions, Miami, and Steam, Toronto
Tim Piper, director; Marc Laliberté-Else, DP

EDITORIAL
Soho Post, Toronto
Doug Morris, executive producer; Stefani Kouverianos, post producer; Kevin Gibson, online editor; Tim Piper and Kevin Gibson, offline editors

Rogue Editorial, Toronto
Mark Sheehan, assistant editor

POST
Notch, Toronto
Bill Ferwerda, colorist; Dan Stone, assistant

SOUND DESIGN/AUDIO MIX
Vapor Music + Sound Design, Toronto

The Best Work You May Never See

GMMB, RSA Invest In A Poignant "Portfolio"

By Robert Goldrich

We open on an investment broker seated at a table with a youngish looking, middle-aged, presumably married couple. The meeting starts out like a mundane slice-of-office-life scenario as the broker imparts what appears to be good news for his two clients, informing them that their portfolio performed "very well" this year.

"Energy stocks are up and technology is strong," he says.

But then comes the unexpected curve. "You took a little bit of a hit in real estate but more than made up for it in genocide."

The couple is taken aback by the last revelation as the investment guru turns a page of the portfolio report nestled on the table to reveal but a glimpse of black-and-white photos showing children and others subjected to the horror in Darfur.

A voiceover intervenes with the question, "Is your mutual fund funding genocide? Find out at SaveDarfur.org," a website address which appears in the end tag, accompanied by the identity of the message's sponsor, the Save Darfur Coalition.

Making the message all the more poignant is that the husband and wife with the mutual funds seem to be decent people who just never thought to look into the social consequences of their investments.

Titled "Portfolio," this public service :30 was directed by Jake Scott of bicoastal/international RSA for Greer Margolis Mitchell & Burns (GMMB), an ad agency/media firm specializing in major social issues and political campaigns.

Rewriting its script

This marks the first time that GMMB has used actors and scripted a dialogue commercial for the Save Darfur Coalition. Prior to this, the client's advertising, including TV, featured real people, most notably refugees who have witnessed and whose families and friends have been devastated by the genocide in Darfur. The Save Darfur Coalition has been a GMMB client for a little more than a year."

"From the beginning, we based our advertising on the reality of the situation in Darfur," explained GMMB creative director Dave Tobey. "There's no need to dress it up or sensationalize it because the reality is much worse than anything we could ever script. There isn't footage of the atrocities and if there was, we wouldn't be able to air it. The closest we've come is still photography and testimonials from refugees who have survived while their family members were killed—refugees who have witnessed unspeakable acts. We hadn't felt the need to script something until Aimee Sanders Freund [GMMB senior copywriter] came up with this concept.

"This concept meant we would have to depart from what had been our approach strategically and creatively," Tobey continued. "We discussed with the client the pros and cons of producing a commercial with actors and scripted dialogue, and ultimately decided the message was powerful, simple and direct enough that it wouldn't be viewed as exploitative or sensationalized. The client saw the potential in it and trusted us to realize that potential. We in turn trusted director Jake Scott and RSA.

"And that trust in Jake and RSA was well founded. We're very proud of the final spot."

Great Scott

"As an agency with the types of clients we have—who often don't have a lot of money—the best situation we could hope for," related Tobey, "is that a great director and production company that would normally be out of our reach financially will believe in a cause and be creative enough to undertake the project. In this case Jake Scott and RSA believed in the cause and in the creative concept enough to agree to do this job for free or even at a financial loss. The crew was paid but they worked for a significantly discounted rate...because of their relationship with Jake and their belief in what we were doing."

Tobey said the commitment displayed by Scott and the RSA ensemble of talent, as well as the resources they brought to bear on the project, were simply amazing. Making the initial overture to Scott and RSA was Steve Caplan, who became a partner in GMMB earlier this year, heading the L.A. office. (GMMB is headquartered in Washington, D.C., with an office in Seattle.) Caplan has a strong commercialmaking industry pedigree, having previously served as executive VP of the Association of Independent Commercial Producers.

Scott's support team at RSA included executive producer Fran McGivern and producer Michele Abbott. Ben Seresin was the DP. The GMMB creative team consisted of creative director Tobey, copywriter Freund and producer Andrew Silver. Editor was JD Smyth of bicoastal Final Cut. Scott tapped Smyth; the two are frequent collaborators. (See this week's Creative Voice column for more on the Save Darfur Coalition spot, and our Directors Series for a profile on Jake Scott.)

credits

Client Save Darfur Coalition **Agency** GMMB, Los Angeles
Dave Tobey, creative director Aimee Sanders Freund, senior copywriter; Andrew Silver, producer **Production** RSA, Los Angeles
Jake Scott, director; Fran McGivern, executive producer; Michele Abbott, producer; Ben Seresin, DP **Editorial** Final Cut, bicoastal JD Smyth, editor; Kiayan Reuter, producer **Post Company 3, Santa Monica** Dave Hussey, colorist. **Brickyard VFX, Santa Monica** George Fitz, online artist; Diane Young, producer **Audio** POP Sound, Santa Monica Peter Rincon, audio mixer/sound designer **Principal Actors** Don Knowlton, Chet Grisson, Maya McLaughlin

Making an eloquent case for divestiture



[CLICK HERE TO VIEW SPOT](#)



The ART of SCIENCE and ILLUSION



Mountain Dew "Ferret"
 BBDO NY
 Director: Craig Gillespie



Visa "Lawn and Garden"
 TBWA/Chiat/Day
 Director: Kinka Usher



Toys R Us "Spaceship Grappling"
 Leo Burnett
 Director: Craig Gillespie

SIGHT
 EFFECTS
 INC

Visual Effects Design Animation

901 Abbot Kinney Venice CA 90291 (310) 392-0999 www.sighteffects.com

iSpot

Director Michael Williams Shows Off Deadly Moves For Nike, Wieden + Kennedy London

Five Web films, with some last-minute casting, reveal the aggressive nature of five-a-side football

By Nicole Rivard

The unusual combination of techniques and an eleventh hour change of casting due to the sudden unavailability of a star player didn't stop director Michael Williams of London-based Draw Pictures from creating a striking viral campaign to promote Nike's new five-a-side football initiative. Wieden + Kennedy London commissioned Williams to helm five films, each representing a killer move—a.k.a. The Deadly 5, which can be found on the Nike website. In addition to offering a range of five-a-side products, the initiative includes training camps where players can learn these 'Deadly Five' moves, watch the films and find out about how the nature of a five-a-side game is different than a regular game of football—it's faster, tighter, more aggressive and to play it at its best, it's helpful to know these special moves.

Responding to the agency's brief of 'graphic, moody and urban,' Williams chose to shoot at night in industrial locations across London, including a squatters' camp under a motorway, a factory in Greenwich Docks and a commercial building site.

"I had this idea in my mind after reading the brief that can most simply be described as 'Apocalypse Football,' shared the director. "It was an umbrella term that gave me a directional mood for every part of the creative—from performance to lighting and sound design. I wanted to pull off a one-shot film for each of 'The Deadly Five' moves, but within that one shot different bits of action would be running at completely different speeds, from one frame-per-second up to 900 frames-per-second. The aim was to create an unsettling, moody and unreal feeling to the images. W+K was also keen on this high contrast cross-lit look in a dark world."

The outdoor locations were prepped with greenscreen to allow for background compositing. Then the footballers were shot at extremely high speeds. Williams used a Weiss HD camera rig to capture the main foreground action.

A combination of frame-cut footage and long exposure stills taken on a Nikon were combined in post to build the backdrops. Williams explained that he combined greenscreen action plates with additional smoke and dust elements in the backgrounds. Some 3D elements were also involved in getting all the elements to fully integrate.

"We shot digitally to give us flexibility on performance choices. With the Weiss rig, playback of takes can be seen very quickly and the files deleted if further refinement of the move is needed. For the background plates I wanted a very over-exposed look for the nighttime industrial locations. This coupled with the time-lapse factor meant that using thousands of consecutive digital stills was the best option," said Williams.

Last-minute substitute

Originally, the scripts were written around footballer Joe



[CLICK HERE TO VIEW SPOT](#)

"Quick Turn" is one of five virals Williams helmed for Nike.

Cole—who plays for Chelsea of the English Premier League—performing the moves while talking about their intricacies. But the day the shoot was scheduled, the story of manager Jose Mourinho's shock resignation from Chelsea broke and access to all players was immediately cut. So an hour and a half before filming was due to begin, Nike had to find a last-minute substitute.

After discussing the options, rather than pull the shoot, Nike suggested that it could supply a replacement player who consults internally for Nike Football. Williams ran through rehearsals and technical passes with the additional players until the replacement player turned up on-set and then carried on as intended.

Williams also turned the situation around by using sound design to "narrate" the techniques. Specifically synced sound effects, such as a certain touch of the ball or move of the foot, were incorporated to draw attention to certain points in each skill. Adding the cutting edge music of artists such as dubstep pioneer 'Burial' completed the sonic effect.

"We needed to replace Joe Cole following a ban on all Chelsea players speaking to anyone the day it was announced Jose resigned. We only found this out barely hours before Joe was due onset. It was disappointing to lose your main star, but it was important to refocus and concentrate on therefore having the time to perfect the visual and technical demands of the shoot and deliver to the agency some equally interesting films, with or without a star as focus," Williams related.

While some of the challenges surrounding parts of the project were obviously not planned, Williams revealed that there was an overall boldness about the project that was intended. "I saw the spots as being a perfect opportunity to push techniques and processes in order to assemble something really visually distinct and new. The agency was really into these ideas and though time and circumstance were often against us, through good communication, we got there," he said."

credits

Client Nike Agency Wieden + Kennedy London Dan Norris, creative; Will Misselbrook, agency producer Production Draw Pictures, London Michael Williams, director; Greg Magloire, producer; Kwok Yau, production manager; Ben Smithard, DP Editorial Cut & Run, London Andy McGraw, editor Post MPC, London Toby Aldridge, Smoke artist Sound Design Aquarium, London Chips Paul, sound designer Music Burial, London Autechre, Murcof, Chris Clark, composers



HEADS UP! While you're testing new sales tactics, make SHOOT the foundation of your marketing plan, the sure way to reach ad agency & production industry clients!

In addition to news, ScreenWork & regular columns, [here's what's coming up...](#)

NOVEMBER 9
AD AGENCY CREATIVES
MUSIC & SOUND / Top Ten Spot Tracks Chart
HD PRODUCTION & POST
HPA Awards Wrap-up
Ad Deadline: October 29

NOVEMBER 23
AD AGENCY PRODUCERS
Visual Effects, Postproduction & Editing: Artisan Profiles
Central & South America
LIAA Wrap-up/Winners list
Ad Deadline: November 13

DECEMBER 7
SPECIAL ISSUE:
Advertising Agency Of The Year
Interactive Agency Of The Year
Creative Marketer Of The Year
Ad Deadline: November 26

Reserve Ad Space Today:

East/Midwest/Canada
Robert Alvarado
203.227.1699 ext. 15
ralvarado@shootonline.com

West Coast / International
Roberta Grier
203.227.1699 ext. 13
rgrier@shootonline.com

Recruitment/Classified
203.227.1999 ext. 14
classified@shootonline.com

SHOOT

DIRECTORS

Profiles



Samuel Bayer 18



Bob Ebel 20



Erich Joiner 23



Alison Maclean 25



Annie Price 27



Jake Scott 28



Bryan Buckley 19



Antoine Fuqua 22



Dan Levinson 24



Ram Madhvani 26



Eric Saarinen 28



Marc Sidelsky 29

Features

Cinematographers & Cameras:
Reflections In The Lens..... 35

Up & Coming Directors: From Salad
Dressing To Production Design..... 38

Cover image by SHOOT's Michael Morgera

Welcome to SHOOT's fall edition Directors Series, featuring helmers who have helped to shape advertising in traditional and new forms, a look at new directorial talent and conversations with cinematographers about their ground-breaking work in collaboration with directors.

Fittingly, in some instances our profiles of master storytellers uncover their personal stories like Bob Ebel who recently returned to the director's chair after undergoing heart surgery; director Eric Saarinen who finds himself in an unfamiliar free agent role being courted by production houses after 26 years at one shop, the recently closed Plum, which he cofounded; and Ram Madhvani, who has secured his first U.S. spot representation after years perfecting his craft in India—but surprisingly has acute stateside sensibilities leading his friends to describe him as “more American than Indian.”

And then there's the body of work reflected in our series of profiles—work that is in some cases transforming the advertising/marketing landscape like the HBO “Voyeur” initiative directed by Jake Scott; new millennium forms of political campaigning, as well as the mini-episodic, intentionally low-fi, home grown-feel Toyota fare spanning broadcast and the web being directed by Dan Levinson, and the brilliant Cingular “Battle,” which definitively shows that art and commerce can successfully mesh (reflected in an Emmy nomination and a Gold Effie) as directed by Alison Maclean.

Then there are the backstories of new, up-and-coming directors whose atypical beginnings have translated into fresh perspectives on commercialmaking and other forms. Consider director Christopher Hutsul who found career initiative and a bright future as a filmmaker from his improbable entree into the field of newspaper journalism. And then we have Alex Ogus who financed his spec reel and shorts through the successful creation and marketing of a salad dressing, which was promoted via his first real-world spot.

SHOOT's search for new talent isn't confined to Directors Series editions or our annual New Directors Showcase at the DGA Theater in New York. Virtually every issue of SHOOT provides exposure for emerging artisans, including our ongoing “The Best Work You May Never See” gallery. But in an interesting twist, this week's “Best Work” entry is from an established star director, Jake Scott, who teamed with agency GMMB to offer a poignant PSA on behalf of the Save Darfur Coalition.

Indeed, among our most enjoyable pursuits is bringing you great work and talent—whether the latter be brand new or already renowned. In that spirit we hope you enjoy this issue and we welcome your feedback.

—Robert Goldrich, Editor
rgoldrich@shootonline.com



Samuel Bayer

Creating his own "Pictown"

By Christine Champagne

Last year, director/DP Samuel Bayer rejoined bicoastal HSI Productions, a company he had spent a decade with before departing for a three-year stint with bicoastal RSA USA.

Why the return to his roots? "That's the place I started making commercials, and we know each other," Bayer reflects, adding with a laugh, "Honestly, it's like a dysfunctional family. We know each other's dirty laundry, and we love and hate each other at the same time. But, most importantly, they knew the direction that I wanted to go in advertising and what I was excited about doing."

As always, Bayer is looking for work on which he can put his visual stamp—known for his gorgeous film and high production values, the director continues to DP all of his own jobs. But Bayer is also out to shoot spots that resonate with emotion.

Among the highlights from Bayer's latest commercial reel is the :60 "Pictown," a spot that ran on both TV and in movie theaters as part of the Pictown campaign New York's McCann-Erickson created to prove that even amateur photographers can take amazing pictures with the Nikon D40 DSLR.

At the outset of the commercial, we see the 200 residents of Georgetown, South Carolina—which happens to be "an hour from where my 75-year-old father lives," Bayer notes—surprised and thrilled to receive the gift of Nikon D40s.

After capturing the giveaway on film, Bayer and his crew spent a week following the shutterbugs around town. You see the joy the townsfolk experience as they use the camera to snap photos of everything from local firemen to a duck. "It's been on my neck since I've gotten it," one smiling girl says of her new camera.

As the week comes to an end, Bayer films the townspeople as they enter an exhibit of their work. "That's my picture!" one woman exclaims.

"It's amazing the stories we heard," Bayer says, noting, "Believe it or not, these cameras changed people's lives."

What could have come off as a manipulative stunt comes off as a rather moving social experiment. "I think that this is a commercial that could have easily fallen on its face if it didn't feel sincere," Bayer acknowledges. "I think heart is a really important word, and when you're dealing with advertising and com-

merce, it's very easy to come across as insincere. But I think this Nikon spot is very sincere."

While the Nikon spot has a very

intimate, up close and personal feel, the "Beach Ball" spot Bayer directed for Pepsi last year through BBDO New York "is as big as I can

possibly go," Bayer remarks.

The spot finds people propelling

Continued on page 30



Bryan Buckley

Running the TV gamut—from web channel to Emmy

By Robert Goldrich

It's been a wide ranging year in television for director Bryan Buckley of bicoastal/international Hungry

Man. On one end of the spectrum, he's about as mainstream television as you can get, reflected in his American Express "Animals" spot

starring Ellen DeGeneres for Ogilvy & Mather, New York, winning this year's primetime Emmy Award from the Academy of Television

Arts and Sciences.

Furthermore, "Animals" was one of three spots that earned Buckley a Directors Guild of America (DGA)



Award nomination as best commercial director of 2006; the other two ads being Burger King's "Manthem" and "More Mayo" for Crispin Porter + Bogusky, Miami. It was Buckley's third career DGA nomination. (He won the DGA Award as best spot director of '99 and then was nominated again the following year.)

On the flip side, though, juxtaposed with the DGA and the Television Academy honors, Buckley is also making hay in that fledging yet growing web channel community with his *Undercover Cheerleaders* series, which recently debuted on Hungry Man TV (www.hungrymantv.com). The satire web channel contains programming created and produced by different directors at Hungry Man, offering them a new creative outlet and a testing ground for show ideas that could see the light of day elsewhere.

For example, *Undercover Cheerleaders* has already elicited interest from a cable network for possible development as a series. And while on the surface the *Undercover Cheerleaders* moniker smacks of superficial fluff, the show is in fact a cagey mix of scripted and reality TV, as the cheerleaders—under the cover of being window dressing—explore different facets of life in a way that offers at least food for thought, if not some social commentary, on the world at large.

Meanwhile just as the web channel show appears to be opening up an opportunity on cable, so too did "Animals" help establish a creative rapport and ongoing working relationship between Buckley and DeGeneres. The two are collaborating on an entertainment project, which the director wasn't yet at liberty to publicly discuss at press time.

Opportunity knocks

Indeed opportunity knocks in today's marketplace and Buckley is poised for the coterie of talent at Hungry Man to answer. Hungry Man TV was launched to do just that on varied fronts. "For one," he says, "it simply enables our directors to shoot something. In the past, you'd wait for a spot to come along, or perhaps do a spec commercial. This web channel is a medium to gain exposure for content that's real and that they can own."

Continued on page 30

VITTORIO
SACCO
CROSSES
POND

Top European tabletop director is now based in America.

Request his reel or see the work online. 212.331.9978

vittoriosaccofilms.com



Bob Ebel

Straight from the heart

By Millie Takaki

At press time, director Bob Ebel was in Greenville, S.C., in the midst of what was shaping up as a multi-spot campaign for The Children's Museum out of Greenville agency Brains on Fire. The job marked Ebel's first since joining production house STORY, bicoastal and Chicago, but more significantly the work was his first since undergoing heart surgery.

Perhaps best known for his work in commercials featuring children, Ebel himself feels like a youngster again, having made a remarkably quick recovery after receiving a new heart valve and aortic sleeve. "It's probably the best I've felt in 15 years. I lost weight, I'm pain free and feel like a new person. My stamina is unreal. I'm just grateful to be healthy and back doing what I love to do," he relates, crediting the cardiology team at Loyola University Hospital in Chicago.

Indeed Ebel is no worse for wear after several 10-hour days encompassing casting and callbacks in Atlanta and Greenville. During those sessions, he elicited spontaneous yet relevant "Ebel talk" from a group of youngsters. To ensure that relevance, Ebel told the kids that an adult museum is being planned because there's no reason to build a children's museum. This sparked the youngsters' imaginations as they offered justification for starting a children's museum.

Those creatively rich responses will form the backbone of a campaign for The Children's Museum, which is about to enter the construction phase, with its doors slated to open in about a year.

"It's a great cause," says Ebel of the museum. "The whole idea behind it is that a child can be anything he or she wants to be. There will be a TV studio in the museum for kids to produce shows, a race car track set-up so a kid can be an Indianapolis 500 driver, even a working farm, just all kinds of areas for them to learn in and explore."

The Brains on Fire campaign is designed to raise not only public awareness of the pending project but also some funding for it. "The campaign mantra is that at The New Children's Museum kids can be anything they want—but you can help by donating," says Ebel.

The special rapport that Ebel builds with children in his commercialmaking wasn't lost on Carol Scott, president/CEO of The Children's Museum. She waited several months for Ebel—first for his schedule to clear, and then for his heart surgery—even though time was of the essence. "That was really gratifying," says Ebel. "I even recommended some other directors to her but she wanted me for the project."

That heartfelt commitment made the job especially apropos for the first Ebel would take on following his recuperation. And there's more spot work to come as STORY has a couple of other directorial gigs for him in the offing.



Ebel with kids during casting session for The Children's Museum campaign.

"I'm just grateful to be healthy and back doing what I love to do."

TDN
ARTISTS
THE DIRECTORS NETWORK

A TALENT AGENCY

DIRECTORS
CINEMATOGRAPHERS

COMMERCIALS
FEATURES
BRANDED ENTERTAINMENT
NEW MEDIA

LOS ANGELES
NEW YORK

JEFF LEWIS
SARA KAHN
STEVE LEWIS

ALL REELS ON-LINE

TDNARTISTS.COM 866-625-7050

No longer the boss

Yet another reason this Children's Museum assignment marks a new chapter in Ebel's longstanding career is that he's no longer the boss of his own production house. For the past two decades, Ebel maintained Ebel Productions in Chicago, creating a national brand for that company.

But the opportunity to join STORY was "too good to pass up," explains Ebel, citing a couple of prime reasons. "For one, [STORY] executive producer Mark Androw is one of the true gentlemen in this business...To have him running the ship and my no longer having to take on those production house ownership/managerial responsibilities is the perfect situation for me at this point. I can fully focus on directing."

That focus has been crystal clear as he immerses himself in the Children's Museum assignment. "I'm kind of liking being a hired gun and not being the owner/boss who's dealing with all these other things," observes Ebel who knew going into his surgery that he wanted to return as quickly as possible to commercialmaking.

In fact, he wrapped his last job at Ebel Productions, a Boar's Head shoot for New York agency Altschiller Associates, just a couple of days before going under the knife. "I love what I do and I felt energized by that last job. My intent was always to get back in the game, which I'm now doing."

Ebel made his first industry mark on the agency side of the business, most notably as a creative director at J. Walter Thompson, Chicago, where he worked for a dozen years on the Oscar Mayer account. He then made the transition to still photographer, and later began shooting what are believed to be the first, if not among the first photomatics.

When his photomatics tested better than the subsequent commercials based on them (and directed by others), Ebel received overtures to make the transition to spot director—but he resisted. "I wanted to be the next Art Kane, the world's greatest still photographer," Ebel recalls.

But he finally gave in and directed a spot for a Chicago bank, which went on to garner industry awards. That led to his launching not only his directing career but also Ebel Productions where he helmed assorted award-winning spots over the years.

Among the last jobs that Ebel wrapped under the Ebel Productions banner were the aforementioned Boar's Head shoot for agency Altschiller Associates, a Stanley Steemer campaign for The Loomis Agency, a Robert Wood Johnson Foundation spot for GMMB and a Georgia Pacific Dixie commercial via Eric Mower & Associates. Particularly gratifying to Ebel is that he was able to close Ebel Productions while it was on top and that he also managed to help land positions for many of his key staffers. Now via STORY, Ebel gains footholds on both coasts as the company maintains offices not only in Chicago but also in New York and Los Angeles. Furthermore, Ebel now has representation through STORY's sales force. Remarkably he ascended at and built an identity for Ebel Productions sans any such formal representation.

STORY principal Androw noted that he's been a long-time admirer of Bob Ebel's work. "I've been whispering in his ear for the past 10 years that if he ever wanted to put his full focus on directing, he would be welcomed here," relates Androw. "He's one of the leading commercial directors who not only built brands for his clients but his own company brand as well."



rhinofx
www.rhinofx.tv



Antoine Fuqua

Filmmaker on Guard with Citizen Soldier

By Christine Champagne

Antoine Fuqua, whose feature film credits include *The Replacement Killers*, *Training Day* and *Shooter*, doesn't delve into the advertising world often. His busy feature film schedule simply doesn't allow for it. So when it comes to selecting ad projects, the director, who is represented by bicoastal/international Anonymous Content, is picky. "Some of the boards that come through, they're just pushing product. That's how you feel," Fuqua says. "I want to do something that's stimulating for me as well, something that's interesting and different."

That's why the director is particularly interested in tackling boundary-breaking, longer-format advertising fare. Case in point: Just a few years ago, he directed *The Call*, a seven-minute short film for Pirelli Tire via Leo Burnett, Milan. Shot in Rome, *The Call*, showcased on the Pirelli Tires Web site, chronicles a battle between good and evil and stars John Malkovich and Naomi Campbell.

More recently, Fuqua directed a 3:30 film for The Army National Guard through LM&O Advertising in Arlington, Va. titled *Citizen Soldier*. The film, which will run in movie theaters from late October through early January, features an original song by the band 3 Doors Down and explains how the Army National Guard came to be and how it serves the American people.

"It is interesting because it's a mixture of a music video and a movie," Fuqua says of *Citizen Soldier*, noting that he had to integrate the band and its song into "almost a history lesson, so to speak, of the National Guard."

When LM&O came to Fuqua, the agency presented a rough version of the song and boards that served as more or less of a reference, with single images meant to represent say the Revolutionary War and the Normandy Invasion, according to Fuqua. Referring to the material, the director then completed a storyboard—"I storyboard everything, anyway," he says—and sent it back to the agency. After some back and forth, the story was set, and Fuqua shot the film on location at and around an army base in California. "It was ambitious to do it in a week—they were tight, tight days, which is why I storyboard everything, lay it all out," Fuqua says.

In one week, Fuqua and DP Gary Waller shot everything from a Revolutionary War scene to a re-enactment of the Normandy Invasion to a rescue that was designed to look like it took place in Iraq or Afghanistan to a 9/11 sequence.

Fuqua says he wound up over-shooting. "I get excited like a kid, and I'm used to making movies, so I had so much footage to make a little mini-movie in my head," Fuqua says, "and then I had to cut it down to fit a commercial format and also in this case to fit the length of the song."

There was some back and forth with the agency and the client over how to put the film together, according to Fuqua, who explains, "They saw it more linear, and that was just boring for me. I wanted to mix it up and intercut, going back and forth between [time periods]."

Ultimately, Fuqua says that he was able to show everyone that his non-linear approach served the project best, and he believes that audiences will get it. "I come out of the MTV generation, and I know the younger audience can comprehend quite a bit quickly," Fuqua says. "They understand things are mixed and a little more kinetic." All in all, Fuqua is proud of *Citizen Soldier*.



[CLICK HERE TO VIEW SPOT](#)

The Army National Guard's *Citizen Soldier*

Asked if there are certain types of boards that he would like to see from advertising agencies but isn't getting, the director quickly responds yes. "I've played sports my whole life. I boxed and played basketball in college, but I don't really see a lot of boards for sports," Fuqua says. "I don't know why, but I'd like to do more sports ads."

Fuqua has directed sports-themed commercials in the past, with one of his best being "B More" for Nike out of Wieden + Kennedy, Portland, Ore. The spot featuring NBA superstar Carmelo "Melo" Anthony takes viewers back on a journey through his rough and tumble upbringing in Baltimore. Shot at night, the spot has Melo walking down a dark street dribbling a ball and encountering people who helped him reach his potential along the way. Fuqua did some mentoring himself earlier this year when he made an appearance as a judge on one episode of *On the Lot*, the poorly conceived and executed talent contest for filmmakers produced by Mark Burnett of *Survivor* fame and Steven Spielberg. "It was just bizarre," Fuqua says with a laugh. "On a live show like that there was no time to really talk to the young filmmakers and tell them anything of real significance, which is why you are there—to give them advice. But you were being rushed."

Safe to say, Fuqua won't be stepping into a reality TV situation any time soon. "You'll never see me doing it again," he confirms.

Fuqua may be doing a music video again, though. It has been awhile since the director, whose clip credits include Prince's "The Most Beautiful Girl in the World," Coolio's "Gangsta's Paradise" and Queen Latifah's "Freedom," has shot one. But Fuqua reports that he just met with Jay-Z in New York to talk about shooting a longer-format music video-type project for the hip-hop star.

If Fuqua is going to take that job, he'd better get rolling on it because he is scheduled to head to South America in February to start shooting his next film, the subject of which is Columbian cocaine dealer Pablo Escobar. "Oliver Stone is producing it with me. I've wanted to make this film my whole life," Fuqua enthuses. "We're going to go to Columbia and get lost for a year."

Going Global?
For a good time call:

HARRY TRACOSAS

323.939.9639

harry@globalproductionnetwork.com

www.globalproductionnetwork.com



GPN
Global Production Network

Representing top-tier Production Service Companies around the world

Projects Include: Xbox / Romania, American Express / Mexico, Volvo / Sweden, Brahma Beer / Brazil, Mt. Dew / China, Tide / Uruguay, Xbox / Argentina, Exxon / Italy, Claritin / Iceland, CBS / Czech Rep., Cheerios / Russia, Samsung / Croatia & Denmark, Visa / Chile, Old Spice / Portugal / Allianz / India, AXE / Brazil, Quantas / Italy, Nintendo / Greece, Rexona / Argentina, St. Ives / Romania, Corona / Mexico, MTV / Lithuania, McDonalds / Thailand...

Erich Joiner

A night at the "Opera"

By Christine Champagne

Some directors are out to reinvent themselves every few years. But Erich Joiner, who has been directing highly acclaimed performance/dialogue driven comedic fare for well over a decade, isn't one to follow fads—he has simply remained committed to bringing his humorous touch and high production values to projects that he deems smart, interesting and different. "Gosh, maybe some day that'll be my demise," he muses with a laugh.

Probably not given his track record thus far. Joiner, whose shop is Santa Monica-based Tool of North America, has had yet another great year, directing well-received work for clients such as Bud Light, Nationwide, MINI Cooper, MTV Canada and California Racing, as well as the droll, tongue-in-cheek "Comfort, it's what we do" campaign for La Z Boy.

One of his most attention-getting spots, Bud Light's "But He Has Bud Light" broke during the most recent Super Bowl and won a Bronze Lion at the 2007 Cannes International Advertising Awards. The commercial centers on a driver so blinded by his thirst for Bud Light that he picks up axe- and chainsaw-wielding hitchhikers carrying bottles of the brew despite the obvious risks.

While Joiner, who began his career as an advertising agency creative, is oftentimes called upon to either add to or edit a script, the director says that the script for "But He Has A Bud Light" was so spot-on that it was shot as written. That said, Joiner did make sure to shoot some nuances to provide choices in the edit suite. "To make the best comedy," he notes, "you need to have a couple of options."

Capturing those nuances was a challenge given that Joiner shot this particular commercial at night and had to capture a conversation being conducted by the driver and his girlfriend in a moving car. "We're all sitting on a camera car that's pulling another car on a trailer, and we have fog effects and night lights, so you do two takes on this little bit of road that we had blocked off, then you cut. Now if I as a director want to try a nuance or to take a slightly different line read or change a word, you have to make this whole caravan of vehicles back up or make a u-turn and reset," Joiner shares, noting, "It was one of those shoots where you didn't have the luxury to do as many takes as probably you would have liked."

In the end, Joiner got what he needed as evidenced by the spot's success.

The challenge he faced shooting the more recent Bud Light "Opera," which finds two guys trying and failing to enjoy bottles of Bud Light dur-

ing an opera performance, was creating the effect of a bottle cracking during a soprano's soaring solo.

Joiner spent "days and days" trying

to figure out the best way to achieve the effect for real. "I would like to say I am a perfectionist, but I also em-

Continued on page 31



BEAST
IS PLEASED TO ANNOUNCE
ANDY AMES DAVID BAXTER MICHELLE CZUKAR & GRIFF HENDERSON
OF PANIC AND BOB ARE NOW AVAILABLE TO CUT IN THE UNITED STATES

VALERIE PETRUSSON (310) 576 6300
WWW.BEAST.TV

LOS ANGELES AUSTIN NEW YORK



Dan Levinson

A fresh perspective on politics and The Line of Scrimmage

By Robert Goldrich

An accomplished veteran director, Dan Levinson grew up in the commercialmaking business, yet this year he's breaking new ground that one might more naturally associate with a young turk helmer. Via the company he founded, bicoastal/international Moxie Pictures, Levinson has injected new life into political advertising, a prime example being his *Sopranos* finale episode spoof for presidential candidate Hillary Clinton, which attained major web hit status. Furthermore Levinson has showcased new content chops on another front, with *The Line of Scrimmage*, a 16-part mini-series—now in its second season—for Toyota and Saatchi & Saatchi LA that is airing during halftime of *NBC's Sunday Night Football* telecasts.

First in the political arena, the *Sopranos* takeoff for the Clinton campaign was a YouTube phenomenon, generating assorted hits and getting varied pundits talking about Hillary Clinton in a positive light.

Though the project came out of the Clinton media team, it tapped into the prime movers behind New York-based ad firm a-political—Levinson and former BBDO vice chairman/creative maven Jimmy Siegel.

Siegel wrote *The Sopranos* piece and Levinson directed it. The video opens with Hillary Clinton entering the Mount Kisco diner in Westchester, N.Y. She sits down at a window booth. Second later she is joined by her husband, who is casually dressed and bemoans the fact that she's ordered an appetizer of raw carrots instead of onion rings. She explains, "I'm looking out for you."

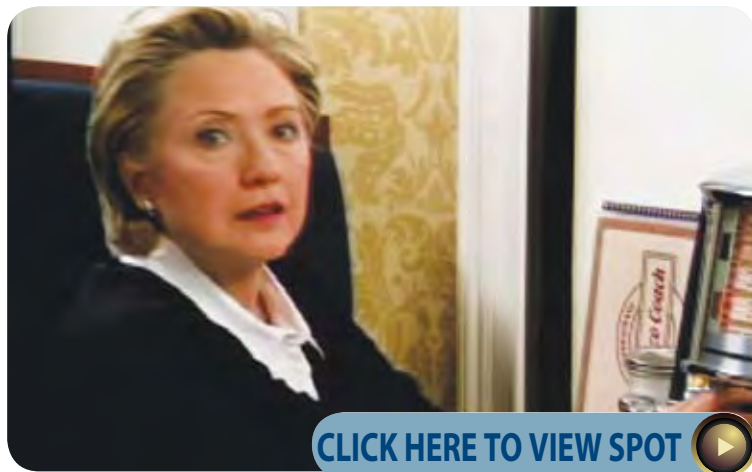
Hillary peruses the table's jukebox selections, which includes the songs voted on by her supporters to be her campaign theme. (The eventual winner being Celine Dion's "You and I.") Then the slice of life takes on a surreal *Sopranos* tone—Chelsea Clinton parallel parking outside, Journey's "Don't Stop Believing" playing in the background, and Vincent Curatola, who played John "Johnny Sack" Sacramoni on *The Sopranos*, getting up from his diner counter seat and walking by the Clinton's booth, casting a stare towards Hillary and Bill that elicits puzzled facial expressions from them both.

The fun, light-hearted yet topical piece—which premiered about a week after *The Sopranos* finale—helped to cast Hillary Clinton in a more humorous light. The video also reportedly propelled her from fourth among the candidates in web traffic to flat-out first.

The idea to do the spoof came on a Friday and was shot two days later, not too tall an order for experienced commercialmakers like Levinson and Siegel. "It's personally gratifying anytime you can create work that has a bigger goal—to raise awareness of a worthy cause, to do good by electing a candidate or possibly helping to elect the president," relates Levinson. "But with so much political advertising in the marketplace, you have to stand out."

And standing out, he notes, entails creating quality fare that is the antithesis of the quick, dirty, often mudslinging executions so closely associated with the political ad genre over the years.

Indeed a-political, which entails a partnership between Siegel and Moxie, has sought and reached a higher plane, perhaps best reflected in the fact that the work is good enough to appear on a directorial reel, another example being a spot which helped first-term congresswoman Kirsten Gillibrand get elected in upstate New



The *Sopranos* final episode spoof for presidential candidate Hillary Clinton

York. The spot cast actor David Strathairn who reprised his role as Edward R. Murrow in *Good Night and Good Luck*. In the ad, the Murrow character takes Gillibrand's Republic opponent John Sweeney to task for smear tactics reminiscent of McCarthyism. Coverage of the commercial—for a local election—appeared in major newspapers all over the country, was picked up by the AP newswire, and helped increase Gillibrand's fundraising on a national level. "Every candidate is a brand and we're about building brand," observes Levinson.

Meanwhile for *The Line of Scrimmage*, Levinson is trekking across the country profiling high school football in eight cities, with two :45s for each city—one covering a team and/or game, the other the local community and its football spirit. The spots feel home made, thus carrying an intentionally lo-fi, unpretentious look. Beyond the broadcast spots airing on NBC, Levinson is turning out a significant amount of other varied content for *The Line of Scrimmage* website.

"It's about the best that America has to offer, whether it's a town in Ohio, Montana or Texarkana. We capture kids dedicated to football, hard work and positive values and it's just shaping up as a great experience for me personally and professionally. Overall it's a great branding association for Toyota with football and with what makes the game great."

With all the new entrees on Levinson's directorial plate, there's still room for some mainstream spotmaking, including such work for Nike as "Witness," paying homage to the LeBron James phenomenon in Cleveland for Wieden+Kennedy (W+K), Portland, Ore., and "13 Wins," which features the fun one-upmanship battle going on between golf star Tiger Woods and tennis champion Roger Federer. The latter spot has aired heavily in Japan, and was produced by Moxie for W+K, Tokyo and Portland.

"The mix of work has been incredible, working with Nike, the new content for Toyota and helping to redefine the political ad landscape," relates Levinson. "All you can ask for is opportunity. I'm grateful for the new kinds of opportunities that have come my way—and that we're pursuing for all the Moxie Pictures' directors."

"The mix of work has been incredible, working with Nike, the new content for Toyota and helping redefine the political ad landscape."

ZOO

directors
 terry rietta
 simon west
 luca maroni
 sam crawford
 michal utterback
 diane van ussel
 hank benson
 james frost
 jeff gordon

executive
 producers
 gower frost
 jan wieringa

6427 sunset boulevard t.323.871.9000 www.zoofilm.net
 los angeles, ca 90028 f.323.962.8028 info@zoofilm.net

Alison Maclean

“Battle” fields AICP Show honor, Emmy nomination, Gold Effie Award

By Millie Takaki

Susan Credle, executive creative director for BBDO New York on Cingular’s “Battle,” sums up best the merit of director Alison Maclean without having to directly refer to her. Credle, commenting to *SHOOT* soon after “Battle” earned a primetime commercial Emmy nomination this summer, observed, “When the Television Academy recognizes work in the commercial world, it really does validate that what we do does cross the line and ventures into entertainment. It’s a tremendous honor.”

At the same time, Credle noted that “Battle” won a Gold Effie Award earlier this year for its effectiveness in the marketplace. “To have this work acknowledged by the Academy nomination as entertainment and by the Effie competition for attaining results as a piece of advertising communication is the best of both worlds. That’s what I find most gratifying about ‘Battle.’”

And the director who helped attain this best-of-both worlds advertising/filmmaking nirvana was Maclean, who’s with New York-headquartered Park Pictures. “Battle” reflects her affinity for and expertise in comedy, actor performance and dialogue, as well as storytelling sensibilities honed in both commercials and features

“Battle” is indeed a clever comedic dialogue tour de force, further re-

flected in its garnering a 2007 AICP Show honor in the Performance/Dialogue category. The commercial shows a mother and teenage daughter “arguing”—at least that’s their tone—but the incongruity is that they are conveying positive messages to each other, as the parent entrusts her teen with a cell phone.

“As soon as I read the script, I wanted to do it,” recalls Maclean. “It was clever, funny and had a surprising twist. It was simply an inspired idea and a treat to work on not only for me but the actors. It’s not often that actors have the license to go for it and not worry all that much about being over the top. You don’t get much advertising that allows you to be so emotionally dramatic—but with comedic effect.”

While “Battle” has thrust her into the ad industry limelight—with subsequent Cingular (now AT&T) spots “Talking Text” and the “Family Meeting” sequel, and her latest endeavor, an offbeat, comedic, whimsical campaign for Virgin Mobile—Maclean is

wary of being pigeonholed in humor. She would like to take on as broad a range of storytelling as possible in the ad arena.

And the reality is that her first forays into commercialmaking—back in the late 1990s—included some serious poignant stories as best exemplified in

Continued on page 33



“It [‘Battle’] was simply an inspired idea and a treat to work on not only for me but the actors.”



[CLICK HERE TO VIEW SPOT](#)

Cingular’s “Battle”

EMOTO



FEATURED ARTISTS
ORIGINAL COMPOSITION



BARDI JOHANSSON
OF BANG GANG



CLIENT



CARLOS D
OF INTERPOL



WARREN FISCHER
OF FISCHERSPOONER



THE DONNAS



COSTANZA

ORIGINAL MUSIC ≡ MUSIC SUPERVISION & LICENSING ≡ SOUND DESIGN ≡ REMIXING

VISIT WWW.EMOTOMUSIC.COM TO SEE OUR COMPLETE LIST OF FEATURED ARTISTS.

LOS ANGELES 1615 16TH STREET SANTA MONICA, CA 90404 t) 310 399 6900 CHICAGO 610 FAIRBANKS COURT CHICAGO, IL 60611 t) 312 640 1878



Ram Madhvani

From Mumbai with a New York state of mind

By Robert Goldrich

“People in India think I’m more American than Indian,” laughs director Ram Madhvani, a partner in Mumbai-based Equinox Films.

It’s a perception that’s grounded in reality in that Madhvani, while born and raised in India, got his formal filmmaking training at NYU. He made a deal with his Manhattan-based brother, who’s in the diamond business, that he would work for him in exchange for funding his film education, which entailed two years of evening courses at NYU and The New School.

While stateside, Madhvani became engrossed in American music from the likes of Bob Dylan, Joan Baez and Bad Company. “I never went to Woodstock but I felt like a product of Woodstock somehow,” he observes. “Music in many ways connects you. A friend of mine said that while the British colonized our land, one of the great things about America is that it colonizes your mind. My time living in New York was more a life experience than a film experience.”

There’s also a U.K. influence of sorts evident in Madhvani, which he traces back to his days at a British boarding school.

Perhaps it’s this international, multi-cultural experience that has informed his filmmaking to the point that now his work in India seems to be of universal appeal, a prime example being Happydent White Chewing Gum’s “Happydent Palace” for McCann Erickson India, Mumbai, which thrust Madhvani onto a global stage, winning a Silver Lion at this year’s Cannes International Advertising Festival as well as multiple honors at the Asia-Pacific Ad Fest, including a best of show for direction.

“Happydent Palace” is a visual, comedic treat that takes us to a village where nighttime illumination comes from the bright white teeth of smiling, Happydent chewers who are positioned accordingly. For instance, two are mounted on the front of a car to serve as headlights, and others are situated all through a palace—on a tennis court, along a staircase, poolside and underwater—so that they can cast light enabling others to navigate their way through what would otherwise be darkness. The spot’s protagonist, who we see running through the village during daylight to reach the palace, is in a rush to position himself at the center of a huge chandelier. Upon finally reaching that destination at nightfall, he pops some Happydent in his mouth, starts chewing and smiles to cast a glowing light down below upon a dignitary who is dining.

Earlier this year, after some 15-plus years directing in India, Madhvani secured his first major representation outside that country, signing with greatguns in the U.S. and the U.K. The production company has since launched an office in Bangkok, now giving him reach into that region as well.

“Happydent Palace” is not the first Madhvani work to gain recognition at Cannes. Several years ago he helmed a Bronze Lion-winning ad for The Foundation for Organ Retrieval and Transplant Education (FORTE), which shows that he has much more to offer beyond an engaging sense of ad humor. In the FORTE spot, we see a toy—a motorcycle being driven by a young man—crash. The batteries are removed from the toy and then placed into another toy—a boy holding cymbals—whose batteries are dead. The boy is given new life as he is again happily clashing cymbals. This spot is shot as a moody, atmospheric, almost spiritual piece, giving the message a poetic feel as we see life pass on from one toy to the next. For Madhvani, that



[CLICK HERE TO VIEW SPOT](#)

Airtel’s “The Search”

poetic quality was essential in that organ donation is controversial in India, a land where belief in reincarnation is prevalent. Thus for some there’s the fear that organ donation could cause you to come back in the afterlife without those organs you gave to another. This PSA helps to gain acceptance of organ donation while dispelling the fear that the donor will somehow be diminished in reincarnation.

At press time, for audiences in India, Madhvani was in the midst of a fantasy spot promoting a new TV set, as well as an emotional commercial for an insurance company in which a 90-year-old man looks back at his life, but in a flash forward fashion. In sharp contrast, Madhvani had previously wrapped a pair of comedy ads—one for Hit insecticide that is centered on live news coverage of a country besieged by hordes of insects, taking on the tongue-in-cheek feel of a campy Godzilla film. The other, Airtel’s “The Search,” has an Indiana Jones-type adventurer in assorted perilous scenarios before he finally reaches his objective, a holy book, only to discover that it has already been “found” by a girl who Google searched it via Airtel. When asked what he is going to do next, our Indiana Jones-like hero replies, “Retire.”

The Airtel spot is from Rediffusion DY&R, New Delhi. The insecticide ad comes from Publicis Ambience Advertising, Mumbai.

Mentor

Madhvani describes his Equinox partner, Sumantra Ghosall, as “my guru and friend.” When Madhvani returned to Mumbai from NYU, he landed a production trainee gig at Equinox. Later while a production assistant there, Madhvani had decided to go full time to the Film Institute of India for a three-year course, but was dissuaded from starting another round of formal education by Equinox owner Ghosall.

“He told me not to go and offered me a partnership in the company,” recalls Madhvani. “He explained, ‘All you learn at film school is film. What you need as a director is to learn about life. Film school might be good for a technician, a DP...but I don’t know that directors learn so much from school. You can learn more here.’”

BOB GRIGG

SHOOTS CARS

SEE THE NEW REEL AT PORTALPICTURES.COM, CONTACT BILL CURRAN AT 310.392.1035

Annie Price

Base Camp director aims for an emotional connection

By Nicole Rivard

“What was so amazing about working for *The Oprah Winfrey Show* was that we always really aimed for the heart, for that emotional connection. We would choose a guest based on how other people were going to identify with them. And we produced background pieces on people that were designed to evoke emotion in the viewer. I don’t know of any place that’s more emotional than working on *The Oprah Show*,” relates director Annie Price. Price, who has worked as a writer, senior producer and field director at Winfrey’s Harpo Inc., recently signed with Base Camp for exclusive U.S. representation for TV commercials and branded content assignments.

Her experience with real people and real emotions at Harpo is already lending itself to working with brands and agencies. “It’s really about having a skill that involves translating something very personal into something universal, so that everybody identifies with it. Because the goal, whether it’s television, spots or branded content, is to make an emotional connection with the viewer. I think that advertisers target the heart too.”

She describes her first Base Camp project, a long-format piece for P&G’s Metamucil out of Publicis, New York, as a very comfortable situation having dealt with real people so much. She also wrote and directed her own documentary called *Hollerin’* about farmers working to preserve some of the pastimes and practices

that shaped farm life in decades past, such as pig calling contests.

The Metamucil project involved following a number of real women from around the country embarking on a diet and health program that includes using Metamucil as one of the tools to help them reduce their cholesterol. “What we shot mostly was the kickoff for the women receiving their fitness program, diet recommendations and how to include Metamucil into their lifestyle, but also we set them up to follow themselves. One of the suggestions I gave was to send video cameras home with each of these women so they can produce their own video log so we can use the footage later on the website. So we sent the women home with video cameras so viewers can really explore their journey as they are going through this.”

She enjoyed how collaborative and refreshing the work was. “We were all making something unique, which is really thrilling as creative people,” Price says.

Interactive projects like this one is what attracted her to spotmaking and advertising in the first place. “I love the idea of creating things that are more interactive instead of a one-way medium and getting that response back from people who participate, especially with branded content on the Internet or mobile content. Thinking in terms of two-way communication instead of just one way—it’s a whole new world to explore as a creative person.”

Continued on page 32



A scene from Price’s first comedic short film, *The Professional Interview*,



“I think that advertisers target the heart too.”

We’ve changed our name.

Evidently people were confused. They thought we were holding track and field events in the hallway and lighting torches in the employee lounge.



Talk about your five ring circus! Olympic Partners is now CAPS Universal.

West
(310) 280-0755

Midwest
(847) 480-7366

East
(914) 747-5217





Eric Saarinen

A different kind of expedition

By Millie Takaki

This past year saw Eric Saarinen direct and lens an HD documentary about Eskimos on a polar bear hunt. His two weeks in weather ranging between zero and 20 degrees below has since given way to another expedition, one offering a much warmer reception yet still carrying an unfamiliar challenge.

Saarinen's new uncharted, though not icy, waters are in the production house community as the director/cameraman looks for a commercialmaking roost after he and partner/executive producer Chuck Sloan decided to close Plum Productions, the company they cofounded 26 years ago (*SHOOT*, 9/28).

"It's like one big Rubik's Cube for me to figure out," quips Saarinen. "I'm being courted by a bunch of houses—from small shops to big companies with big rosters and reputations. It's a situation that's new to me. I've been a partner at one place for 26 years and haven't had the need to assess other production houses. Now I'm trying to judge executive producers, reps, opportunities."

Saarinen finds it gratifying, though, that he's had no shortage of suitors. "I think that's great but it also means I have to do my homework on quite a few companies. Still the bottom line is that I feel reinvigorated. It's not about the money for me. It's about the work. And now for the first time I can direct somewhere without the responsibilities of being a partner in a company. And maybe I can even reinvent myself to an extent, showing people I can do a lot more than sheet metal."

While that sheet metal reputation is well deserved, Saarinen has given new dimension to the automobile genre through his work. Among his latest endeavors, for example, is BMW's "Feats" for GSD&M, Austin, Texas, which showcases great feats of engineering, including the Gateway Arch in St. Louis (from

the director's father, famed architect Eero Saarinen).

Helping to redefine the automotive ad discipline over the years were such noted Saarinen-helmed projects as: Jeep's "Snow Covered" (with effects by Digital Domain) for the then Bozell Worldwide, which won the Grand Prix at the '94 Cannes Lions International Advertising Festival; the lauded documentary series of "Road to Rio" spots for Nissan Pathfinder via TBWA\Chiat\Day, Los Angeles; the Land Rover Discovery "Orbit" fare from GSD&M in which a 180-degree orbiting camera seemingly takes us around the world to depict Land Rover as the most well-traveled vehicle on Earth; and a whimsical Fiat commercial for Italy that thrusts us into a harried, heavily trafficked city commute featuring people who are riding animals.

The latter demonstrates Saarinen's prowess beyond "sheet metal" into comedy. His affinity for humor was also reflected in Reebok's "The Pump." The controversial 1990 spot showed two bungee jumpers leaping off a bridge—one wearing a pair of Nikes, the other an air-

pumped-to-fit pair of Reeboks. While the Reebok guy comes back up, all that's left of his competitor is a pair of sneakers attached to the bungee cord. The Chiat/Day commercial was pulled off the air after about a week but it made an indelible impression, not only generating press but earning a slot in the Clio Hall of Fame.

Other often overlooked comedy credentials for Saarinen include his lensing three of director Albert Brooks' films (*Lost In America*, *Real Life*, *Modern Romance*). Also in Saarinen's pedigree are documentary sensibilities rooted in his camera work on the Rolling Stone's concert film *Gimme Shelter*, the TV series *The Underwater World of Jacques Cousteau* and several *National Geographic*

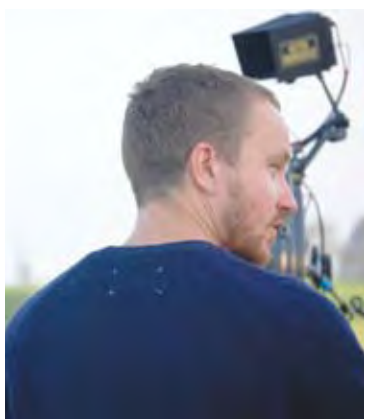
Continued on page 32



[CLICK HERE TO VIEW SPOT](#)

BMW's "Feats"

"It's like one big Rubik's Cube.... I've been a partner at one place for 26 years and haven't had the need to assess other production houses [until now]."



Jake Scott

Silence is golden for HBOvoyeur

By Robert Goldrich

While the exploits of Jake Scott have been chronicled in *SHOOT* over the years—with such accomplishments as the primetime Emmy-winning Nike commercial "Move" in 2003, and an induction into the Music Video Production Association's Hall of Fame—we felt compelled to revisit the director on the strength of two recent projects, one the ambitious, logistically complex HBOvoyeur initiative that breaks new media ground; the other a simple slice-of-life PSA in which three people seated at a table discuss the performance of an investment portfolio, but with an unexpected poignant effect relative to the genocide in Darfur.

For the former, Scott collaborated with BBDO New York to create a "Voyeur" campaign encompassing such components as a building-sized "peep show" in Manhattan, content online at HBOvoyeur.com, mobile fare and a film available via HBO On Demand.

The building projection is the image of an apartment building, in which we see residents moving about in their dwellings, allowing viewers to be voyeurs into their private lives. BBDO New York senior creative director/copywriter Mike Smith observes that the campaign brings a new dimension to branding. Rather than an outdoor billboard proclaiming that HBO tells good stories, you can see stories unfold on the projected film along the side of a building on New York's Lower East Side.

Online you can peer further into these people's living spaces and lives, with a video featuring 30 actors in a dozen apartments. Delving deeper,

you see that some of these lives and goings on in the apartments are connected to one another. You can even select from different pieces of original music tracks to set the tone and discover how sound affects what you're watching. There's more than two hours of content on the website, with viewers opting to watch as many or as few stories as they like.

Putting viewers in the position of accessing and in some respects being able to orchestrate stories that aren't part of HBO network programming is indeed a progressive way to brand HBO as a special place for storytelling. And while viewers are the voyeurs, the HBO On Demand film *The Watcher* introduces us to the master "voyeur" and tells us his story.

Polyphony

For the centerpiece building projection—which sets the tone for the other components of the campaign—Scott notes that although

there was no dialogue in what was essentially a silent film, he turned to music for a philosophical approach to the project.

"This sounds a bit pretentious," says Scott, "but we had to make this work in a polyphonic way—in a polyphony, all parts are equal. The actors and the individual scenes were designed in essence to work that way, to play so you don't have one story dominating the whole.

"Sure, there are times when your eyes are drawn to a certain event in a certain room. Yet generally we were fairly successful in creating the idea of polyphony because that's how it was designed in terms of the characters,

Continued on page 32



HBO's "Voyeur"

"In some respects, we were writing a score more than writing a script [for 'Voyeur']."

Marc Sidelsky

Serving the story

By Nicole Rivard

The latest commercial for BIDvest, one of South Africa's largest companies, directed by Marc Sidelsky of Bouffant, which has offices in Johannesburg and Cape Town, for agency Brand Wealth Organization, features the world renowned New York dance company Pilobolus, who performed the shadow work at the Oscars last February. The unusual dance group uses graceful and powerful movements and their unique signature style of transforming their bodies into wondrous shapes to reflect the qualities of BIDvest.

Sidelsky considers the BIDVest campaign his best work ever. "My aim was to take them into a new place filmicly and each spot utilizes them in a different manner. It was phenomenal to work with such talent; they are human clay," remarks Sidelsky. "I'm very proud of the stories I created in tandem with them."

Other notable recent work includes the first major campaign for Chevrolet in South Africa via McCann Worldgroup. In "Thumb War," a couple is enjoying a romantic dinner. They reach for each other's hand, but instead of a tender moment, their faces suddenly become serious and a thumb war ensues. The woman is victorious, and the guy hands her a set of keys. In the next scene the woman is all smiles behind the wheel of the Chevy Captiva as the guy sulks in the passenger seat. The voiceover says: "The Chevy Captiva. With a seven-seat interior and all terrain capability, it's easy to see why the

driver's seat is worth fighting for. Play Nice."

Sidelsky reveals that no matter what campaign he's working on, he hates the night before the shoot. "I never sleep," he says. On the other hand what he loves most about directing is the excitement of figuring out the brief. What fed his love of directing was the steady diet of read-along storybooks and create your own ad-

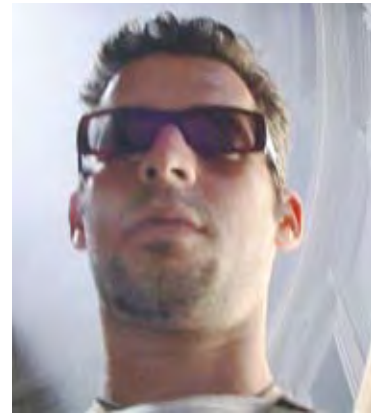
venture novels that he was reared on and his devotion to his "G.I. Joe" action figures. "High drama played out on that thick, beige, carpeted battlefield. That's where it began," Sidelsky recalls. His father worked in electronics, and when he began to bring home video cameras, Sidelsky was immediately taken. After film school he started out at Fresh Water Films, which subsequently linked up with Velocity Films in South Africa. What was once Fresh Water has now been reborn as Bouffant. In terms of what type of work he likes doing at Bouffant, Sidelsky doesn't like the idea of getting pigeon-holed. "As a director, my singular task is to serve the story, and I'm interested in all kinds of stories. I'm a huge fan of

Noam Murro's work, he has demonstrated amazing versatility, defying categorization. I love seeing scripts from all spheres. Every story wants to be something; you have to listen to it carefully, let it be what it desires," said Sidelsky.

As for what client's story he would like to tell, he replied, "I don't want to make the other clients feel bad. Ok, Honda."



Sidelsky directs Pilobolus for Bidvest spot



"Every story wants to be something; you have to listen to it carefully, let it be what it desires."

walkabout
films

'TIS THE SEASON
TO BE
DOWNUNDER

email: production@walkaboutfilms.com.au

www.walkaboutfilms.com.au

Walkabout Films, The Terrace, 623 Bourke Street, Surry Hills, NSW, AUSTRALIA 2010 ph: +61 2 8396 5999 fax: +61 2 8396 5995

www.walkaboutfilms.com.au

Samuel Bayer

Continued from page 18

a gigantic beach ball—emblazoned with the Pepsi logo, of course—all over the world.

Logistically, it was a complex job—Bayer and his crew spent three weeks traveling to locations including Rio, London and New York City with a giant, 30-foot inflatable blue ball “that never worked,” according to Bayer. “We could never inflate it, then finally on the last day of photography we inflated it in Rio, and it floated away,” he says laughing. “I don’t know if I can put quite into words the feeling of watching a 30-foot blue balloon floating away and having to call the South American equivalent of the FAA to tell them that there is a giant blue ball floating through their airspace.”

Thankfully, the ball wasn’t 100 percent necessary—the artisans at New York visual effects shop Mass Market were still able to digitally create the convincing beach ball seen in the spot without the real ball intended for reference purposes.

As for other spot work, in the last few months Bayer has shot commercials for Miller Lite out of Bartle Bogle Hegarty (BBH), New York; Mercedes-Benz through Merkley + Partners; and Converse via Anomaly, New York. “The last three months in advertising have been more exciting for me than maybe the last ten years,” the director enthuses.

While the Miller and Mercedes-Benz work had yet to break as of press time, the spot for Converse broke on Oct. 17. In Bayer’s estimation it is just as good as the groundbreaking Nike “I Just Want to Play” spot he directed a decade ago for Wieden + Kennedy, Portland, Ore.

Powerful in its utter simplicity, the commercial finds Miami Heat star Dwayne Wade entering an empty stadium, confidently striding up to the announcer’s booth and making his presence known by shouting his name into the mic.

“We tried to do something anthem-like and bigger but in some ways stripped of artifice. It’s all about performance and delivery,” Bayer says. “We wanted to give you chills.”

What goes around

In addition to working in commercials, Bayer continues to rank as one of the world’s top music video directors. In fact, 15 years after he first rose to acclaim with the clip for Nirvana’s “Smells Like Teen Spirit,” Bayer’s work for artists ranging from Green Day to My Chemical Romance still feels fresh and relevant.

Honored multiple times over the years for his music video work, including a Lifetime Achievement Award from the Music Video Production Association



Nikon’s “Picturetown”

last year, Bayer most recently won Best Director at the 2007 MTV Video Music Awards for Justin Timberlake’s “What Goes Around.Comes Around.”

The video, which stars Scarlett Johansson as Timberlake’s paramour, portrays a romance gone so wrong it ends with a violent car wreck. Bayer says he envisioned the car crash as a metaphor for a ruined relationship.

With a budget of more than \$1 million to spend making “What Goes Around.Comes Around,” Bayer was able to bring to life a rather lavish and surreal fantasy that is set in current times but has a 1920s flair.

Bayer says the look of various elements in the video—including Johansson’s cabaret-style get up and makeup—was inspired by an exhibit called “Glitter and Doom” that he saw at New York’s Metropolitan Museum of Art. “It was all paintings and drawings from pre-World War II Germany and has this decadent cabaret feeling to it,” Bayer recalls. “I was really influenced by that.”

It was old black-and-white footage of John Lennon from the 1960s that influenced the look of the “Working Class Hero” video Bayer recently shot for Green Day. The song is one of the all-star Lennon covers featured on an album entitled *Instant Karma: The Campaign to Save Darfur*, which is being sold to raise money for Amnesty International’s campaign to stop the genocide in Darfur.

In addition to performance video of Green Day that feels like it was pulled out of the vault, the video has Darfur refugees sharing tales of the horrors they were lucky to survive. Bayer is proud of the clip but insists it could very well be his last. “I think my time in music videos is over,” he muses.

Of course, Bayer famously pronounced the end of his music video career in *SHOOT* just a few years back only to be lured back into the arena to shoot the affecting clip for Good Charlotte’s anti-suicide anthem “Hold On.”

Bryan Buckley

Continued from page 19

Additionally, points out Buckley, the web channel can be a proving ground for shows, perhaps laying the foundation for them to be expanded upon and then become full fledged series on cable or broadcast TV.

And, continues Buckley, *Hungry Man TV* demonstrates that participating directors can create, develop and produce content, working in longer format and with lower budgets than commercials. “It’s the kind of experience that helps give them a leg up if an agency or client is looking for a director to take on a new form of content for an advertiser web channel or any other outlet... We’re branding our directors as creative content developers at a time when the advertising industry is evolving into new areas. Basically we’re branding ourselves—and *Hungry Man*—on a broader canvas. It sets us apart from being only a commercial production house. It showcases a personality for our directors in their work, providing the market with more insight into what they’re capable of doing.”

For example, notes Buckley, slated to debut this month on *Hungry Man TV* is animation series *Strange Detective Tales*, with all four episodes being directed by Gualter Pupo who works out of *Hungry Man*’s shop in Rio De Janeiro. The show is a further diversification for Pupo, a noted production designer who made his spot directing debut last year (and is featured in this issue’s story on up-and-coming helmers).

“It’s been a great opportunity for me to explore new areas,” relates Pupo of his directorial turn at *Hungry Man* and the *Hungry Man TV* assignment. “The learning experience has been wonderful. What more could you ask for than personal and professional growth?”

Buckley also cites an offbeat puppet show which at press time was about to premiere on *Hungry Man TV*. The director is *Hungry Man*’s Marcos



American Express’ “Animals”

Siega who’s already demonstrated his longer form chops with episodes of such TV series as *Cold Case* and *Veronica Mars*, as well as the feature *Pretty Persuasion*.

“We have so much writing, directing and creative talent in our offices that it makes sense for us to bring those strengths to bear through something like *Hungry Man TV*,” explains Buckley. “Talent from our offices in London, Brazil, L.A. and New York are all contributing. The only criterion is the work has to be good—it can be comedy or whatever.”

Similarly, Buckley thinks there are those outside *Hungry Man* who fit into the equation for *Hungry Man TV*, specifically agency creatives. “We’d like to get them involved in the process too,” he affirms. “There is so much agency creative talent out there that hasn’t been allowed or been given the opportunity to show what they can do beyond commercials. My hope is that we provide that opportunity for some of these people.”

DIRECTORS

Erich Joiner

Continued from page 23

brace the art of the organic,” Joiner says, noting that preparation beforehand allows him room to play during a shoot.

To achieve the desired effect, the director finally chose to place a small squib in the bottle, which exploded, causing the bottle to crack.

Asked why he didn’t go the computer graphics route, Joiner responds, “I like to do as much of that stuff in camera as I can. People react the way I would like them to react if it is actually happening, and in the end it just looks better.”

Cost is also a consideration. “I think we’re also in a day and age where to do that right in post takes a lot of time and money, and people are definitely money conscious these days,” Joiner says, adding, “and for whatever reason it just seems like a lot of stuff that we do—no matter what it is—has to be on the air very quickly these days. We’re bidding several jobs right now that need effects, and to do them CG-wise, it would take a long time.”

Not that all of Joiner’s work eschews effects. The musical Nationwide “Good Morning” out of TM Advertising, Dallas, has the live-action residents of a suburban neighborhood merrily dancing and singing amongst a cast of animated characters, including the sun and birds. Joiner, who as previously noted is known for his performance/dialogue driven comedy work, was thrilled to land this assignment. “Every couple of months or so it seems like I get to do something that is a little bit different for me, and I am thankful that I can do that work,” Joiner muses. “Nowadays directors are so pigeonholed.”

It takes two

Meanwhile, Joiner also mixed it up this year by co-directing a series of spots for California Racing out of Santa Monica’s Rubin Postaer and Associates (RPA) with director/DP Bob Richardson.



Bud Light’s “Opera”

The spots present a visit to the track as a much less troublesome alternative to a trip to Las Vegas where who knows what might happen. One spot titled “Tattoo,” for example, puts a guy in the uncomfortable position of having to explain away a tattoo that reads “Misty” to his girlfriend after a trip to Las Vegas.

Explaining why he and Richardson co-directed the campaign, Joiner says there wasn’t a huge budget, but the creative was strong. So the two men, who are good friends and have enjoyed a long working relationship—Oscar-winning film DP Richardson, who is repped for spots by Tool, has DP’d many of Joiner’s jobs—teamed up.

The collaboration went so well that Joiner and Richardson just co-directed another project, although Joiner wasn’t at liberty to discuss the details at press time. The industry shouldn’t see the pairing of Joiner and Richardson as the birth of a new directing duo, by the way. “The reality is that I have an okay career, and he has an okay career,” Joiner says with a laugh.

LEAVE YOUR PASSPORT,
BRING YOUR
APPETITE



800-553-4563 • MONTANAFILM.COM



Eric Saarinen

Continued from page 28

specials. Saarinen's cinematography earned him an American Society of Cinematography (ASC) designation.

Artistic genes

Saarinen was born into artistry, his father being architect Eero Saarinen and his mother, the sculptress Lily Saarinen. The director's grandfather was another famed architect, Eliel Saarinen.

As for how he gravitated to filmmaking, Eric Saarinen recalls a conversation his dad had with celebrated designer/architect/creative maven Charles Eames. Eero Saarinen had asked Eames to make a short film showing the airports of the future; the project was linked to Eero's design and architecture of mobile lounges for Dulles Airport. When Eames screened the film, an impressed Eero Saarinen said, "I should have been a filmmaker."

Eric Saarinen was a teenager at the time working in his dad's office. He heard his dad reference filmmaking as an art and something clicked for the younger Saarinen.

"I was interested in the arts but not that much in architecture as a youngster," relates Eric. "My dad's mention of film, though, struck a chord for me."

Eric Saarinen later went to graduate film school at UCLA, where his

shooting endeavors included Bobby Kennedy's California presidential primary victory speech at the Ambassador Hotel in Los Angeles the night he was assassinated and the subsequent Democratic National Convention in Chicago marred by civil unrest and police violence against protestors.

Among Saarinen's first professional exploits were gigs for film producer Roger Corman. Saarinen, for instance, did second unit camera work on Corman's *Death Race 2000* and served as cinematographer for *The Hills Have Eyes*, one of horror-meister Wes Craven's earliest films. Saarinen went on to such projects as lensing the Oscar-nominated short *Exploratorium* and serving as a director/cameraman on *Jimi Plays Berkeley*, chronicling legendary guitarist Jimi Hendrix's concert performance in Berkeley, Calif., which turned out to be his next to last concert engagement before his death.

Former Plum compatriot Sloan says of Saarinen, "Eric is simply a tremendous artist and problem solver. He still loves to make commercials, stories that stand out and cut through the clutter."

For the moment, while he mulls over his production house options, Saarinen is working through Wild Plum, a just launched Venice, Calif.-based shop headed by Plum alumni, executive producer Shelby Sexton and CFO Alisa Allen.

Jake Scott

Continued from page 28

movement and blocking of each scene. We kept using rhythm as an analogy. Rhythm, movement, tempo, beat changes to keep your eyes on the whole mosaic that was unfolding before your eyes. In some respects, we were writing a score more than writing a script. It was attaining a musical quality without having music.

"And then to hear the original music that composers brought to the project—and which viewers could choose from—was quite gratifying," continues Scott.

"The music was wonderful and what they created was an indication of how musical the project was that we put together."

When asked the obvious—if Alfred Hitchcock's *Rear Window* was a resource he consulted for insights into how to tackle the HBO project—Scott observes, "We kept looking at it [*Rear Window*] for answers and couldn't find any. The common bond of voyeurism didn't yield anything beyond that. In some respects we had more access than Hitchcock had in *Rear Window* because we could tear down that fourth wall."

This isn't to say that there wasn't a source of past cinematic inspiration for Scott, who cites the work of director Jacques Tati.

"I'm a big fan of his films which are more or less dialogue free—like we had to be—but are sight gags. His films are essentially modern silent classics in the tradition of Keaton and Chaplin. He was a great orchestrator of the wide shot, particularly in his film *Play Time*.

"That helped as we worked collaboratively with the agency and a great team of people to design this project."

Darfur

The earlier alluded to slice-of-life spot (featured in this week's "The Best Work You May Never See" gallery as well as in our Creative Voice column) has an investment broker seated at a table with a youngish looking, middle-aged couple. The investment guru has good news for his two clients, informing them that their portfolio performed "very well" this year.

"Energy stocks are up and technology is strong," he says. "You took a little bit of a hit in real estate but more than made up for it in genocide."

The couple is taken aback by the last revelation as the investment counselor turns a page of the portfolio report to reveal but a glimpse of black-and-white photos showing children and others subjected to the horror in Darfur. A voiceover intervenes with the question, "Is your mutual fund funding genocide? Find out at SaveDarfur.org," a website address which appears in the end tag, accompanied by the identity of the message's sponsor, the Save Darfur Coalition.

Making the message all the more poignant is that the couple with the mutual funds look like decent people who just never thought to look into the nature of their investments.

From a directorial standpoint, this PSA—for Greer Margolis Mitchell & Burns (GMMB), an ad agency/media firm specializing in major social issues and political campaigns—is a simple piece that is 180 degrees away logistically from the more complex, multi-layered, multi-platform HBO "Voyeur" project.

But as bookends they share a storytelling bond that attests to the versatility of their director.

Annie Price

Continued from page 27

Speaking of exploring new worlds, at press time Price was editing her first comedic short film called *The Professional Interview*, which she wrote with her brother Jim. It's about a young man who goes to interview for a job and gets caught in a lover's spat between the people who are interviewing him. She shot it in HD in Chicago this summer and plans to release it on the festival circuit.

"I wanted to do something really different. It's a lot of fun to do something completely on your own without having a particular deadline to meet or a set of guidelines," she said.

In front of the camera

Price began her career as a hard news TV reporter in Boise, Idaho. She hadn't been working much more than a month when she had to cover a plane crash. Shortly afterwards, she covered a couple of big murders. "My nickname around the station was the 'Death Correspondent.' It was very emotionally taxing. But it was an incredible education in how to always get it done accurately and quickly.

"You learn the skill of taking a giant swath of info and bringing it straight to the point and making it relatable to other people. That's a great skill to have."

Like her work on *The Oprah Winfrey Show*, she believes the experience will serve her well now that she's on the Base Camp roster. "Think about taking a brand that's got research studies, focus groups and pre-bid documents that say, 'Here are our objectives and goals and we have to boil them down to one day of shooting,'" she points out.

Her work with celebrities will also come in handy with the quick turnaround spotmaking demands. She has worked with a lot of 'A' list celebrities including George Clooney, Julia Roberts, Russell Crowe and Nicole Kidman. She directed and produced *The Oprah Winfrey Oscar Special* and *Oprah Winfrey's Legends Ball*. She also directed Oprah segments featuring musical artists and pro athletes. For one segment New York Yankee's star Derek Jeter arrive unannounced at a high school pep rally to take a wheel-chair bound student with him to Yankee Stadium to meet the players and visit the clubhouse. "We Got Derek Jeter to fly on Donald Trump's helicopter to visit the young man. He was petrified of flying. But it turned out to be the most amazing day. We shot all of it in four hours.

"When you work with celebrities, you have a really small window of time. They are the busiest people on the planet honestly. So you have to be really focused, really efficient and at the same time you have to make them comfortable while making sure that what you are getting is going to work.

"I'm pretty speedy," she says with a laugh.

Alison Maclean

Continued from page 25

a campaign for the Legal Aid Society in New York, with documentary-style spots focusing on such problems as domestic abuse and homelessness.

Yet Maclean remained under the ad biz radar until she directed some edgy, funny FX cable network promos/teasers a couple of years ago for creative guru Chuck McBride who was then at TBWA\Chiat\Day, San Francisco. From there, performance-based comedy dialogue became a genre for which she was best known, eventually leading to "Battle."

Multiple disciplines

But clearly informing her commercialmaking are endeavors in shorts, features and TV. Maclean took an atypical path into the world of film. Attending art school in New Zealand where she studied sculpture and photography, she got a trainee job in the art department of a feature movie. Maclean was soon hooked and decided to embark on a filmmaking career. She procured film grants in Auckland, N.Z., which enabled her to make a series of shorts, the pivotal one being *Kitchen Sink*, which she made in '89. *Kitchen Sink* went on to win eight international awards and led to her scoring a development deal with Touchstone Pictures.

Though nothing materialized from that development deal, Maclean's career progressed. She wrapped her first feature, *Crush*, starring Marcia Gay Harden, in '92. The film then went on to be an official selection at the Cannes Film Festival. Maclean next scored on the feature front in '99 with *Jesus' Son*, adapted from a series of stories by Denis Johnson. The film, which starred Billy Crudup and Samanta Morton, won the Baby Lion at the Venice Film Festival.

It was in the late '90s that Park Pictures' executive producer/owner Jacqueline Kelman Bisbee first saw Maclean's work, specifically *Kitchen Sink*.

Bisbee then found out that a film that had piqued her curiosity earlier, *Crush*, was also helmed by Maclean. The Park cofounder sought out the director and committed to helping her navigate a path into commercials.

"Lance [director/DP Acord who's also a Park Pictures' owner] and I were just starting the company," recalls Bisbee, "We loved the idea of introducing filmmakers to commercials. We used *Kitchen Sink* as a starting point to appeal to agency creatives and producers on behalf of Alison. The first break came from Hill Holliday with a Harvard Health campaign, and then the Legal Aid Society work, which was brilliant in its approach."

As her spotmaking stock steadily rose, Maclean remained involved in other filmmaking pursuits. In '04 her documentary *Persons of Interest*, co-directed with Tobias Perse, screened in competition at the Sundance Film Festival. And Maclean was selected to participate in the '05 "Dreams" project sponsored by Sony and Young & Rubicam, New York, in which noted commercial directors explored short storytelling through HD lensing. From that came her short *Flight*, which then spawned a longer version film, *Intolerable*, an official selection at the Edinburgh, Toronto, Los Angeles and Hamptons International Film Festivals.

Maclean also diversified into series TV, directing episodes of *The L Word* for Showtime, and *Sex in the City*, *Subway Stories* and *Carnivale* for HBO. In the summer of '06, she directed two episodes for the upcoming Showtime series *The Tudors* starring Jonathan Rhys-Meyers as King Henry VIII.

The latter experience entailed filming in London and represented what Maclean described as "my first real opportunity in a big scale, historical, period piece drama.

"It was a great education to immerse yourself in a world from another era. I loved the intensity of it and I think it's helped me to immerse myself now even more fully into my work."



stone ■ core ■ films



director norry niven for showtime network's sleeper cell > see more explosive new work at stonecore.com

elaine sibert / executive producer 214.761.8444 / southwest / montoya reps 214.507.4090 / midwest / hilly reps 312.944.1100

THE Skouras AGENCY

representing:

Directors of Photography

Production Designers

Film Editors

Line Producers

Spyros Skouras Hilary McQuaide Lara Polivka Sackett

Marie Perry Hillary Corinne Cook Holland Murray

1149 3rd Street, Third Floor ▪ Santa Monica, CA 90403
(310) 395-9550 ▪ www.skouras.com ▪ Fax (310) 395-4295

Reflections In The Lens

Looking at life through the lens generates insightful perspectives so we thought it a good idea to seek out cinematographers behind some of the most interesting fare in the ad discipline this season. Certainly qualifying among the high ranking entries would be the HBOvoyeur initiative directed by Jake Scott of RSA for BBDO New York, and Dove's "Onslaught" directed by Tim Piper of Ogilvy & Mather, Toronto. "Onslaught" is this week's *SHOOT* "Top Spot."

Besides talking to the DPs behind these two notable endeavors, we usher in the perspective of cinematographer Tami Reiker who's no stranger to breaking new ground and continually seeking out creative challenges.

So here are POVs from notable DPs spanning their work, their relationships with directors, experiences with digital cameras and how they got into the business.

Philippe Le Sourd

"It was an amazing experience—something completely different, not like a feature or a short movie or a commercial," says cinematographer Philippe Le Sourd of his collaboration with director Jake Scott on HBO's "Voyeur" campaign, which encompassed such elements as a building-sized "peep show" in Manhattan, two hours of content online at hbovoyeur.com and a film available via HBO On Demand.

The "peep show" projection (on a Lower East Side NYC building) is the image of an apartment building, in which we see residents moving about, allowing passersby, if they so choose, to be voyeurs into their private lives. Online you can peer further into these people's living spaces and lives, with a video featuring 30 actors in a dozen apartments. Delving deeper, you see that some of these lives and happenings in the apartments are connected to one another.

The challenges for Le Sourd were varied, including determining the colors and contrast for each adjacent apartment on a single floor of the building as constructed on a set. There's one continuous take for each floor, meaning he had to be in sync with the proper rhythm of the action unfolding in all the units, with lighting changing during the appropriate moments of scenes in the different dwellings.

At the same time, the intent was to make it so the viewer didn't lose sight of the

big picture—the different lives being depicted—even while opting to divert his or her attention for a moment into the goings on in a particular apartment.

Plus, the visuals took on an increased importance in that there was no dialogue. It was in effect a giant silent film with the cinematography being vital in conveying sharp contrasts in emotion and storyline from one apartment to the next, all playing simultaneously before our eyes.

"Jake and I talked in great detail about the acting and the emotion of each

person in every apartment, for each scene, for each floor, trying to figure out the right color, the darkness and brightness needed to underscore the behavior on display," relates Le Sourd. "The challenge was complex but it was a joy to work with Jake, dealing with multiple scenes at once in one continuous take for each floor. We spent a day shooting for each of the four floors in the apartment building."

This was the second time Le Sourd, who's represented by The Skouras Agency, has had the opportunity to team with Scott. They first worked together several years ago on a George Michael music video.

"Jake immerses himself in a project and that was again the case with this ["Voyeur"]," says Le Sourd. "He has great insights into what an actor goes through to convey emotion and that insight had to be even more heightened for this project in that the emotions were being conveyed without sound."

Le Sourd is no stranger to the Scott family—or as of late to the new media

world. On the former score, he served as cinematographer for two projects directed by Jake's father, the acclaimed Ridley Scott, spanning short and long form; one being the feature film *A Good Year*; the other a four-minute piece for fashion client Prada that plays at retail stores and select venues.

As for the alluded to new media, Le Sourd recently also lensed the visually stunning *Seduction by Light*, a short film for Philips Electronics directed by Wong Kar Wai through Anonymous Content for DDB Amsterdam. The short is being distributed via the web, DVD and as a select promo piece. Starring up-and-coming French actress Amelie Daure, the film subtly promotes the innovative technology

Continued on page 36

**DP Perspectives
On Breakthrough
Projects Such As
HBOvoyeur and
"Onslaught" Viral
Film For Dove**

By Robert Goldrich



Leading DPs Discuss Their Work, Collaborations

Continued from page 35

behind the Philips Aurea television set. The short is a sexy, futuristic spy thriller. The future world is created through a palette of colors that blend and pulsate, alternating between under and overexposure of light. Helping to realize Kar-Wai's vision through color and light was Le Sourd.

While both these brave new media world projects were shot on film—as has been the lion's share of Le Sourd's work over the years—the cinematographer has gotten his feet wet in the digital realm. This past May he shot a Gucci commercial with Panavision's Genesis HD camera. The spot was directed by David Lynch via Le Pac, Paris.

"The experience of working with David and the Genesis was wonderful," relates Le Sourd. "The camera facilitated complete freedom of movement and lighting."

Le Sourd started out as an avid still photographer, attended film school in France and made his initial foray into cinematography as a loader and assistant to noted DP Darius Khondji. Le Sourd then first established himself as a DP in the music video arena, shooting clips for such directors as Erick Ifergan and Stephane Sednaoui.

Then Le Sourd diversified into commercials and longer form fare. Among his other assorted notable spot credits is Johnnie Walker's "Human" (from BBH, Lon-



"He [director Jake Scott] has great insights into what an actor goes through to convey emotion and that insight had to be even more heightened for this project in that emotions were being conveyed without sound."—Philippe Le Sourd

don), which was one of the entries that helped earn Dante Ariola of MJZ this year's Directors Guild of America (DGA) Award as best commercial director of 2006.

Marc Laliberté Else

This week's *SHOOT* "Top Spot of the Week" is Dove's "Onslaught," directed by Tim Piper of Ogilvy, Toronto. It's a fitting, impactful follow-up to Dove's "Evolution," which was co-directed by Piper and Yael Staav (who's now with bicoastal Furlined and Toronto's Soft Citizen), successfully raising questions about the standards of female beauty in our culture and what they do to the self-images of girls and young women.

When DP Marc Laliberté Else, CSC, who's repped by Sesler & Company, got a call expressing interest in him to shoot "Onslaught," he was immediately interested. "I have an 11-year-old daughter and I know what girls go through in this regard. I felt there was no way I won't do this," recalls Laliberté Else. "The concept is so powerful."

"Onslaught" marked the first time Laliberté Else worked with director/creative Piper. "Tim had such a firm vision in mind that we knew pretty much exactly what we wanted going into the project."

The concept is that no matter where a young girl looks, media is attacking her with fashion model visions of what ideal beauty is and should be. This led Laliberté

"We didn't want the imagery to have one consistent feel [in 'Onslaught']. We wanted imagery that was coming from seemingly everywhere--different formats...bombarding girls with the same unrealistic beauty message. —Marc Laliberté Else



HBO's "Voyeur"

Else to shoot with a variety of cameras—35mm film, Panasonic's HD VariCam, and a prosumer version of HD. "No format was wrong—we even tried to get Super 8 going but the post schedule made that impossible," relates Laliberté Else. "The point is that we didn't want the imagery to have one consistent feel. We wanted imagery that was coming from seemingly everywhere—different formats but all carrying and bombarding girls with the same unrealistic beauty message."

The VariCam was used for the mock infomercials sequence in "Onslaught" where presenter after presenter is touting products that will make women sleeker, slimmer, prettier, more attractive to men, et cetera.

"Onslaught" was one of three projects on which Laliberté Else worked in tandem with Piper, one being another Dove spot in which we see a teenage boy standing outside a young girl's window. A voiceover relates that the girl can think of numerous things wrong with her appearance while the boy cannot think of one. And Laliberté Else also shot for an ongoing film project interviews with girls ranging in age from eight to 12. A woman who's off-camera conducted the interviews which give insights—some disturbing—about how these youngsters define beauty.

Laliberté Else describes the experience of collaborating with Piper and the significance of the message as "most gratifying for me to be involved in."

However, at one point it didn't look like Laliberté Else would be professionally involved in cinematography to begin with. He was studying economics, with pho-

tography as a side hobby, when a buddy of his landed a job as a production assistant on a TV show. "I was exposed to a whole world that makes a living doing what I loved to do as a hobby," recalls Laliberté Else. "So I dropped out of college and began my pursuit."

That pursuit had him working his way up the ranks, moving from the U.K. to Canada and getting his initial big break lensing a pair of movies for MTV, including *2gether* directed by Nigel Dick.

But the feature length fare kept him away from his family months at a time so he personally needed to seek another alternative, asking his agent, Dora Sesler, if he could get into commercials. He did, first establishing himself in Canada and now doing an increasingly larger share of U.S. spot work, a prime example being a Las Vegas Convention and Visitors Authority spot, part of the "What happens here, stays here" campaign from agency R&R Partners, Las Vegas. Laliberté Else lensed the Vegas spot—directed by Scott Vincent of Hungry Man—in which a guy spends an evening hitting on different ladies, telling each he has a different professional occupation. It's almost like he's making up careers as he goes along.

Laliberté Else shot the Vegas ad with an HD camera, the Sony HDW F900, with a pro 35 adapter. He's familiar with shooting HD, having shot a 15-minute short, *Greetings From Earth*, directed by Kim Jacobs of HKM, with Thomson's Grass Valley Viper Filmstream digital cinematography camera. *Greetings from Earth* premiered at this year's Tribeca Film Festival.

"Any cinematographer in this day and age who says film is the only medium is eliminating tools that can be a valuable addition to his or her repertoire," observes Laliberté Else. "I think it's still a mistake to say that high-end HD is going to mimic

Continued on page 41

The Best in the Northwest Since 1979

"Since 1979, we've been supplying the finest in film, video and HD cameras. We feature Aaton, Arriflex, Moviecam, JVC, Panasonic and Sony.

For 27 years, we've maintained a commitment to quality and innovation. We offer experienced factory trained technicians, supportive customer service and nationally competitive rates.

We can serve you anywhere in the west, whether the US or Canada. We really are the only name you need to know in the Pacific Northwest."

— Marty Oppenheimer

OPPENHEIMER CINE RENTAL LLC

Purveyors of Fine Cine Cameras

ph: 206-467-8666 marty@oppcam.com toll free: 877-467-8666



Aaton Arriflex Moviecam JVC Panasonic Sony Angenieux Canon Cooke Fujinon Nikon Zeiss Swiss Jib Power Pod Spin Axis Helo Mounts Motorola Radios

SONY®



The “gold” and “silver” standards.

Sony's CineAlta™ HDW-F900 has captured more high-profile movies and episodic TV shows than all others combined. While others try to imitate, Sony continues to innovate. The new HDW-F900R weighs 30% less, incorporates HD-SDI and SD-SDI, delivers 140 Mbps HDCAM™ recording and retains full 1920 x 1080 image sensors.

And now Sony presents CineAlta 1080/24P performance at \$25,800 (MSRP). The new PDW-F350 XDCAM® HD camcorder is already winning praise in reality TV, documentaries and news. It delivers the creativity of overcranking, undercranking, slow shutter and time lapse. And it speeds your workflow with nonlinear, file-based recording to Sony Professional Disc™ media. CineAlta camcorders. Anything less is just... less.

sony.com/cinealta

From Salad Dressing To Production Design

New Directors Break Into Biz In Assorted Ways

By Robert Goldrich
and Millie Takaki

Necessity is the mother of invention and when aspirants eye the director's chair, ingenuity is unbridled. Consider one would-be helmer who made and marketed a salad dressing to raise enough money to finance spec and other work—not to mention a real-world spot promoting his salad dressing. He's just one of the up-and-coming directors who's making his mark in the industry, having recently landed stateside representation after his work in Canada scored at this year's Cannes Lions International Advertising Festival.

Or consider the case of another with a famous music icon father who has ventured out on her own to establish herself as a director of varied filmmaking disciplines, the most recent being commercials.

Then there's a Rio de Janeiro-based production designer who made his spot directing debut last year, gained recognition earlier this month in *SHOOT*'s "The Best Work You May Never See" gallery for an environmental issue PSA and is about to see an episodic series he helmed debut on a hip web channel.

And there's another who took a short route—make that the Student Academy Award-winning short film route—to generate momentum as a director.

These are just some of the artisans featured in this installment of *SHOOT*'s ongoing Up-and-Coming Directors series. Here are all of their stories:

Alex Ogus

After graduating from York Film School in Toronto, Alex Ogus started a salad dressing business to bankroll his short films and spec reel. The first commercial he directed was to pitch his salad dressing and it helped him land a slot on the directorial roster of Canadian shop Navigator. Shortly thereafter Ogus moved over to Code Film where his spot-making career started to take hold, the big break coming with a Fight Network campaign consisting of the spots "Parking Lot," "Construction Site," "Dog Walker" and "Bus Stop."

The campaign—from agency Cossette Communication-Marketing in Toronto—centers on an average guy's moronic quest to pick a fight with anyone in his immediate vicinity. The comedy dialogue package has been much lauded, the biggest score coming with a Gold Lion this year at the Cannes International Advertising Fest. This came on the heels of the campaign winning best of show campaign, gold campaign, gold single ("Parking Lot") and Kari Award honors (for best actor performance) at Canada's 2007 Bessie Awards.

The Fight Network work had production houses fighting over Ogus who in the aftermath of Cannes landed representation in the U.K. via Park Village, in Germany through Big Fish, in Russia via DTVMA, in Sweden via Esteban and

in Malaysia with Planet Films. And while he remains at Code Film, he recently finalized separate representation in the Montreal ad market via Cinelande.

Yet his most significant representation deal was made stateside as he came aboard Santa Monica-based TWC. Ogus says he is committed to developing his career in the American market. He opted for TWC based on its boutique size and feel, its reputation in comedy, partner/executive producer Mark Thomas' track record of helping to develop directorial careers and his high regard for the career building prowess and pedigree of executive producer Steve Ross, particularly for his exec credentials having worked with director Kinka Usher at House of Usher Films, Santa Monica. Meanwhile the entrepreneurial spirit reflected in his salad dressing and directorial pursuits lives on.

Not satisfied with the current choices in floor lamps for his Toronto loft, he created his own series of lighting concepts now available through Ogus Designs. The line of contemporary lamps has been picked up by assorted retailers from Beverly Hills to Manhattan; they've been featured in *Azure*, *Style at Home* and *Toronto Life* and have become popular props for films and commercials.

Adria Petty

Describing herself as "obsessed with culture"—pop and otherwise—Adria Petty has explored the former in a feature documentary about Paris Hilton, which captures a side of the heiress that's quite a departure from the TMZ norm. And now Petty's cul-

ture study has led her to make her first major foray into commercialmaking, coming aboard Santa Monica-based harvest, her first career spot roost.

"I like the idea that great, clever spots can make an impact on the marketplace and on our culture—I think the new Dove commercial ["Onslaught," which is this week's "Top Spot," directed by Tim Piper of Ogilvy & Mather, Toronto] is a great example of that," says Petty. "And I feel like I'm coming into this area at a great time. In fact, I'm pleasantly surprised by how noncommercial agency people are willing to be."

The latter assessment is based on her first two harvest-produced jobs: a McDonald's project for the mainstream English and Hispanic markets (via del Rivero Messianu DDB, Coral Gables, Fla.), which she wasn't at liberty to discuss in detail since it hadn't yet broke at press time; and a Target assignment for Wieden+Kennedy, Portland, Ore.

Suffice it to say that the McDonald's spot doesn't brand the client until the very end. "It's a positive vibe piece which only at the conclusion identifies McDonald's," she relates.

And Target's "Portal" shows people walking through the doors of Target de-



Unlikely Beginnings Spark Spot Directorial Careers

partment stores—only the doors are in the great outdoors, right in local communities. And with each opening of a different set of doors, portals of opportunity open for those in the community, reflecting that charitable donations Target makes to local neighborhoods (based on a percentage of customer purchases), amount to some \$3 million a week.

“Working with the creatives at Wieden was the best film experience I’ve ever had,” she relates. “It was collaborative, fun, yet grounded in marketing, with us branding Target through the ever opening doors, reflecting the multicultural community of Target customers and combining and being playful with 2D and 3D elements in the process.”

Petty came to harvest with a music video background and the feature length “culture of celebrity” documentary on Paris Hilton. “I went on a tour to a bunch of different production companies and had a soulful connection with [harvest partner/executive producer] Bonnie [Goldfarb]. It all clicked and made sense, she understood my work and my intent, while certain other houses were telling me I’d be dreaming if I thought I’d be working in commercials...I appreciate the trust, commitment and the belief that Bonnie and harvest have placed in me.”

Indeed there have been some naysayers, as Petty herself was born into a culture of celebrity, residing in the shadow of rock icon Tom Petty. When she and Anna Gabriel (daughter of Peter Gabriel) initially worked as a directing team some years ago, “people thought we were dilettantes. But Anna has become a photographer, visual artist and is contributing through social documentary work. And I’ve been working hard for a long time.”

That hard work includes her serving as an intern and then an assistant at director Jonathan Demme’s company, and then as an assistant for director Penny Marshall. Petty then went back to film school (she earlier made short films while at Sarah Lawrence College), studying at NYU Graduate School, and then dovetailing into directing music videos.

Petty spent the past couple of years working as a marketing consultant at Warner Bros. Records, helping to break in new artists. Among her music video directorial credits are clips for The Dittybops, Stellastarr and Regina Spektor.

But now her focus is on commercials and collaboration with agency creatives. “Ad agencies have worked so hard to sell a script. And while I want to contribute, I have to respect what went into getting the project off the ground. I want to help bring that creative to life as best and as accurately as I can. And now the journey spans more than commercials in this market—it’s really important to cultivate an audience through virals, blogs, new forms. I hope to enjoy multi-platform experiences with agencies through harvest.”

Christopher Hutsul

After debuting as a commercial director last year with an outrageous campaign for The Hargrave Pub produced by Untitled, Toronto, for Lowe Roche, Toronto, Christopher Hutsul has seen his career steadily progress and recently made two major changes in his production house status. He exited Untitled to come aboard Soft Citizen Films, Toronto, about a month and a half ago. And shortly thereafter he secured his first stateside representation, signing with Sleeper Films, the bicoastal shop launched by executive producer Alex Blum

and veteran sales/marketing exec Drew Miller.

Hutsul took a circuitous route to the director’s chair. He graduated from the general arts program of the Ontario College of Art and Design. For his first two years professionally he focused on selling his art—including woodblock print creations and etchings—in galleries. “I found myself working hard for a minimum reward,” he recalls. “I also found myself working alone a lot and feeling isolated. I wanted to put a creative energy back into work that would make me feel more part of society at large.”

Sans any experience in journalism, he landed a job at the *Toronto Star*, Canada’s largest daily newspaper. He established himself as a journalist, columnist and cartoonist there over the next five years. He enjoyed the gig and more importantly, he says, “It taught me that if you can get an opportunity to work in an industry and prove yourself, it doesn’t necessarily matter if you have the traditional experience normally required. By being creative and having a fresh outlook—and not having the politics of others who are trying to get into that industry—you can really prosper.”

Having learned not to limit himself, Hutsul eyed a career in advertising, ini-

“I like the idea that great, clever spots can make an impact on the marketplace and on our culture—I think the new Dove commercial [‘Onslaught’] is a great example of that.”
—Adria Petty

tially thinking about copywriting and then the long-term goal of becoming a creative director. “But when I started getting into it, I got intrigued by directing, being able to draw from my writing experience, my storytelling via comics in the newspaper and my art background for art direction.”

At the time, Hutsul’s wife, Tory Osler, was an executive producer at Untitled. She arranged to bring Hutsul into the company for a look-see and he snagged The Hargrave Pub assignment from Toronto agency Lowe Roche. The spots are an on-the-edge hoot. For example, in “Hair,” a teenage daughter is in a parked car’s front passenger seat, next to her mother who’s behind the wheel. The shy daughter works up the nerve to ask her mom one of those awkward puberty-related questions: “Is it okay to grow hair down there.”

Without skipping a heartbeat, the mother responds, “No, you’re a freak.”

A super offers advice, which explains the mom’s immediate off-the-cuff response. It reads, “Save your right answers” for trivia night which is every

Continued on page 40



[CLICK HERE TO VIEW SPOT](#)

Target’s “Portal,” directed by Adria Petty



R

Picture Budapest

...with **RALEIGH FILM**
323.960.FILM

Full Motion Picture Production Services
Best local crews
Experienced local production managers
Professional production estimating
Access to best equipment and facilities

Hassle-free 20% tax incentive recovery
Location management
Expert set construction
Western production sensibilities
24 hour contact in Los Angeles office

New Directors Eager To Take On Spots, New Media

Continued from page 39
evening at The Hargrave Pub.

The three-spot campaign—which also included a high school counselor and the son of a hospitalized mother saving their right answers—put Hutsul on the directorial map. “If that campaign didn’t go well, I’m not sure where or what my career would be today,” says Hutsul.

But as it turned out, the pub fare laid a foundation for Hutsul to build upon, his latest completed job being a viral spot for Mac’s convenience



“If that campaign [for The Hargrave Pub out of Toronto agency Lowe Roche] didn’t go well, I’m not sure where or what my career would be today.”

—Christopher Hutsul

stores’ WTF frosty orange drink from agency Bos, Toronto. With different directors given the creative freedom to create spots explaining where WTF juice comes from, Hutsul came up with a robot humping a pommel horse to produce the refreshing beverage.

Other Hutsul-helmed commercials include Lipton Brisk’s “Hunter” for DDB Toronto, in which an errant rifle shot hits a man drinking Lipton tea and he doesn’t even seem to notice. The tagline, “Make taste your dominant sense.”

And there’s a Toronto Zoo “music video” spot titled “Hiss At You” for Lowe Roche in which a Madagascar cockroach plays the guitar and sings. He warns that if you get in his grill, he will “hiss at you.”

At press time, Hutsul was about to embark on an assignment for Shaw Communications, a telecommunications company, out of BBDO Toronto.

Gualter Pupo

This production designer extraordinaire recently picked up an honor in that discipline from the AICP Show on the strength of Burger King’s “More Mayo” spot directed by Bryan Buckley of bicoastal/international Hungry Man for Crispin Porter + Bogusky, Miami. Among other notable collaborations was the lauded MINI Cooper “Counterfeit” fare, also helmed by Buckley and production designed by Pupo.

So it’s no surprise that Hungry Man recognized a special talent in Pupo and last year supported his transition to spot director with an offbeat TV promo ad for 89 FM Radio in Sao Paulo, Brazil, produced by Hungry Man’s Rio de Janeiro office. Pupo makes his home in Rio.

Titled “Meaningless,” the combo live-action/animation/post/visual effects 89 FM spot carried considerable meaning for Pupo, generating momentum for his directorial career. Via Hungry Man Rio, he has helmed an ambitious live-action/effects/animation commercial for petroleum company Petrobras (Lubras motor oil), a mixed media music video for performer Carlinhos Brown and a recently wrapped spot for a Latin American Internet service.

His latest ad credit is a PSA for the Onda Azul Foundation which was featured earlier this month in *SHOOT*’s “The Best Work You May Never See” gallery. Out of Rio de Janeiro agency QUE, the mixed media commercial shows how certain chemicals degrade water, turning pristine oxygen rich H₂O into a swampy quagmire, the poignant visual payoff being a dead, oxygen-starved fish in a dark murky lake bed.

“It’s been a tremendous ride, having the opportunities to continue to production design while moving into directing,” says Pupo.

“My experience as a production designer working with Bryan [Buckley] I think helped make me better equipped to become a director. And Hungry Man has been quite supportive of that.”

Indeed that support has manifested itself yet again with *Strange Detective Tales*, an animation series that Pupo is directing for Hungry Man TV, the production house’s web channel on which several episodic series have already debuted.

Based on the comic book series by Jesse Bausch and James Callahan, *Strange Detective Tales* is premiering on Hungry Man TV (www.hungrymantv.com) this month.



A scene from *High Maintenance* directed by Phillip Van

Phillip Van

An interactive ad for Tide’s Pure Essentials line (Procter & Gamble) is the first spot wrapped by director Phillip Van. The project was produced by Los Angeles-headquartered Little Minx, a division of RSA which he recently joined.

It was Van’s short film work that caught the attention of Little Minx founding director Rhea Scott who assesses that Van “is a rare find who has the ability to tell poignant original stories on the tightest of budgets.” She envisions him as a collaborator with agencies not only on commercials but new media forms.

Currently winding down his commitments as a student at NYU’s graduate film program, Van has helmed notable short film fare, including *Dunny*, which scored on the festival circuit, gaining exposure at U.S. shows as well as Berlin and Austria fests, among many others.

His most prominent short, though, is *High Maintenance*, a comedic, tongue-in-cheek look at how male/female relationships might evolve in the future, offering a wry commentary on the direction that consumerism and romance are headed today. He gained a good portion of the funding for the short from the Berlin Film Festival, after being deemed a winner in its competition gleaned from 3,000 applicants to make a short. Based on a script by Simon Biggs, which Van then redrafted in part, *High Maintenance* scored assorted honors, including a 2007 Student Academy Award (silver) for best narrative, earning distinction as the winning U.S. entry and one of four films worldwide chosen for Kodak’s showcase at this year’s Cannes Film Festival, garnering the ‘07 Gen Art Film Festival Grand Jury and Audience Awards for best short, winning the ‘07 HBO U.S. Comedy Arts Festival Grand Jury Award for best student short and the ‘07 Delta Fly-In Movies competition at the Sundance Film Festival.

At press time, Van was about to embark on a short for Little Minx’s Exquisite Corpse project (*SHOOT*, 10/5) in which he will make a short film inspired by the last line of a short made by one of his directorial colleagues at Little Minx. The Little Minx initiative, designed to showcase its directors’ talents, is based on the surrealist parlor game Exquisite Corpse in which players develop a story piecemeal, each participant providing input line by

“I think there’s more than a little irony in the fact that a medium that is by definition for commerce also thrives on the most creative and artful concepts and voices in the world.”

—Phillip Van



line to create a bigger, sometimes outlandish tale. A new short debuts every two weeks, the kickoff short being one by Little Minx’s Laurent Briet that debuted on www.littleminx.tv on Oct. 1, followed by director Chris Nelson’s on Oct. 15. The order of Little Minx directors following Nelson consists of Malik Hasan Sayeed, Josh Miller, Van and Fatima Robinson. The shorts are custom made for download to iPhone, iPod and PlayStation Portable, casting a wide net of new media outlet exposure as new media entertainment studio Idealogue (working in concert with Little Minx on Exquisite Corpse), targets content aggregators, social networks, blogs and sharing/trading between and among peer groups.

Having already demonstrated his short film acumen, Van is eager to take on commercials and related ad forms. He observes, “I think there’s more than a little irony in the fact that a medium that is by definition for commerce also thrives on the most creative and artful concepts and voices in the world. There’s no place better than commercials for truly unique, subversive, original and compelling ideas.”

Groundbreaking DP Accomplishments

Continued from page 36

film perfectly. The fact is that HD cinematography has its own attributes and can work if matched with the right project. You just have to look at it as another tool in the context of what we have at our disposal."

Tami Reiker

Tami Reiker ASC broke new ground with her lensing of the HBO pilot *Carnivale*, directed by Rodrigo Garcia. She became the first woman to be nominated for an American Society of Cinematographers (ASC) Outstanding Achievement Award—and then added a precedent to that by becoming the first female to win the honor—on the strength of that pilot episode. The ASC win came in '04.

But Reiker, who's repped by Dattner Disputo and Associates (DDA), has hardly rested on her laurels. This past summer she was in Westport, Conn., where she shot the telefilm *For One More Day* for Harpo Films based on the novel by Mitch Albom. Executive produced by Oprah Winfrey and directed by Lloyd Cramer, *For One More Day* stars Ellen Burstyn and Michael Imperioli, and is slated to make its network television premiere on Dec. 2.

The movie chronicles three eras, two from yesteryear. For those eras gone by, "We flashed the film—to add grain and soften the image—and underexposed two stops for most of the footage," relates Reiker. "We also used old Cooke lenses...Today, so much of what is shot looks so sharp, even too sharp—you see film work on some of those flat screen TVs and it looks like video. But we were able to attain a look reminiscent of a European movie from the 1960s."

For Reiker, her movie work informs her commercials and vice versa. From *For One More Day*, she says, "I can show the results of the film being flashed. It allows me to bring



Tami Reiker

something tangible back to commercials if a storyline calls for something like that. In commercials there's rarely time for extensive testing. No one is going to approve anything unless they can see it. Well, they can see it in this case. I have the dailies [from *For One More Day*]."

Since her summer of lensing in Westport, Reiker has hopped back into the spot fray, having shot Bud Light and Planter's Peanuts for director Tom Routsom from Tool of North America, Verizon and Quit Plan (both lensed in Toronto) for director Allen Coulter of *Hungry Man* and a fun PSA for AARP helmed by actor/director Tony Goldwyn via Image Media.

"I simply love crossing over, going back and forth between short and long form," observes Reiker. And at times her collaborators are themselves the catalysts for crossover. Early on her career, for example, Reiker shot spec work in New York for an agency creative who had directorial aspirations: Craig Gillespie. She has since over the years shot numerous real-world commercials for leading director Gillespie (who's now on the MJZ roster) as well as his recent feature filmmaking debut, New Line Cinema's *Mr. Woodcock*, which stars Billy Bob Thornton and Susan Sarandon.

It was back in New York that Reiker first established herself in

the industry. After shooting student films at NYU, she served as an apprentice and assistant to many notable cinematographers, including Harris Savides. But she knew she didn't want to be an assistant for long so took out a loan and bought a 16mm camera.

"The timing was terrific in that back then every band had a music video," she recalls. "I'd go once a month to Jamaica and through this Jamaican company I shot a bunch of videos. It was a great experience and gave me a foundation to build upon."

Then came the dot-com rush and a huge wave of related commercials, which also spawned shooting opportunities in advertising for Reiker. One such opportunity was Sega's "Obsidian Egg" commercial directed by MJZ's Rocky Morton; that spot won Reiker a Belding Award for best cinematography and helped earn Morton a DGA Award nomination as best spot director of '98.

Around this same time, in the late '90s, Reiker collaborated with director Lisa Cholodenko, shooting the acclaimed feature *High Art*. Reiker garnered a best cinematography nomination at the '99 Independent Spirit Awards for *High Art*. She then went on to shoot her first major studio feature, DreamWorks' *The Love Letter* starring Kate Capshaw, Tom Selleck and Ellen DeGeneres.

The aforementioned director Garcia sought out Reiker for *Carnivale* based on her work in *High Art*.

"*High Art* was an example of my being fortunate in that projects I've done have helped to bring about other projects," says Reiker, who additionally credits in that respect agent Bill Disputo who has repped her since the very inception of her cinematography career.

"Bill has a real strategy whereby he helps me to take on the right work, which in turn leads to other creative opportunities. And those creative challenges and opportunities are what drive me as a cinematographer."

CLASSIFIEDS

To place classified ad simply email ad copy to: classified@shootonline.com
Your reply will contain price estimate and PDF proof of ad for your review.
Print classifieds run online for 30 days as FREE bonus.
For further info/rates/deadlines go to www.shootonline.com/go/classified

EMPLOYMENT

Sr SALES EXEC for LA based Post Prod. company

Established company seeks experienced individual with following or customer base in any of these areas: Trailer finishing, Commercial graphics and effects, Television titles and post services. Excellent salary/bonus/benefits package (\$225k - \$485k) for qualified person. Reply in confidence to: lacareer9@gmail.com

UNUSUAL OPPORTUNITY

Well Known Manhattan Post-Production Recording Studio has two immediate openings for:

A **recording engineer** with a substantial following.

An experienced salesperson with an established client base.

Salary + commissions negotiable. E-mail resume & cover letter to:

other2727@yahoo.com

New Directors Looking For Commercial Work

Visit

www.shootonline.com/go/newdirectorswebreel
to view 2007 NDS Finalists.

REAL ESTATE

SINVIN

107 Grand Street, NYC (at Mercer). The entire 7th floor provides 8,600 sf of premier SoHo office space. The fully built production facility was featured in Interior Design and offers high ceilings, hardwood floors, 3 bright exposures, 2 conference rooms, a reception area, a server room, a kitchen, and 8 windowed offices with city views. This elegant building offers a state-of-the-art infrastructure and is convenient to all transportation, as well to many prestigious post-production, advertising, and other creative firms.

Christopher Owles 212.604.9002
Michael Glanzberg 212.604.9004
chris@sinvin.com michael@sinvin.com

DOES YOUR SHOOT MAILING LABEL ON THIS ISSUE'S FRONT COVER SAY RENEW ?

IF SO, THEN GO TO:
www.SHOOTonline.com/go/renew
THANK YOU!

TECHNICAL SERVICES

TECHNICAL OPERATIONS, INC

- Maintenance Services for Broadcast and Industrial A/V Equipment
- System Integration
- Multimedia Services/Manpower
- A/V Rentals
- Free Pickup, Delivery, and Loaners Available

454 West 41st Street • New York, NY 10036
(212) 465-1318 • Fax: (212) 465-2318

<http://www.tech-ops.com>
email: support@tech-ops.com

The WIN Awards

women's
image
network

11-11 @ 7pm

Steve Hayden, Ogilvy Vice Chair, Presents
Janet Kestin & Nancy Vonk, Ogilvy-Toronto

Ticket Info & Sponsorship:
thewinawards.com
310-229-5365

Hosted by Tracee Ellis Ross
Co-Chairs: Paula Wagner and Sara Risher
Lifetime Achievement Recipient: Diane Ladd

Payroll Pain?

Don't let Payroll Pain make your production more stressful.

Call today to see find out how Media Services can help your production!



Call now to get a free copy of our new State-by-State Production Incentives Guide.

L.A.: 800-333-7518 N.Y.: 866-414-9615
www.media-services.com

News

street talk

DNA, Inc., Hollywood, has signed director/cameraman Thomas Kloss to its roster for both spot and music video representation....Bicoastal Anonymous Content and location manager Carson Turner won the California On Location Award (COLA) for commercial production company/location team of the year on the strength of their work on a Toyota Tundra campaign out of Saatchi & Saatchi LA, Torrance, Calif. Topping the 13th annual COLA competition's other ad category, location professional of the year for commercials, was Patrick Ranahan for his contributions to a Pepsi commercial (from BBDO New York) that transformed the City of San Francisco into a giant pinball machine....Method Studios, Santa Monica, has brought artist Seb Caudron on board. A noted Flame artist/VFX supervisor/director, Caudron joins Method's Flame roster. As the cofounder of Paris-based visual effects company DEF2SHOOT, Caudron has established himself in high-end effects for international spot and feature clients. He is currently working on his first Method job, a short film directed by Phillip Van of Little Minx.... Minneapolis post house Splice Here has added veteran designer Jeff Stevens as its creative director and Nicole Martin who comes aboard as a producer. Both were formerly with Charlex, New York....

report

Los Angeles-based British director Dom Murgia, known for his dry viral style humor, has signed with TDN Artists/The Directors Network, Encino, Calif., for North American freelance representation. The announcement was made by TDN Artists/The Directors Network's senior VP/partner Jeff Lewis. The firm has also signed director/editor Dinh Long Thai, a 2002 Art Center College of Design grad. He's just wrapped a director/editor stint for Nike and Wieden + Kennedy.... Tracy Reid has returned to Santa Monica-based HUM Music + Sound Design as director of marketing, and will be working in tandem with reps Reber/Covington (West Coast), Maureen Butler (Midwest), and Unique (Southwest). Reid most recently served as an account director for Deutsch LA and prior to that BBDO West, Los Angeles....David Pavlik has joined Canon U.S.A., Inc.'s broadcast and communications division as regional sales manager responsible for the Midwest. He formerly was senior account manager for Fletcher Chicago....Cinematographer Salvatore Totino has completed principal photography on Ron Howard's *Frost/Nixon* and is again available for commercials and music videos through The Skouras Agency, Santa Monica....

bulletin board

- >Oct. 29-Nov. 1/Los Angeles, CA: Digital Hollywood. www.digitalhollywood.com
- >Nov. 1/Los Angeles, CA: HPA (Hollywood Post Alliance) Awards. www.hpaawards.com
- >Nov. 2/Los Angeles, CA: SHOOT Music for Commercials Panel at Hollywood Reporter/Billboard Music Conf. www.billboardevents.com
- >Nov. 11/Los Angeles, CA: The WIN (Women's Image Network) Awards. www.thewinawards.com
- >Nov. 12/London, England: London Intl. Awards. www.liaawards.com
- >Nov. 15/Chicago, IL: AICP Show. don@d-kitchen.com



FOUNDATION'S GONE GREEN

our production stage is open

We're also pleased to announce the addition of Senior Designer Jason Voke, Visual Effects Artist Peter Casey and Director/Editor P. Lee to our team

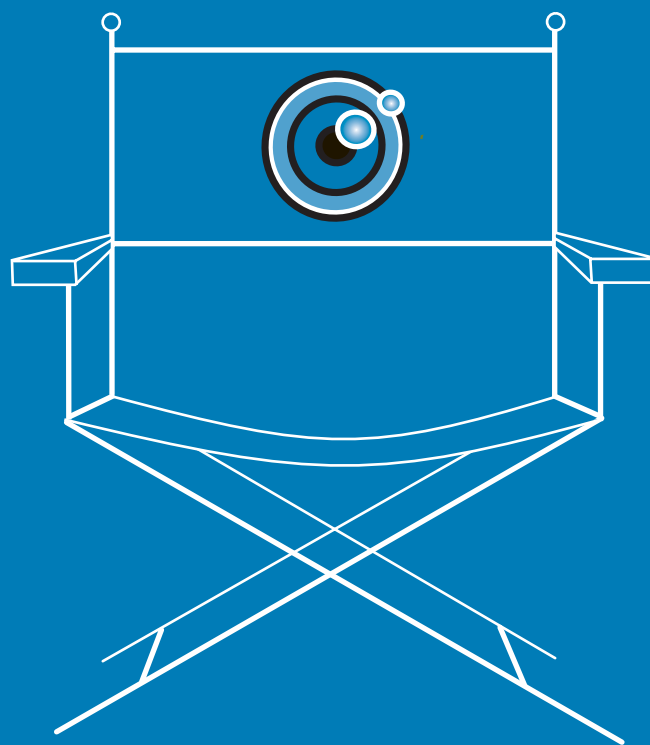


Detroit

Santa Monica

877.853.4183 www.griotedit.com

Griot Editorial is a division of Grace & Wild, Inc.



CUT!

Michele Ballard
Brian Chidester
Cary Gries
Terry King
Dave Mariani
Chris Moore
Steve Persin
Jim Talbot

A I C E