

## Barbara McDonough Joins Reactor Films

Director McDonough, formerly of HKM Productions, shifts her spot affiliation to Reactor as she looks to continue to build her commercials career while also making inroads into features. Reactor's movie development division, headed by Danny Llewelyn, is best known for producing the acclaimed *Akeelah* and *the Bee*.

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## TWC Strikes GoodOil Again, Lands Murphy

Reaching Down Under, TWC has tapped into the directorial roster at Sydney-based GoodOil Films, securing Matt Murphy for stateside representation. Murphy is the second GoodOil helmer to join Santa Monica-based TWC, the first director being Hamish Rothwell who's successfully broken into the U.S. ad market.

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## Joel Rodriguez Pays Visit To SHOOT Chatroom

Newly named creative director of 180LA discusses what attracted him to the agency, reflects on his experience at Goodby, Silverstein & Partners, San Francisco, Fallon Minneapolis, TBWA\Chiat\Day, New York, and BBDO New York, and assesses the impact of emerging content forms as they help to evolve ad shop creative and producer roles.

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## Agency Perspectives On Cannes Ad Fest

Creatives assess competition's value; entries reach record high.

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# Artful Sweet 16 At 17th AICP Show

*MJZ Tops Competition With 16 Honors*



### A SHOOT Staff Report

NEW YORK—For the third consecutive year, bicoastal/international production house MJZ topped the Association of Independent Commercial Producers (AICP) Show at the Museum of Modern Art (MoMA) in New York, this time scoring a grand total of 16 honors. Directors Nicolai Fuglsig and Rupert Sanders led the charge for MJZ at the 17th annual competition.

Work directed by Fuglsig scored six Show honors as did spots directed by Sanders. Fuglsig and Sanders each had a share in the Advertising Excellence/Campaign category honor for the Monster.com spots "Legs" and "Daybreak," respectively. The third commercial in that campaign is Monster.com's "Stork" which was directed by Daniel Kleinman of Rattling Stick, London (who's repped stateside by bicoastal Epoch Films). The Monster campaign came out of BBDO New York.

The AICP Show distinction continues a stellar awards season for Fuglsig who earlier this year won the Directors Guild of America (DGA) Award as best commercial director of 2007. Boding well for him relative to next year's DGA Award competition is the

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## Spot Emmy Finds New Platforms

By Robert Goldrich

LOS ANGELES—When the Academy of Television Arts and Sciences (ATAS) established a primetime Emmy Award for commercials 12 years ago, it represented a major breakthrough in terms of the Academy recognizing not only the advertising community's creative prowess but also the mainstream entertainment value of spotmaking at its best. Now another breakthrough is in the offing as the primetime Emmy competition is acknowledging multiple platforms across the board, meaning that content that gains exposure through means other than broadcast can in certain circumstances be eligible for primetime Emmy consideration.

For example, in the commercials category, Green Dot Films, Santa Monica, has entered its Microsoft Zune Arts' short *Piece of You, Piece of Me* into the competition for primetime Emmy consideration. Directed by Green Dot's Three Legged Legs collective for 72andSunny, El Segundo, Calif., the short fits all category prerequisites, including being client sponsored and less than two minutes in length, and having debuted during the eligibility period on an approved outlet, in this case the web.

"The primetime commercial Emmy becoming open to different kinds of

*Continued on page 7*

## New Directors Showcase Their Talent At SHOOT Event

### A SHOOT Staff Report

NEW YORK—Director Lanre Olabisi's mom took a second mortgage on the family home to generate some funding for her son's feature film, *August The First*, which wound up earning a Gotham Award nomination last year as well as an Audience Award at the Urbanworld Film Festival.

Olabisi has since self-financed some spec spot work, including Yahoo! Per-

sonal's "A Better Way," which helped him gain inclusion in *SHOOT*'s sixth annual New Directors Showcase. He is currently seeking a commercial production house affiliation.

"A Better Way" was screened during the New Directors Showcase event on May 28 at the Directors Guild of America (DGA) Theater in New York, as was work from 29 other up-and-coming directors. The Show-

case field of 30 directors consisted of 23 individual helmers, a three-person team and six directorial duos.

After the screening of the Showcase reel, Olabisi spoke during a panel discussion moderated by *SHOOT* editor Robert Goldrich. Olabisi was one of six directors who related their backstories and strategies for gaining industry exposure.

The session also featured ad agen-

cy perspectives from Tor Myhren, executive VP/chief creative officer of Grey New York, and Elise Greiche, executive VP/executive producer at BBDO New York.

The other five director panelists were: Adria Petty of Santa Monica-based harvest; Brian Billow of bicoastal/international Hungry Man; Guido Verweyen who's represented

*Continued on page 21*



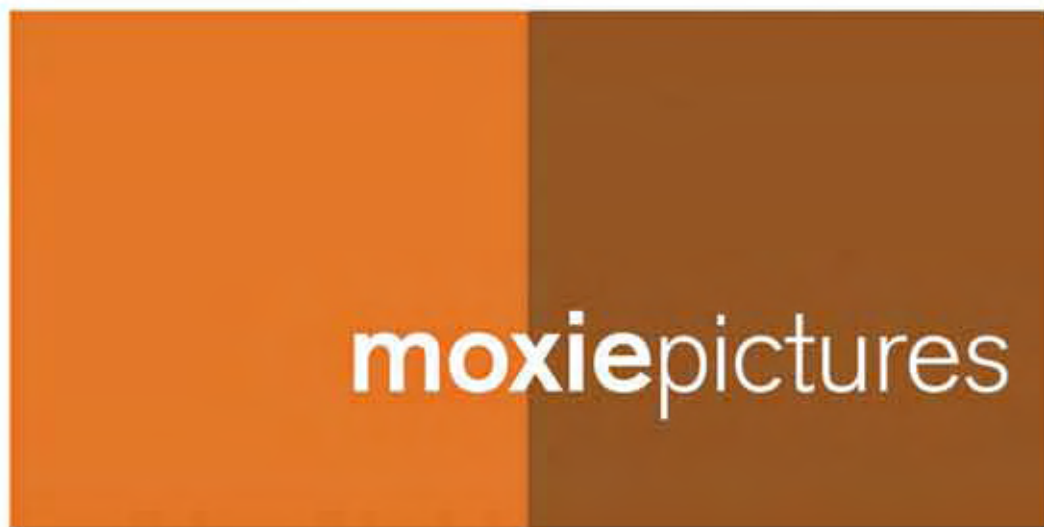
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### Showcase

Having held our SHOOT New Directors Showcase screening and panel discussion last week at the DGA Theater in New York, I'd like to briefly reflect on the event and its meaning for us.

Though SHOOT has been identifying, new, up-and-coming directorial talent for many years—on a weekly basis in terms of our news coverage, in the context of our Directors Series/Special Reports which perennially contain a feature on new directors, and in the scope of our weekly The Best Work You May Never See gallery—this is just the sixth year that SHOOT has held a formal event to showcase deserving, emerging directors.

And strange as it sounds, there's a sense of mini-tradition that's developed over those short six years in that we've seen a fair percentage of Showcase directors go on to great success. There have been many inspir-

ing examples, perhaps most notably a year ago when David Gray, who at the time was with Hungry Man and is now at the recently formed Station, was nominated for the DGA Award as best commercial director of the year.

Just two years earlier, David Gray was included in SHOOT's 2005 New Directors Showcase.

Rest assured that we will keep tabs not only on our Showcase directors but also the many deserving others who just missed the cut.

Fast forward to today and, like Gray, we have a number of directors in this year's Showcase who came from the ad agency creative side of the business, including: Ryan Ebner, now with HSI Productions, Harold Einstein of Station, and Brian Billow who recently joined Hungry Man from DDB Chicago

But talented directors come from everywhere and anywhere. I was talking recently to Michael Sagol, executive producer of CaviarLA who

told me how he "discovered" Keith Schofield who is in this year's New Directors Showcase. (See this week's Production Companies Series feature for the thoughts of Sagol and other production house executives on finding and developing directorial talent.)

Sagol first met Schofield due to pure serendipitous circumstance. It was

year's Showcase reel is Jennie-O's "Wrestling" out of BBDO Minneapolis. Originally a web viral piece, "Wrestling" generated such a buzz that BBDO took it to television.

It's these kinds of "discoveries" and the career progression that has taken hold for many of our Showcase directors over the past six years that make

our involvement in this event so gratifying—and at the same time they speak volumes about not only each Showcase director's filmmaking talent but also his or her perseverance, which is evident in so many ways.

This year was the toughest yet for us to pare down the field of directors up for consideration into our final annual Showcase. Rest assured that we will keep tabs not only on our Showcase directors but the many deserving others who just missed the cut.

## POV

### Advertising & The Art of Digital Cinema



This week Simpson Films hosted a sneak preview of where spot production is heading. The event featured a compelling look at eight spots I shot with the Phantom digital camera. A cross-section of industry folks were in attendance for the screening and an evening of conversations about this new direction.

I began experimenting with the Phantom camera some eight months ago and realized that it opened the door to a fresh and exciting look. That's not to say it didn't present some unique challenges. I and my partners began our work with conversations with numerous producers in the industry and found that although there was a high level of interest in digital cinema, there was an equally high level of reluctance to use it. Some of this hesitance stemmed from concerns with workflow issues, while some was rooted in production issues. I decided it would be worth attempting to resolve these issues and show the industry that the format is certainly one to consider.

Conversations began. And so did a lot of rigorous work. First, it was critical to gain the commitment of Vision

Research, the manufacturers of the Phantom, and Iridas Software, which handles the raw files the camera generates, to join forces in resolving any workflow issues. Next, post house Company 3 was brought on board. Y&R, New York, then joined the conversation. Finally, as workflow and production concerns were mitigated, shooting the spots began, and now the conversation got even bigger. Version2, Big Sky Editorial and Cut+Run, all editorial companies with effects acumen, joined this team of collaborators, spanning from one end of the workflow to the other, and were actively engaged in the dialogue.

The spots, were for: Dannon Yogurt, Heineken Beer, the Omega 007 Watch, Jet Set, McDonald's (three commercials), and adidas are each truly exquisite in their own right. (All but Dannon and Jet Set are spec.) Each highlights the potential of this technology. Digital cinema is the future and the future has not only arrived, but it is production-ready.

Having directed and shot eight spots with this camera, featuring a variety of subjects from talent to food, from liquids to solids, our team is convinced there are several reasons to embrace this technology:

- Shooting with this camera allows

one to see on set precisely what the camera is recording, giving the director more time to shoot different scenes and other creative possibilities.

- The Phantom's compact profile permits shooting in a fashion that has not been available with the heavy and clunky Photosonic film camera, opening still more creative avenues.

- When properly used, the medium allows the director and DP to create a new and fresh look to the imagery.

- It's completely green. No more toxic chemicals used in film creation and development.

- A natural, intuitive workflow.

The conversation has grown, yet it has just begun. It will undoubtedly go on to launch millions of conversations in households around the world.

\*\*\*\*

Tabletop director/DP Jerry Simpson maintains Simpson Films in Long Island City, New York.

## Flash Back

June 6, 2003 Though its survival is not yet a fait accompli, the prospects for the Film California First (FCF) program continuing this next fiscal year have improved considerably. The outlook brightened when state Assembly and Senate budget subcommittees agreed to fund the program at a reduced annual allocation of \$6 million...After two years at Venice, Calif.-based Spot Welders, editor Kim Bica has joined the roster of bicoastal Lost Planet... Director Patrick Coyle has signed on for exclusive commercial representation at Wilson Griak, Minneapolis. Relatively new to helming, the veteran actor has directed two short films and a feature, Detective Fiction, which debuted at the 2003 Sundance Film Festival.

June 5, 1998 Satellite, @radical.media top honor rolls at the seventh annual AICP Show... Jan Wieringa has been named president/CEO of Hollywood-based Harmony Pictures and its N.Y. division Pure Film... Director Kevin Molony has made Piper Productions his U.S. roost, reuniting him with company president/managing director Sarah Jenks... Video Services Corp. has named Dan Rosen VP/postproduction...

PEOPLE & PROJECTS

# Reactor Films Signs Director Barbara McDonough

By Robert Goldrich

SANTA MONICA, Calif.—Director Barbara McDonough, who spent the past four years at bicoastal HKM Productions, has joined Santa Monica-based Reactor Films.

Several factors drew her to Reactor, the initial catalyst being the prospect of again working with the company's head of sales Peter McCann. Earlier in her career while at bicoastal Go Film, McDonough was repped by McCann on the East Coast.

"The partnership with Peter was successful," related the director. "He

the Reactor directors that favorably impressed her, the chance to be part of a smaller roster and thus get more career-building attention, and a feature development division headed by development executive Danny Llewelyn. Reactor's first major foray into features was the critically acclaimed *Akeelah and the Bee* directed by Doug Atchison and distributed by Lionsgate Films.

Reactor owner/executive producer Michael Romersa noted that Llewelyn plans to help McDonough make headway on a book she has optioned

said her prime focus at the company is spotmaking. Among her recent endeavors at HKM was a Verizon campaign. Over the years her credits include commercials for such clients as Kmart (TBWA\Chiat\Day, New York), Kohl's (McCann Erickson, New York), and the Sundance Channel.

McDonough also has a TV series iron on the fire as she and noted music supervisor Danny Bramson (*Mission Impossible III*, *Almost Famous*, *Batman & Robin*, *Jerry Maguire*) have developed a documentary project exploring the history of major music studios and the process of bringing

record albums to market. Currently Creative Artists Agency (CAA) is working on finding the prospective series a home.

The as yet untitled show sprung from McDonough's passion for music, which was reflected early on in her

*Continued on page 7*



McDonough sees Reactor as a place to advance her spot and feature aspirations.

understands my sensibilities and I liked the kind of work he brought me. And based on my interest in him, I delved into Reactor's world and liked what I saw."

What she saw was a directorial lineup she complemented, work from

for a possible feature.

### Spot focus

While she would like to flex her directorial muscle in the feature film arena and feels Reactor can help make that happen, McDonough

## Dir. Matt Murphy Lands Stateside At TWC

SANTA MONICA—Director Matt Murphy has signed with Santa Monica-based TWC for spot representation in the U.S. Handled Down Under by Sydney, Australia-based GoodOil Films, Murphy follows GoodOil director Hamish Rothwell in joining TWC's stateside roster.

"We have a close working relationship with GoodOil Films," said TWC managing director/executive producer Mark Thomas, who brought Rothwell to the U.S. market two years ago. "Matt's work complements the rest of the TWC roster. He's an award-winning director, very involved with all phases of his commercials. His work, while showing a strong sense of de-

sign, mostly reflects his storytelling vision. Like Hamish, he's a singular talent and we're excited to be representing him, showing his reel and getting him work."

Murphy grew up in a family deeply entrenched in the filmmaking business in New Zealand. By the age of 21, he was already a production designer and art director on some major feature films in his home country. In 1995, Murphy made a foray into commercials, garnering recognition at Cannes as one of the industry's top new, up-and-coming commercial directors. His spot work has since gone on to gain recognition on the international awards show circuit.

The director believes his strength is capturing funny moments that evoke a response from the viewer, a prime example being Fox Sports' "Cabin" in which a man, terrorized by some unseen force, breaks free and runs through the woods looking for help. He runs aimlessly before running towards a lone house set in a clearing. He bangs on the front door, which a man opens to reveal a television broadcast of an animal show. Seeing this, our original guy again starts running away, a perfect segue to the Fox proverb, "Don't Trust Anyone That Doesn't Watch Sports."

Murphy is also known for his ex-

*Continued on page 7*

## Recycled Commercial Looks And Feels Good As New

Old Clips of Celebs, Everyday People Send Green WWF Message

TORONTO—Using old film clips of celebrities, everyday people, even animated characters—each uttering a word or two or at most three—ad agency Draftfcb, Toronto, cobbled together the following message for a World Wildlife Fund-Canada (WWF-Canada) PSA titled "Carbon Neutral": "To make the world's first zero carbon emissions commercial, we didn't use a big film studio. All we used were these old film clips and a little imagination."

There are some familiar faces and voices in this message, including those of Richard Branson, Betty White, Shelley Long and Kelsey Grammer. There are several unfamiliar faces of everyday people, even a newscaster and what appears to be a host of an auto repair show from yesteryear. Some of the clips date back as long ago as 60 years.

This painstaking assembly of individual unrelated words conveys a pro-environmental message, which is followed by a supered thought which ap-



WWF-Canada's "Carbon Neutral"

[CLICK HERE TO VIEW SPOT](#)

pears against a black backdrop: "Imagine what you can do to reduce global warming."

The World Wildlife Fund logo is then shown on screen, accompanied by the organization's website address ([www.wwf.ca](http://www.wwf.ca)).

### Energy efficient

WWF-Canada marketing VP Pam Davis said the new commercial employed a low-emissions working style, using everything from online collaboration to public transit. The project was also subjected to an emissions audit by a consulting engineer, and carbon offsets

were purchased to counter the small amounts of energy used in editing and production.

Jeremy Marten, VP/group account director at Draftfcb, Toronto, noted that "a lot of people came forward and got involved, searching through archives and donating film clips—it was a very cooperative effort."

"Carbon Neutral" was edited by Johnny D of School, Toronto. The Draftfcb team included CCO Robin Heisey, associate creative directors Joe Piccolo and Chris Taciuk, and producer Judy Hamilton.

## Union Flag Unfurled In N.Y.; Edit Shop Staffs Up

NEW YORK—Santa Monica-based editorial house Union has extended its geographic reach, opening Union NY with partners/editors Sloane Klevin and Geordie Anderson. Klevin comes over from Version2, New York, while Anderson's former roost was New York house Bluerock. Another alum of Bluerock, producer Caryn MacLean, has been named exec producer of Union NY.

Union NY was already in the midst of several jobs at press time. Anderson is cutting a campaign for the National Youth Anti-Drug Media's Above The Influence campaign, directed by Brent Harris and Pugsley of Rabbit, New York. Klevin had embarked on a worldwide Toyota campaign directed by Lenard Dorfman of bicoastal/international @radical media for Dentsu, Tokyo. This came on the heels of Klevin's first Union NY projects, which included two Covergirl spots helmed by Peggy Sirota of Pretty Bird/USA, Santa Monica, and a Kraft campaign co-directed by Sirota and HSI Productions' Irv Blitz.

Klevin coming aboard Union NY represents a professional reunion with company partner/executive producer

Michael Raimondi who works out of the Santa Monica office. Their friendship dates back to their time together at Harley's House, a now defunct West Coast shop that was also home to Union partners/editors Jay Friedkin and Einar, as well as Union executive producer Megan Dahlman.



Sloane Klevin

Klevin's work spans spots, music videos and features. Her long-form credits include *Real Women Have Curves*, starring America Ferrera, and this year's best documentary feature Oscar winner, *Taxi to the Dark Side*, which is wrapping its theatrical run in cities around the country and has its TV debut slated for September on HBO. (*Taxi* was directed by Alex Gibney who's handled for spots by Crossroads.)

Anderson's credits over the years include projects for MTV, AT&T, ESPN, LG and Motorola. He began his career as an editor at Karl Marks Editing in his native Sydney, Australia, in 1997.

Prior to Bluerock, MacLean was managing director of edit house Invisible Dog. She also served as East Coast editorial producer on U2's live-action 3D concert movie *U23D*.

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## No Smoke Says Yes To Wang, Moran

NEW YORK—No Smoke, a shop launched in 2006 by Creative Film Management (CFM) International, New York, has added a couple of directors to its spotmaking roster: Harvey Wang and Kenan Moran.

The latter was most recently repped by Curious Pictures, New York, and prior to that Public Domain. Moran has built a directorial reputation in comedy with notable work for such clients over the years as adidas, burger King, EA Sports, Captain Morgan Rum, Eggo and Cascade. Hi helmed a Companion Animal Placement PSA which won a Gold Clio in 2000.

Moran broke into the business at Jim Henson Productions, New York, moving up the ranks to production assistant. In '90, he joined MTV's on-air promo department, producing and directing his own concepts, with work earning Cable Aces as well as Peabody Awards and daytime Emmys.

Toward the end of his MTV tenure in '96, Moran also directed shows including *Zoo TV*, which featured his parody spots.

The next year, he began a series of affiliations with commercial production companies, the first being with the former Slavin/Schaffer Films in



Kenan Moran

New York.

Meanwhile Wang has dual careers—one in still photography which spans 30-plus years, and a filmmaking career which began more than a decade ago. He recently wrapped his feature directorial debut, *The Last New Yorker*. Over the years he has helmed assorted short films which have garnered numerous accolades, including *Milton Rogovin: The Forgotten Ones* which was named best documentary short at the '03 Tribeca Film Festival, and took top prize at The One Show Film Festival that same year.

Wang has also directed much work for TV such as documentaries for HBO, National Geographic Explorer,

CBS America Tonight and WNET, New York. He received Emmy Awards for his work on WNET's *City Arts* in '96 and '98.

Wang has also successfully diversified into commercials, first at the former Stiefel + Co. and then at bicoastal Celsius Films before now coming aboard No Smoke.

His filmmaking endeavors across multiple disciplines represent a diversification beyond the still photography for which he first gained widespread recognition. Wang's portrait photography has been exhibited at such prestigious venues as the National Museum of American History at the Smithsonian Institution in Washington, D.C., the New York Historical Society, the Museum of the City of New York, The South Street Seaport and the New York Public Library. Wang's still photographs from his travels in Africa and across the U.S., and from his life in New York City, have also been widely exhibited.

Wang's published still photography books include such acclaimed works as *Harvey Wang's New York*, *Flophouse: Life on the Bowery*, and *Hold-ing On: Dreamers, Visionaries, Eccentrics and Other American Heroes*.

ARTISANS

## Marc And Andy Join Looking Glass

LOS ANGELES—Producers/directors Marc and Andy (Marc Cittadino, Andy Dugan) have joined Looking Glass Films, Los Angeles, for exclusive spot representation. The duo enters the spot arena with a varied background in branded content, collaborating on short films, music videos, critically web serials, mainstream marketing campaigns and international theatrical productions. Marc and Andy have already completed their first assignment at Looking Glass Films, creating multiple spots for the "Burma-It Can't Wait" campaign, featuring Jackson Browne, Sylvester Stallone, and Latin pop group Mana.

According to Marc, he and Andy are driven by their affinity for the web and a desire to tell stories online. "Our work has always been rooted in a desire to connect with people," he explained. "We want to entertain and to inspire interest."

Last year, Marc and Andy took home a daytime Emmy for Outstanding Broadband Drama on the strength of *Satacracy 88*, a show (produced by CD Entertainment) that also won the MySpace.com MyEmmy for Best Online Drama, and The Winnies Award for Best Online Interactive Series. Marc and Andy also won the 2007 "People's Voice" Webby Award for

Best Online Film and Video for their interactive online video network itsallinyourhands, and the Panavision New Film Maker Award for the short film *Real Fiction*.

"We work in a medium that's values immediacy," said Andy, referring to the quick turnaround time on web



Marc and Andy

content. "Advertisers and ad agencies are looking for ideas that are doable - and that deliver results very quickly."

Marc added, "We're excited to be at Looking Glass and to be venturing into commercials. The process of building a network of creative people is as important as the work itself."

June Guterman, executive producer of Looking Glass Films, related, "People respond to good storytelling,

and what struck me most about Marc and Andy are their profound narrative skills and enthusiasm. They have been extremely successful telling stories for a newer medium, a rarity among those working in Web content." Guterman noted that the directors' skills apply both to new media and traditional advertising.

Marc and Andy have created campaigns for the 2007 *Return to the House on Haunted Hill* DVD release in association with Warner Brothers; designed an interactive microsite for the 2007 *Hairspray: The Movie* theatrical release in association with New Line Cinema; and produced a community based HIV Awareness and Prevention Campaign sponsored by the City of West Hollywood and the Los Angeles Gay and Lesbian Center.

The directors recently completed a documentary on Charlie Polish for Warner Bros.' Digisynd division.

Marc and Andy join a Looking Glass directorial roster comprised of David Mamet, Alek Keshishian, Alfonso Arau, Jean-Jacques Annaud, Steven Antin, Danny Boyle, Kerry Conran, Chad Einbinder, Renny Harlin, Anjelica Huston, Francine McDougall, Marine Panossian, Roman Polanski, Jay Roach, Chris Rock, Mark Simmons and Cliff Watts.

## Short Takes

### HARRISON FORD WAXES PHILOSOPHICAL ABOUT ENVIRONMENT FOR CONSERVATION GROUP

Actor Harrison Ford goes to great lengths and pain to convey a pro-ecology message. Looking into the camera as he unbuttons his shirt, he relates, "When rainforest gets slashed and burned, it releases tons of carbon into the air we breathe. It changes our climate. It hurts."



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Now laid out on his back about to get a chest hair removal wax treatment, he notes, "Every bit of rainforest that gets ripped out over there..." The female attendant pulls off the wax, taking a patch of Ford's chest hair with it as he continues his sentence with "really hurts over here."

The slogan "Lost There, Felt Here" then appears on screen, followed by a call to "Join Team Earth" accompanied by the website address [Conservation.org](http://Conservation.org).

We then return to Ford whose shirt is back on. He offers a subtle grimace for the camera, ending the spot.

Titled "Wax," this Conservation International (CI) cinema PSA was directed by Oscar-winning cinematographer Janusz Kaminski (*Schindler's List*) via Santa Monica-based Independent Media for BBDO New York. Kaminski shot the just released Indiana Jones movie starring Ford who is a long-time CI board member.

BBDO's team on the job included chief creative officers David Lubars and Bill Bruce, associate creative director/art director Melinda Ward, associate creative director/copywriter Avital Pinchevsky, sr. producer Ed Zazzera and exec music producer Loren Parkins. (The licensed music for the spot was Pearl Jam's "Corduroy.")

Editor was John Murray of bicoastal Nomad, with visual effects from The Mill, New York.

### KASPRZYCKI FINDS PROXIMITY AT ENERGY BBDO

Andrew Kasprzycki, formerly of Tribal DDB in Chicago, has joined Energy BBDO, Chicago, as sr. VP, managing director, to lead the expansion of the agency's digital offering. The expanded offering will be branded Proximity in order to align with BBDO's Proximity Worldwide Network. Proximity, which operates in more than 50 countries, is a well known interactive and direct-to-consumer agency network. "Our digital capabilities have been steadily growing over the past few years, with work that has been featured in Communication Arts' Interactive Annual and shortlisted at Cannes," said Energy BBDO president/CEO Tonise Paul. "That said, we also need a more robust offering to continue to grow. We've already partnered successfully with Proximity to serve global clients such as Bayer AG and Beam Global Spirits & Wine. Now we want to make these resources readily available through our Energy BBDO office in Chicago."

### PEOPLE IN THE NEWS

Ashley Bartell has joined audio post house Ravenswork, Venice, Calif., as director of operations. The move marks a return for Bartell, who began her career with the company as a scheduler. She formerly served as West Coast rep for bicoastal music company The Lodge. RavensWork operates three mixing studios. Along with company principal/mixer Robert Feist, its mixing staff includes Eric Ryan and Scott Burns....



Ashley Bartell

Chicago-headquartered Cutters Inc. has hired Will Kneip as business development director. He comes over from Butler, Shine, Stern & Partners, San Francisco, where he was postproduction supervisor. The Cutters Inc. group consists of Cutters Editorial (Chicago, Los Angeles), SOLdesignfx and audio house Another Country....

## HD Essentials

### MGM, Comcast Finalize Movie Deal

MGM HD, the high definition movie channel from Metro-Goldwyn-Mayer, has signed an affiliate agreement with Comcast Corporation. The deal allows Comcast to distribute the network to its high-definition (HD) customers with hundreds of HD movies from MGM's expansive library.

Comcast's HD customers will be able to enjoy award-winning classic and contemporary films from MGM on both Comcast's linear line-up as well as its signature video-on-demand (VOD) service, which offers more than 10,000 selections each month.

"This is another step in growing the incredible opportunities that exist between MGM and Comcast and deepens our strategic relationship," said Jim Packer, co-president, Worldwide Television, MGM.

"As more people are watching movies in HD, Comcast is a one-stop destination for all of the hits, new and old," Matt Bond, executive VP, Content Acquisition for Comcast Cable. "This agreement brings a wealth of quality MGM films to our customers and adds to our growing library of hundreds of HD choices we currently offer."

MGM HD is backed by what's billed as being the world's largest modern film library, consisting of more than 4,100 film titles (which have earned 209 Academy Awards collectively). In addition to classic MGM theatrical hits, MGM HD is the ultimate resource for serious movie fans, offering viewers an array of original programming and new content. Audiences can view exclusive behind the scenes coverage of red carpet events, sneak peeks at new films in production, seasonal promotions and world premieres of newly re-mastered hits from the MGM library.

MGM HD is the studio's first wholly owned channel in the U.S.

Comcast has 24.7 million cable customers, 14.1 million high-speed Internet customers and 5.2 million voice customers. The company is principally involved in the development, management and operation of broadband cable systems and in the delivery of programming content.

### A Demystifying Website

"Demystifying Digital Camera Specifications," a seven-part series focusing on the complex science of image resolution and digital cinema cameras, is now available on the Panavision website. The URL is: [http://media.panavision.com/ScreeningRoom/Screening\\_Room/Box\\_Office.html](http://media.panavision.com/ScreeningRoom/Screening_Room/Box_Office.html).

The in-depth symposium is presented by John Galt, Panavision senior VP, Advanced Digital Imaging; and Larry Thorpe, national marketing manager, Canon Broadcast & Communication Division.

A master class for motion picture professionals and students, the series is also in the minds of its creators a precursor to a broader, crucial industry-wide discussion: the need for a scientifically valid, objective method of assessing the quality of digital and film images.

Recorded in high-definition video, the symposium was held April 3 before an audience of invited guests in the Panavision Theater, located in the company's world headquarters in Woodland Hills, Calif.

\*\*\*\*

Contact SHOOT's Robert Goldrich with HD-related developments and news at [rgoldrich@shootonline.com](mailto:rgoldrich@shootonline.com) or (323) 960-8035.

## Barbara McDonough Joins Reactor

*Continued from page 4*

career when she was a producer/director at MTV's promo department. While there she had a hand in assorted projects, among the most notable being a series of promos for the MTV Video Music Awards called "The Sound of," which demonstrated how youth and music are intertwined.

It was her MTV work that caught the eye of noted directorial career

builder Stephen Dickstein, an executive who was with bicoastal/international Partizan at the time.

Partizan then signed McDonough, breaking her into commercialmaking. Shortly thereafter she gained recognition in 2000 in a SHOOT Directors Special Report rundown of up-and-coming talent.

McDonough's work is people-centric, very much steeped in perfor-

mance and casting-driven storytelling. She joins a Reactor Films' spot directorial roster that consists of Chris Applebaum, Kevin Donovan, Thom Higgins, Barry Peterson, Thor Freudenthal and the recently signed Grapefruit helming duo.

Head of sales McCann also handles the East Coast, independent rep Mo Butler the Midwest and staffer Tommy Romersa the West Coast.

## TWC Adds Murphy To Stateside Lineup

*Continued from page 4*

expertise in visual effects, and the ability to tap into the varied possibilities afforded by the latest postproduction tools and computer graphics. He now joins a TWC directorial roster that includes Brian Baderman, Sebastien Chantrel, Trevor Cornish, Beverley Fortnum, Jeff France, David Jellison, Justin Klarenbeck, Alex Ogus, Suthon

Petchsuwan, Bo Platt, Hamish Rothwell, Eric Saarinen and Selby.

"Obviously, there's more to be done in the States spot-wise than can be done here in Australia," said Murphy. "TWC allows me to maximize my connections with great creative in a way I haven't attempted before. It's a worldwide market and TWC works it everyday. When Thai based direc-

tor Suthon Petchsuwan flies over to Los Angeles from Bangkok for a shoot with Goodby, you realize how truly international in scope commercial production has become."

TWC is represented by independent firms Mary Ford & Associates on the East Coast, Doug Stieber & Associates in the Midwest and Kelley Class on the West Coast.

## Spot Emmy Competition Opens Up

*Continued from page 1*

work across varied platforms reflects the changing nature of the business," said Rick Fishbein, executive producer of Green Dot who has his fingers crossed that *Piece of You, Piece of Me* will make the final nominations cut. Whether or not it does, though, Fishbein is proud that ATAS has seen fit to open up the playing field—that pride coming from his other role as co-governor of the TV Academy's Commercials Peer Group. (The other co-governor is ad agency vet Mike Faulkner.)

"Submissions for consideration are not limited to a broadcast/cable :15 or :30. A two-minute short and other forms are eligible—and the main outlet can range from a TV set to the Internet to a cell phone screen," said Fishbein. "This year promises to be most interesting in terms of choosing the nominees and ultimately the Emmy Award winner in the spot category."

It also figures to be a daunting year for those who judge the work as they

may have to potentially assess a traditional :30 with broadcast content restrictions against the merits of a web short that has more artistic freedom in that it doesn't have to clear network standards and practices.

This expansion of the commercials Emmy as well as other categories, explained Fishbein, stems from last year's ATAS vote "to change its bylaws to include broadband. Instead of creating separate broadband-only, web-only,

cell phone-only-type categories, the decision was to allow work on these platforms to qualify for consideration in existing Emmy categories."

Fishbein said this expansion "opens the Academy up to new talent that's developing outside traditional broadcast." This, he added, is relevant to the ad industry in that an increasing percentage of client-sponsored content is starting to appear on platforms other than broadcast TV.



Microsoft Zune Arts' *Piece of You, Piece of Me*

The **SHOOT**  
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[www.SHOOTonline.com/go/publicitywire](http://www.SHOOTonline.com/go/publicitywire)





Arnie DiGeorge



Andrew Keller



GRAND PRIX



Colleen DeCourcy



Joaquin Molla

## Cannes Preview: Agency Creatives Chime In On Value Of The Festival

*What's the allure of judging? Competition draws in excess of 28,000 entries, setting an all-time record high.*

### A SHOOT Staff Report

What happens in Cannes doesn't stay in Cannes. That's the assessment of Arnie DiGeorge who was recently promoted to group creative director at R&R Partners, overseeing the advertising agency's Las Vegas and Phoenix offices.

DiGeorge was part of the original creative team that developed the pop culture phenomenon, "What happens here, stays here," for the Las Vegas Convention and Visitors Authority. And while he's never been to Cannes, DiGeorge said he clearly feels the long reach of the Lions International Advertising Festival.

"The Grand Prix winner resonates and reverberates everywhere," he related. "Though The One Show seems to be the perennial favorite competition of the creatives here at R&R Partners, there's no escaping the Grand Prix and the international reach of Cannes. It's a marquee show. I remember our Vegas work being shortlisted there and you could feel the excitement at the agency over just that accomplishment."

Indeed the Cannes Lions International Advertising Festival appears to be resonating more than ever with industry folk as reflected in the fact that the 55th annual event, slated for June

15-21 in Cannes, has drawn more than 28,000 entries from 85 countries, an increase of 10.2 percent in total entries as compared to last year. Even without taking into account the new Design Lions category, the increase is still nearly six percent.

"We are seeing strong growth right across the categories and right across the world," said Festival CEO Philip Thomas. "This is the fifth year in a row that we have seen record entries into Cannes, another indication that agencies and clients across the world are embracing creativity and wishing to showcase their work at a global level at the Festival."

Thomas added that the Design Lions competition has "outstripped even our most optimistic estimates; with over 1,100 entries, it has established itself, in year one, as a major trophy to compete for, and will be a major Lion to win."

Much of this year's entry growth has come from the newer categories, with Promo (up 40 percent versus 2007), Media (20 percent) and Titanium & Integrated (33 percent) making particularly strong showings. But the more established categories have also scored impressively. There's growth in Press and Outdoor, and Film has reversed a three-year trend of decline

(up 3.4 percent), perhaps mainly attributable to the Film section being expanded this time around to include categories for films created for transmission on screens other than conventional TV and cinema.

Geographically, booming regions such as China, Russia, India and the Middle East have generated much entry action. But there are also more entries from the so-called "usual" players: the U.S., the U.K., Germany, Spain and Brazil.

### Cyber appeal

The Cyber Lions competition tallied more than 2,700 entries this year. And keeping a watchful eye on all of them, literally, is Colleen DeCourcy, chief digital officer of TBWA\Worldwide, New York, and president of the '08 Cyber Lions jury.

"It's great to have a really wide glance at everything that's bubbling up in the world—not just the winners, the Gold, the short list but all the submissions themselves," said DeCourcy. "Cannes is still this sort of mirror we use to reflect back at ourselves. And depending on what we see in that mirror, we can determine if we are raising the bar year after year. Are we fighting to hang onto the client or is our creativity progressing the industry?"

And it's the entire field of entries that gives us the best glance at that—not just the best work culled from all those submissions."

This is the first time DeCourcy has been a Cannes jury president, but it's her third consecutive year as a judge. She served on the Titanium & Integrated Lions jury last year and on the Cyber Lions jury the year prior.

A prime dynamic she values about jury duty is comparing notes with other judges.

"Last year on Titanium I sat with Alex Bogusky, Chuck Porter, Mark Tutssel and Jon Kamen, among others, and got their insights and impressions about the work and what broke through for them. To have that kind of an exchange is invaluable."

As for her Cyber presidential gig, DeCourcy says, "There's so much talk about the power of digital. The reason I was so excited to do it [be the Cyber president] this year is for all that talk, all the repositioning, all the back and forth, how has that changed the creative expression of the form? How is all this showing up in the work?"

"Digital moves at the speed of culture, always connecting, always changing—the challenge for us is to create content that fluid to meet the new marketplace reality. And at the Cannes Festival you can get a handle on how we as an industry are handling that challenge."

### Titanium

This year will be the first that Andrew Keller, partner/co-executive creative director of Crispin Porter+Bogusky, Miami and Boulder, Colo., attends the Cannes Fest. Keller has been fortunate to win Lions in the past but quipped that he's been apprehensive about the sojourn to the south of France.

"I'm afraid that the year I go, I won't win anything. The funny thing is that Crispin holds a great party at Cannes—a party that I haven't been to all these years. I made excuses for not

going, finally saying that I won't go until I'm a judge."

Well, this year Keller is a judge on the Titanium & Integrated Lions jury. And the attraction of jury duty for him was on several levels.

"For one, Cannes is one of the most revered shows within the industry. And Titanium is the category I really believe in deeply—it's all about innovation," said Keller. "While all advertising should always be innovative, this category has innovation in its DNA."

"If you make a bug spray," he continued, "you have to keep evolving it or the bugs will stop dying. Advertising has to evolve by nature and the strongest evidence of that necessary evolution, I believe, is in the Titanium & Integrated category."

Being a Cannes judge, continued Keller, "in a way gives you an unfair advantage. You sit down and spend a week or so seeing every piece of advertising created over the past year."

The other prime allure of being a judge, noted Keller, is "getting the chance to talk with other judges, with people dealing with similar issues. That sort of camaraderie is what I love best in terms of judging these shows. Normally I don't get the opportunity to talk to other people in the industry. My head is down and I'm either working on clients' problems or I'm at home with my family... The Cannes Lions Festival represents one moment where everyone comes to one place and advertising is the most important thing in the world."

"It's a moment you feel part of a special industry. And the judging camaraderie I believe will go deeper than other shows where you do the judging and then the show happens sometime later. Cannes judges are together for the judging and then the actual show where the award winners are recognized. It's a week that signals that advertising is important and elevates it for a moment. And during that week you can learn and

*Continued on page 16*

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"Tipping Point" overflows at Clio Awards!

## Baselight 8

ENGINEERED FOR INNOVATION

# Baselight 'finishes' a pint of Guinness

Winner of three Clio awards, Guinness' "Tipping Point" showcases the creative power of the **Baselight** colour grading system. **The Mill** has earned an international reputation for its ability to create incredible illusions with seamless precision, and pushed **Baselight** to the max to produce this award-winning commercial.

"Tipping Point was a bit of a jigsaw and it would have been a struggle to do with a traditional telecine - **Baselight** was the only way."

Paul Harrison | Colourist | The Mill

To view the commercial visit [www.filmlight.ltd.uk/tippingpoint](http://www.filmlight.ltd.uk/tippingpoint)

FilmLight

Top Spot of the Week

# Director Andrew Douglas Creates A Picture Perfect Journey For Canon

By Christine Champagne

Can you shoot a TV spot with still cameras? Apparently, yes. Director Andrew Douglas of Anonymous Content did just that for Canon, and the result is "Journey," a cleverly executed array of pictures in motion.

The :30 from Grey New York promotes Canon's new EOS Rebel XSi and NFL sponsorship by piecing together the arc of a football play through a range of scenarios, starting with the hike in a backyard game all the way to a touchdown in a stadium.

According to Grey SVP/creative director Ari Halper, the goal was to make the end product, the photograph, the hero as opposed to the camera itself.

As the journey from amateur to pro football progresses in the spot, the quality of the photos improves, noted Halper, paralleling the journey one takes as a photographer "when you step up and you get an SLR [the Rebel], and you start to look at the world with a more artful eye."

Douglas said he was taken with the narrative because it presented him with the challenge of threading a single story through multiple environments. Determined to tell the tale

through the use of still images, he consulted with Santa Monica-based effects shop Asylum to find the most effective technique. During the phase, Asylum came across a Microsoft technology demo of Photosynth, software that allows the creation of virtual environments out of a photo library. "The technology is amazing," remarked Asylum VFX supervisor Paul O'Shea.

Photosynth is in test mode right now, but using it as inspiration, O'Shea worked with his team to put together a pre-vis of moving stills. Providing Douglas with a pre-vis to show the agency and client was important in selling them on the proposed

approach. O'Shea said, "It would have been quite a leap of faith unless you saw something."

The agency and client were intrigued by the methodology and awarded Douglas the job. He then put his plan into motion, shooting at various locations. At each site, he would stage the scene, line up a pack of 10 photographers that included himself, DP Flor Collins and crew members, then have them shoot the action simultaneously as it played out.

"We built the scenes as if we were

filming them," Douglas said. "We built them to have a certain shape, and then we tried to deliver something with the cameras that was a little bit like a tracking shot I suppose."

He captured every scene from a dizzying variety of angles and depths.

### Frame-by-frame edit

Then it was up to editor Michael Elliot of Mad River Post, New York, to sort through the images, create scenes and fashion them into a spot. Initially, Elliot thought he could simply import the images into and cut "Journey" on the Avid. But he realized that he and Douglas would need to see the pictures in their full photographic resolution. So Elliot got creative, purchasing a copy of Adobe's Photoshop Lightroom for its organizational tools. He wound up cutting the job in Lightroom, adapting it to his purposes.

Elliot culled through 70,000 images, using somewhere between 160 to 170 to build the seven scenes depicted in the spot. It was a time-consuming process. "Instead of making twenty to thirty edits to make the commercial, I was cutting the spot on a frame by frame basis," Elliot related.

In creating each scene, Elliot tried to stretch the action across the frame "so that when it went to Asylum, they could mirror that movement—not by zooming or panning on the shots but by stacking them up in a scheme that would cause the movement to unfold across the screen."

Asylum's O'Shea said that Elliot would send an EDL over, then Inferno artist Miles Essmiller wrote script to conform the images and make them into Flame-acceptable formats.

Once the images were loaded into Flame, O'Shea and his team would lay out the sequences. There was a lot of back and forth between Asylum and Elliot to get each scene just right. The tinkering, which involved Douglas and the agency, went well into the second week of the job when normally everything would be locked. But given the experimental nature of what they were doing, it was necessary for everyone to be flexible.

### Sound decision

Composer Michael Montes of New York's Sacred Noise produced a simple piano track, which is mixed with sound design [by Mad River's Lisa Lavallee] and the voice of a sports commentator. "One of the things that my partner [SVP/creative director Stephen Krauss] had said early on, and I agreed, was that as big of a visual im-

pact this spot would have, the music and sound design would be every bit as important," Halper said.

Elliot noted, "To break out and do something different is very rare, and this was a circumstance where Canon wanted this to be about photography, and it became less about the image of the company and more about the idea of how to make photography live in motion. That freed up the process so we would be able to experiment."



Andrew Douglas



Director Andrew Douglas of Anonymous Content, the creative ensemble at Grey New York, editor Michael Elliot of Mad River Post, and visual effects studio Asylum teamed to bring still photographs to life and put them into motion as we see backyard football progress to the pro game in "Journey."

**TOP Spot OF THE WEEK**

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**CLIENT**  
**Canon.**

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**AGENCY**  
**Grey, New York.**

*Tor Myhren, executive creative director; Ari Halper, Stephen Krauss, SVPs/CDs; Doug Fallion, assistant creative director/art director; Nick Childs, EVP/director of content development; James McPherson, VP/executive producer; Madhuri Sharma, associate producer; Jared Schlemovitz, music producer.*

---

**PRODUCTION COMPANY**  
**Anonymous Content, bicoastal/international.**

*Andrew Douglas, director; Flor Collins, DP; Andy Trainee, executive producer; Dave Morrison, executive producer/head of commercials; Sue Ellen Clair, head of production; Aris McGarry, producer; Maggie Lopez, production supervisor. Shot on location in and around Los Angeles and on the Universal Studios backlot in Hollywood.*

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**EDITORIAL**  
**Mad River Post, New York.**

*Michael Elliot, editor; Lise Lavallee, assistant editor; Laura Relovsky, executive producer.*

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**POST/VISUAL EFFECTS**  
**Asylum, Santa Monica.**

*Paul O'Shea, visual effects supervisor; Marc Varisco, on set visual effects supervisor; Michael Pardee, executive producer; Mark Kurtz, producer; Mike Hanley, bidding producer; Ryan Meredith, associate producer; Miles Essmiller, Inferno artist; Eddie Offerman, 3-D tracking; Tim Clark, matte painting; Alexi Steinhauer, texturing; Junko Schugardt, Chris Cortese, Merlin Carroll, rotoscoping.*

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**Company 3, Santa Monica.**  
*Stefan Sonnenfeld, colorist.*

---

**MUSIC**  
**Sacred Noise, New York.**  
*Michael Montes, composer.*

---

**SOUND DESIGN**  
**Mad River Post.**  
*Lise Lavallee, sound designer.*

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

The Best Work You May Never See

# A Slice Of Teen Life—In A Hospital Room

By Robert Goldrich

Hospital advertising isn't likely to garner creative kudos. Much of it fails to ring true and often seems downright offensive to our intelligence. Even the most well intentioned ad is viewed with skepticism given the sorry state of healthcare for so many who are either uninsured or who find their insurance insufficient in a time of need.

Yet breaking through these all too real barriers is a campaign for Akron Children's Hospital directed by Kevin Kerwin of Authentic Films, Cleveland, for agency Marcus Thomas LLC, also in Cleveland. The production house moniker Authentic is most fitting in that this campaign consists of simple real-world video portraits of two teenage patients, Nick and Roxanne, who both have cancer and are undergoing treatment at Akron Children's Hospital. The commercials have no announcer or logos, just some brief supers conveying certain facts—and tags that either read, "See Nick's story" or "See Roxanne's story." This is followed by a supered invite to "Tell us yours" accompanied by the URL akronchildrens.org/nick or akronchildrens.org/roxanne.

Nick, who's 15 years old, is fighting a rare, aggressive cancer that only 400 people a year develop. In this "Best Work" gallery spot titled "Nick/Dr. Hord," we see Nick in his hospital bed as Dr. Sarah Friebert enters the room. A small super in the corner of the screen identifies her and informs us that this is week 38 of 54 in Nick's chemo treatment. What makes these slices of life special is that they convey the hope and humor of the young patients—and show us first and foremost that they are just teenagers. However they are teens who happen to be coping with a life-threatening illness.

Nick says to Dr. Friebert, "I should tell you what I want to do for my last day of chemo. You can't tell Dr. Hord."

The spot cuts away to show us Dr. Jeffrey Hord, another Akron Children's Hospital specialist, as he visits Nick's room on a separate occasion.

We then return to the original scene in which Nick reveals his plans for his final round of chemotherapy treatment. "I want to be able to call Dr. Hord 'Jeff' the whole day."

Both Nick and Dr. Friebert laugh as a tag invites us to find out more about Nick's story.

An earlier video portrait shows Nick playing around with a trumpet, declaring his love for different kinds of music, from that of jazz virtuoso Miles Davis to Jamaican Ska to even swing music. He then talks of his dislike for 1980s music which his parents forced him to listen to. "I compare chemo to '80s music," says Nick. "It's nasty."

Like Nick, Roxanne talks directly as the camera peers into her life. There are four TV :30s—two featuring Nick and two centered on Roxanne.

### Brief silence

The campaign brief called for building awareness of the caring and clinical excellence at Akron Children's Hospital. Neither claim is ever stated in the spots. Nor is there any mention of Akron Children's

Hospital being one of the largest pediatric care providers in Northeast Ohio.

Instead we just see and hear Nick and Roxanne in moments from their daily lives at the hospital. The URLs lead to additional videos that are similar in spirit and tone. Via the URL, we can also access each patient's case history.

Nick and Roxanne are the spokes-patients for the Hematology and Oncology departments in the currently running campaign. Coming expansions for the Neonatal Intensive Care Unit, and for Orthopedics and Sports Medicine, will appear in July and October, respectively.

The Nick and Roxanne campaign targets women 18–49, who are deemed the primary researchers and decision-makers for their children's healthcare. It runs on Northeast Ohio broadcast TV, including local and national morning newscasts, *Oprah*, and *Dr. Phil*, and on 15 cable networks such as HGTV, Lifetime, and Food Network. Additional supporting media include neighborhood billboards, and geo-targeted Internet banners (rich media and Flash) on websites such as about.com, yahoo.com, parentcenter.com, and parentsconnect.com.

### Creative ensemble

The core creative trio at Marcus Thomas consisted of creative director/copywriter Joanne Kim, art director Laura Seidel and producer Nikki Di Franco.

Director Kerwin's support team at Authentic Films included executive producer Kate O'Neil, DP Rod Lamborn and 2nd camera operator Jon LaGuardia.

Mike O'Brien of The Carson Group in Hudson, Ohio, served in the dual role of editor/digital artist.

credits

**Client** Akron Children's Hospital **Agency** Marcus Thomas, Cleveland **Joanne Kim, creative director/copywriter; Laura Seidel, art director; Nikki Di Franco, producer. Production** Authentic Films, Cleveland **Kevin Kerwin, director; Kate O'Neil, executive producer; Rod Lamborn, DP; Jon LaGuardia, 2nd camera. Editorial** The Carson Group, Hudson, Ohio **Mike O'Brien, editor Post** The Carson Group **Mike O'Brien, colorist/digital artist Audio** Brick Audio, Columbus **Sean Amann, engineer**



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A hospital room with a most poignant view.

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# SHOOT

JUNE 20 ISSUE

AD AGENCY CREATIVES  
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CINEMATOGRAPHERS & CAMERAS  
EDITING & POST  
**TEXAS PRODUCTION & POST**

Bonus Distribution:  
Cine Gear Expo

Deadline: June 10

JULY 18-AUG. 14 "Double" ISSUE

AD AGENCY & PRODUCTION/POST  
INDUSTRY MID-YEAR REPORT CARD  
**VISUAL EFFECTS & ANIMATION**  
Plus: Top Ten VFX & Animation Chart/  
SIGGRAPH Preview  
MUSIC & SOUND Plus:  
Top Ten Spot Tracks Chart

Bonus Distribution:  
MVPA Awards, SIGGRAPH

Deadline: July 8

AUG. 15-SEPT. 11 "Double" ISSUE

AD AGENCY PRODUCERS  
AWARDS SEASON WRAP-UP

SAN FRANCISCO  
PRODUCTION & POST

HOT LOCATIONS/Film COMMISSIONS

Deadline: August 5

June 6, 2008 SHOOT 11

# Joel Rodriguez

*Newly named creative director of 180LA discusses what drew him to the agency, and the impact of emerging content.*



**By Robert Goldrich**

In some respects Joel Rodriguez's career has come full circle in that one of his early roosts was San Francisco-based boutique agency Black Rocket (now Heat) where he served as an art director. Along the way he moved on to larger and higher profile shops such as BBDO New York, TBWA\Chiat\Day, New York, Fallon Minneapolis and Goodby, Silverstein & Partners, San Francisco.

Yet now, once again, he finds himself back at a smaller agency, recently named to serve as a creative director at 180LA. In a sense, 180LA harkens back to his Black Rocket roots and he likes the idea of such a homecoming.

"The thought of coming to a smaller, leaner place attracted me," related Rodriguez. "There's the chance to help build something and have a real impact and imprint on what 180LA becomes."

**SHOOT:** Part of what drew you to 180LA was the chance to be at a smaller advertising agency and to have a greater impact on helping to shape a shop. What other factors attracted you to 180?

Rodriguez: It came down mostly to the fact that [executive creative director] William Gelner is spearheading the operation. I've long admired his work and for that matter the work 180 has done in Amsterdam over the years. The idea of coming to a smaller place and being able to work with Gelner, [180LA president] Mike Allen and [partner/executive producer] Peter Cline was too good an opportunity to pass up. And I'm finding that the communication and collaboration between 180LA and Amsterdam is very healthy. We share work and ideas, which is a dynamic I value.

**SHOOT:** Your industry experience spans boutique as well as very large agencies. Could you reflect on what you learned at these shops of different size and scale?

**Rodriguez:** I actually started out as an art director at Saatchi in San Francisco right out of Art Center. After a brief time there, I went to Black Rocket. It was a great experience to start out there. There were only about 35 people on staff. And when you run that lean while handling accounts like Yahoo!, MTV, Wired magazine and Morgan Stanley, you get to wear

many hats and to see the nuts and bolts of how the industry works.

For MTV, for example, we had limited resources. So if the print producer were on vacation, you had to call photographers yourself. If you couldn't get or afford the right photographer, you had to do the photography yourself. In one case I was both photographer and art director on a job. You were forced into different roles and had to be versatile, meaning that you got the chance to learn a great deal about many things.



From there I went to the other end of the spectrum, going over to BBDO New York. There you had everything at your fingertips but there was still a lot to learn. It all comes down to the people you work with and I was fortunate enough to work with a terrific creative director there, Gerry Graf. I was an associate creative director and we did great stuff for accounts like Guinness and FedEx.

Working with Gerry was a tremendous experience—so much so that when he left for TBWA\Chiat\Day in

New York, I followed him over there. I came in there as a creative director and worked on Embassy Suites primarily and then some Sprint when Sprint came together with Nextel. Gerry gave you the chance to grow and challenge yourself.

**SHOOT:** Then you went to Fallon in Minneapolis. What prompted you to make this move to the Midwest?

**Rodriguez:** I wanted to sink my teeth into some digital work and

*Peter Cline, who's managing partner of 180LA, will work closely with Rodriguez. It's a collaboration that Rodriguez looks forward to and values. He cited Cline as an artisan who understands that creatives and producers need to wear many hats.*

other kinds of thinking. I stayed there for about a year before going over to Goodby, Silverstein & Partners.

My wife and I had been thinking about moving back to California. I had actually interned at Goodby back in 1997 so I had a connection there and went for it. They redefined themselves during my most recent time there in terms of getting established in digital and interactive. I enjoyed my time there but felt the call to get back to a smaller place and the 180LA opportunity emerged.

Still, 180LA was already on a growth curve when Rodriguez arrived. During its first year, the agency has grown from three people to more than 50 full-time staffers. And while Rodriguez will work primarily on the adidas account, which is also a marquee client of 180 Amsterdam, there's also some new business that could garner his attention, including the recent win of the Bombay Sapphire account. Plus, Rodriguez will be involved in new client pitches.

Over the years, Rodriguez's work has garnered recognition from assorted industry competitions, including the Cannes Lions and The One Show. Among the clients he has created for have been Yahoo!, FedEx, HP, Hyundai, Comcast and Sprint—the latter four coming most recently at Goodby. Perhaps most notably he was part of the creative team on the Sprint spot "Manning's Mind," which in visual, abstract terms depicted the in-game thought process of football quarterback Peyton Manning. Rodriguez was also an art director on the digital component of that campaign for Goodby. He now reflects on his new opportunity at 180LA.

**SHOOT:** You refer to being bitten by the digital bug. How has the interactive world impacted your role as a creative director? How have creatives generally been affected? Do you find yourself having to wear more hats?

**Rodriguez:** It's forced creatives to think not only as creatives but to think like a producer, to think like a media person. Media is so important, in some respects just as big an idea as the idea itself. Sometimes media can be the idea—how you get the message

sibilities today as digital has not been fully explored and tapped into.

That makes me have to serve at times as more of a producer, more of a media person—and the flip side is that a producer has to be more of a creative today. It's an exciting evolution. That's why I'm so glad to be working with Peter [Cline] who really gets it in terms of the different roles we all have to play.

**SHOOT:** How did you get into the advertising business?

**Rodriguez:** I've been drawing since I was born. It's always been part of my life and it led to me first becoming an illustrator.

I got serious about it as a teenager in high school, got a chance to do some large posters and I surprised myself, my family and friends that I could illustrate for a living.

I got odd jobs and eventually started doing illustration for advertising projects for Starkist Tuna—packaging and posters.

But as I got more into it, I realized that I missed drawing and creating for myself. I remember asking an art director what she was doing and I found that to be quite appealing.

She graduated from Art Center [College of Design in Pasadena, Calif.] and pointed me in that direction. I wound up going to Art Center, learning a great deal there and then landing my first job at Saatchi & Saatchi in San Francisco.

# MJZ, Gorgeous Top AICP Show Production House Honorees

Continued from page 1

fact that five of his aforementioned six AICP Show honors were for work that debuted in '08: Coca-Cola's "It's Mine" for Wieden+Kennedy, Portland, Ore., and Monster's "Daybreak."

"It's Mine" was honored in the Production, Animation and Visual Effects categories (with The Mill, New York serving as the effects studio). "Daybreak" scored not only in the coveted Advertising Excellence/Campaign category but also for Original Music (done by Cherry-Tate Music Productions, New York).

JC Penney's "It's Magic" for Saatchi & Saatchi, New York, garnered the sixth honor in the Visual Style category; it was one of the spots that helped Fuglsig earn the DGA Award.

Sanders' AICP Show-honored work was Microsoft Xbox's "Diorama" for McCann Worldgroup and T.A.G., both in San Francisco; and Monster's "Legs." The latter nabbed Show honors in not only the aforementioned Campaign category but also for Visual Style and Visual Effects (Mass Market, New York, was the effects studio).

Meanwhile "Diorama" topped the categories for Production Design (James Chinlund, Matthew Gratzner), Agency Art Direction (Nate Abel and Tim Stier) and the coveted Advertising Excellence/Single Commercial.

This too continues a breakout awards season for "Diorama" as well as McCann and T.A.G. The overall Xbox campaign—for which "Diorama" was a centerpiece—has already this year garnered Best of Show accolades at The One Show and the International ANDY (the GRANDY Award) competition. Also at the ANDY Awards, the campaign picked up the Big Idea Chair kudo.

Meanwhile other MJZ directors getting into the AICP Show act were: Dante Ariola, Fredrik Bond, Tom Kuntz and Rocky Morton. The Kuntz-directed "Touch" for Skittles candy and agency TBWA\Chiat\Day, New York, was honored in both the Copywriting (Eric Kallman) and Performance/Dialogue categories.

Also scoring in Performance/Dialogue was JCPenney's "Aviator" directed by Bond for Saatchi & Saatchi New York.

The Ariola-helmed "Drowned Circus" for Farmers Insurance and Campbell-Ewald, Los Angeles, earned AICP Show distinction in the Production category. And the Morton-directed GE Corporate Jet Engines commercial "Duet/Jet Engine" for BBDO New York was honored in the Musical Arrangement category (David Horowitz Music Associates, a.k.a. DHMA, New York).

## Gorgeous Showing

London-based Gorgeous Enterprises was next in the production house countdown with four honors all directed by Frank Budgen: Monster.com's "Slots," which gained recognition in the Visual Effects (A52, Santa Monica) and

Cinematography (Budgen and John Mathieson) categories; Sony Bravia's "Playdoh" from Fallon London, which topped the Advertising Excellence/International category; and Live Earth's "S.O.S. Save Our Selves" for Young & Rubicam, Chicago, which was honored

in the Original Music category (music from bicoastal shop Human).

The latter was co-produced by Gorgeous and bicoastal Anonymous Content (which reps Gorgeous directors, including Budgen, in the U.S.). Anonymous Content garnered three AICP

Show honors, the other two being: Peace on the Streets' "Kill The Gun" PSA directed by Malcolm Venville for Abbot Mead Vickers BBDO, London, which took the Public Service category; and Jordan Brand Air "Take-

Continued on page 15

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## 2008 AICP Show Honorees

### Production

#### The Coca-Cola Company "It's Mine" :60

**Prodn. Co.:** MJZ. Nicolai Fuglsig, director; Marcia Deliberto, Eric Stern, David Zander, EPs; Ellen Kuras, DP.

**Agency:** Wieden+Kennedy Portland. Hal Curtis, Sheena Brady, creative dirs.; Matt Hunnicutt, sr. producer.

**Post Production/VFX/Animation:** The Mill  
**Editor:** Russell Icke, The Whitehouse Los Angeles

#### Farmers Insurance "Drowned Circus" :30

**Prodn. Co.:** MJZ. Dante Ariola, dir.; David Zander, Jeff Scruton, EPs; Chris Gorak, prodn. designer.

**Agency:** Campbell-Ewald L.A. Debbie Karnowsky, creative dir.; Chip Kettering, art dir.; John Dolab, Andy Stern, writers; John Haggerty, producer.

**Editor:** Rick Russell, Final Cut Los Angeles

### Production Design

#### Microsoft XBOX "Diorama" :90

**Prodn. Co.:** MJZ. Rupert Sanders, director; David Zander, Lisa Rich, Marcia Deliberto, EPs; James Chinlund, Matthew Gratzner, prodn. designers.

**Ad Agencies:** McCann Worldgroup San Francisco & T.A.G. Scott Duchon, Geoff Edwards, John Patroulis, CDs.; Nate Able, Tim Stier, art dirs.; Mat Bunnell, writer; Hannah Murray, producer.

**Editor:** Andrea MacArthur, Rock Paper Scissors

#### Microsoft Zune "Ballad of Tina Pink" :60

**Prodn. Co.:** The Directors Bureau. Patrick Daughters, director; K.K. Barrett, prodn. designer; Melissa Culligan, EP.

**Agency:** T.A.G. Scott Duchon, Geoff Edwards, creative dirs.; Ben Wolan, art dir.; Rick Herrera, writer; Ben Latimer, producer.

**Editor:** Andrea MacArthur, Rock Paper Scissors

#### Mini International "Pinball" :30

**Prodn. Co.:** SMUGGLER. Happy, directors; Patrick Milling Smith, Brian Carmody, EPs; Ondrej Nekvasil, prodn. designer/art dir.

**Agency:** Butler, Shine, Stern & Partners. John Butler, Steve Mapp, creative dirs.; Mike Hughes, art dir.; Alex Lind, producer; Adrienne Cummins, head of production.

**Editor:** Ian MacKenzie, MacKenzie Cutler

### Visual Style

#### Monster.com "Legs" :60

**Prodn. Co.:** MJZ. Rupert Sanders, director; Eric Stern, David Zander, EPs.

**Agency:** BBDO New York. David Lubars, CCO; Eric Silver, exec CD; Jerome Marucci, art dir.; Steve McElligott, writer

**EFX studio:** MassMarket. Nancy Nina Hwang, producer; Cedric Nicolas-Troyan, David Chontos, Chris Staves, Sarah Eim, efx artists.

**Editor:** Bill Smedley, Spot Welders

#### JCPenney "Magic" :60

**Prodn. Co.:** MJZ. Nicolai Fuglsig, director; David Zander, EP; Robert Elswit, DP.

**Agency:** Saatchi & Saatchi New York. Kerry Keenan, Michael Long, Tony Granger, creative dirs.; Lea Ladera, Menno Kluin, art dir.; Icaro Doria, Sara Rose, writers; Colin Pearsall, producer.

**Editor:** Ian MacKenzie, MacKenzie Cutler

#### Motorola RAZR2 "Experience" :60

**Prodn. Co.:** Partizan. Michel Gondry, director; Sheila Stepanek, EP; Ellen Kuras, DP.

**Agency:** Cutwater. Chuck McBride, creative dir.; Jennifer Golub, producer.

**Visual Effects Supervisor:** Jean-Francois Talbot, Fly Studio, Montreal

**Editor:** Matt Goldman, Ajak Pictures

### Visual Effects

#### The Coca-Cola Company "It's Mine" :60

(main credits previously listed)

**VFX:** The Mill. Angus Kneale, CD; Ben Smith, sr. CG artist; Dan Williams, lead Flame Artist.

#### Monster.com "Legs" :60 (previously listed)

#### Monster.com "Slots" :60

**Prodn. Co.:** Gorgeous Enterprises. Frank Budgen, director; Paul Rothwell, Cassie Hulen, EPs; **Agency:** BBDO New York. David Lubars, CCO; Eric Silver, exec CD; Richard Ardito, Jerome Marucci, art dirs; Grant Smith, writer; Ed Zazzera, Jeff Beverly, sr. producers; Rani Vaz, music producer.

**VFX:** A52. Patrick Murphy, Andrew Hall, VFX supervisors; Scott Boyajan, producer.

**Editor:** Angus Wall, Rock Paper Scissors

### Cinematography

#### Nike "How I Fight" :60

**Prodn. Co.:** Park Pictures. Joaquin Baca-Asay, director/DP; Jacqueline Kelman Bisbee, EP.

**Agency:** Wieden+Kennedy Amsterdam. Sue Anderson, creative director.

**Editor:** Sam Gunn, The Whitehouse

**Monster.com "Slots" :60** (previously listed)  
John Mathieson, DP; Frank Budgen, director/DP.

### Humor

#### Tide-to-Go "Interview" :30

**Prodn. Co.:** Dab Hand Media. Calle Astrand, director; Luke Beauchamp, EP.

**Agency:** Saatchi & Saatchi New York. Tony Granger, Jan Jacobs, Leo Premutico, Audrey Huffenreuter, creative dirs.; Dan Lucey, art director; Nathan Frank, Peter Albores, writers; Dani Stoller, producer.

**Editor:** Dan Maloney, The Whitehouse

#### Bud Light "Swear Jar" :60

**Prodn. Co.:** Hungry Man. David Shane, director; Dan Duffy, EP.

**Agency:** DDB Chicago. Paul Tilley, managing dir/creative; Mark Gross, group creative dir.; Galen Graham, art dir.; Jason Karley, writer; Will St. Clair, EP.

**Editor:** Matthew Wood, the Whitehouse

### Performance/Dialogue

#### Starburst "Bus Station" :30

**Prodn. Co.:** SMUGGLER. Randy Krallman, director; Patrick Milling Smith, Brian Carmody, EPs.; **Agency:** TBWA\Chiat\Day New York. Gerry Graf, Ian Reichenthal, Scott Vitrone, creative dirs.; Phil Covitz, art dir.; Brandon Davis, writer; Winslow Dennis, producer; Ozzie Spenningsby, director of broadcast production.

**Editor:** Gavin Cutler, MacKenzie Cutler

**Cast:** Jack Ferver; Ulysses Cuadra; Bryan Becker.

#### JCPenney "Aviator" :120

**Prodn. Co.:** MJZ. Fredrik Bond, director; David Zander, Lisa Marguils, EPs; Alwin Kuchler, DP.

**Agency:** Saatchi & Saatchi New York. Tony Granger, Kerry Keenan, Michael Long, creative dirs.; Lea Ladera, art dir.; Sara Rose, writer; Bruce Andreini, producer.

**Editor:** Russell Icke, the Whitehouse

**Performer:** Amanda Gryniowski

#### Skittles "Touch" :45

**Prodn. Co.:** MJZ; Tom Kuntz, director; Jeff Scruton, David Zander, EPs; Scott Kaplan, producer.

**Agency:** TBWA\Chiat\Day. Gerry Graf, Ian Reichenthal, Scott Vitrone, creative dirs.; Craig Allen, art dir.; Eric Kallman, writer; Nathy Aviram, producer.

**Editor:** Gavin Cutler, MacKenzie Cutler

**Cast:** David Jean Thomas; Arturo Arcos; Stephanie Courtney.

### Animation

#### Microsoft Zune/Zune Arts "Masks" :120

**Prodn. Co.:** Panda Panther, New York. Jonathan Garin, Naomi Nishimura, directors; Lydia Holness, executive producer.

**Agency:** 72andSunny. Glenn Cole, creative dir.; Jeff Beberman, art dir.; Charlie Stephenson, writer; Elisa Orsburn, producer.

**Animators:** Panda Panther, New York

**Editors:** Jonathan Garin, Naomi Nishimura, Panda Panther, N.Y.

#### Beringer Vineyards "Vineyard" :45

**Prodn. Co.:** Paranoid U.S. Olivier Gondry, director/VFX lead artist; Phillip Detchmندی, Claude Letessier, EPs.

**Agency:** Publicis & Hal Riney. Roger Camp, creative dir.; Rich North, art dir.; Adam Koppel, writer. Sara Krider, producer; David Verhoef, director of integrated production.

**Animators:** Len Burge, Mike Mayfield, Ben Zerkowitz, Sam Winkler, Emile Gondry, Paranoid U.S.

**Paper Artist:** Su Blackwell

**Editor:** Olivier Gondry, Paranoid U.S.

#### The Coca-Cola Company "It's Mine" :60

(previously listed)

### Editorial

#### Jordan Brand Air Jordan XXII "Takeover" :60

**Prodn. Co.:** Anonymous Content. Mark Romanek, director; Dave Morrison, EP; Sal Totino, DP.

**Agency:** Wieden+Kennedy New York. Todd Waterbury, Kevin Proudfoot, creative dirs.; Bekah Serrine, art dir.; Scott Hayes, writer Gary Krieg, head of production.

**Editor:** Robert Duffy, Spot Welders

#### Satum "Numbers" :60

**Prodn. Co.:** The Directors Bureau. Mike Mills, director; Cayce Cole, EP.

**Agency:** Goodby, Silverstein & Partners. Guy Seese, Chris Ford, Jeff Goodby, creative dirs.; Stefan Copiz, art dir.; Tony Stern, writer; Ashley Sferro, David Yost, producers.

**Editor:** Angus Wall, Rock Paper Scissors; Carol Lynn Weaver, editorial EP.

### Graphic Design

#### Guinness AI "Dot" :60

**Production Companies:** Psyop, Stink. Eben Mears, director; Jason Booth-Clibborn, Blake Powell, EPs. Igor Jadue Lillo, Steve Koster, DPs; Haejin Cho, graphic designer/art dir.; Cass Vanini, editor.

**Agency:** IIBDO, Dublin. Mal Stevenson, creative dir.; Rory Hamilton, writer; Onagh Carolan, producer.

#### Target "Art Connects" :45

**Prodn. Co.:** Superfad. Will Johnson, William Campbell, directors/graphic designers; Justin Leibow, creative dir.; Kevin Batten, EP.

**Agency:** Catalyst. Shannon Pettini, creative dir. **Animators:** Will Johnson, William Campbell, Andy Kim, Bryan Cox, John Chermiack

**Editor:** Charles Jensen, Superfad

#### Sony PlayStation "Universe of Entertainment" :60

**Prodn. Co.:** Superfad. Kevin Lau, director/art dir./graphic designer/producer; Kevin Batten, EP; Andy Kim, William Campbell, Will Johnson, graphic designers/animators; Andy Kim, Glenn Suhy, Ian Mankowski, Dylan Spears, Todd Erickson, Robert Vaindiner, Matt Lavoy, Erik Lee, animators; Charles Jensen, editor.

**Agency:** TBWA\Chiat\Day. Brett Craig, Nick Davidge, creative dirs..

### Original Music

#### Live Earth "SOS" :70

**Production Companies:** Gorgeous, Anonymous Content. Frank Budgen, director; Paul Rothwell, Cassie Hulen, EPs; Alicia Bernard, producer.

**Agency:** Y&R Chicago. Mark Figliulo, creative dir.; Jon Wyville, art dir.; Dave Loew, writer; Matt Bijarchi, David Fisher, producers;

**Editors:** Angus Wall, Brad Waskewich, Rock Paper Scissors

**Composers:** Human

#### Monster.com "Daybreak" :60

**Prodn. Co.:** MJZ. Nicolai Fuglsig, director; David Zander, EP.

**Agency:** BBDO New York. David Lubars, CCO; Eric Silver, exec CD; Chuck Tso, art dir.; Adam Kanzer, writer; Anthony Curti, Ed Zazzera, sr. producers; Loren Parkins, music producer.

**Composers:** Rebecca Cherry, Terressa Tate, Cherry Tate Music

**Editor:** Rick Russell, Final Cut

#### Gatorade "Thief" :45

**Prodn. Co.:** Epoch Films. Stacy Wall, director; Jerry Solomon, EP; Paul Cameron, DP.

**Agency:** Element 79 Partners. Craig Jelniker, Jon Flannery, creative dirs.; Max Stinson, art dir.; Jim Paul, writer;

**Composer:** Dave Winer, Stimmung

**Sound Designer:** Gus Koven, Stimmung

**Editor:** André Betz, Bug Editorial

### Sound Design

**Audi TT "Moments" :30** Prodn. Co.: Outsider. Jorn Threlfall, director; Jonathon Ker, EP.

**Agency:** Venables Bell & Partners. Greg Bell, Paul Venables, CDs.; Jonathan Byrne, art dir.; James Robinson, writer; Craig Allen, producer.

**Sound Designers:** Human

**Editor:** Adam Pertofsky, Rock Paper Scissors

#### Jordan Brand Melo M4 Sneaker "Engine" :60

**Prodn. Co.:** Rattling Stick. Daniel Kleinman, director; Johnnie Frankel, EP.

**Agency:** Wieden+Kennedy New York. Todd Waterbury, Kevin Proudfoot, exec creative dirs.; Keith Cartwright, creative dir.; Eric Steele, Scott

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# A Rundown Of The 17th AICP Show's Honorees Scorecard

*Continued from page 13*

over" helmed by Mark Romanek for Wieden+Kennedy, New York, which was honored in the Editorial category (editor Robert Duffy of bicoastal house Spot Welders).

Also copping three honors was bicoastal Smuggler, with the Happy-directed Mini International's "Pinball" for Butler, Shine, Stern & Partners, San Francisco, scoring in the Production Design category (Ondrej Nekvasil), the Randy Krallman-directed "Bus Station" for Starburst and TBWA\Chiat\Day, New York, in the Performance/Dialogue category, and the Henry-Alex Rubin-helmed "Whopper Freakout" for Burger King and Crispin Porter+Bogusky, Miami, and Boulder, Colo., in the Advertising Excellence/Next category.

## Two-timers

Several production houses copped two honors apiece: bicoastal/international RSA Films and @radical.media, London-based Rattling Stick, Paranoid on both sides of the Atlantic, Hollywood-based The Directors Bureau, and bicoastal Superfad.

RSA's honorees came in the Advertising Excellence/Next category for HBO's "Voyeur" directed by Jake Scott out of BBDO New York (a joint RSA/Big Spaceship production); and in the Copywriting category (BBDO's Colin Nissan) for HBO's "Surprise" directed by noted feature filmmaker Sam Mendes.

Rattling Stick's two honors were: the Kleinman-directed Jordan Brand Melo M4 Sneaker commercial "Engine" for Wieden+Kennedy, New York, which was recognized in the Sound Design category (Human); and the aforementioned Monster's "Stork" which was one of three commercials collectively earning the Campaign Excellence kudo.

@Radical.media's pair of honors came for the Steve Miller-directed "Most Interesting Man" for Heineken Dos Equis and Euro RSCG Worldwide, New York, which earned distinction in Agency Art Direction (Karl Lieberman); and for the Rosey-helmed Hershey's Pay Day "Time Machine" in the Spec Spot category.

The Directors Bureau copped a couple—the Patrick Daughters-helmed "Ballad of Tina Pink" for Microsoft Zune and T.A.G., San Francisco, which earned a Production Design honor (K.K. Barrett); the Mike Mills-directed Saturn spot "Numbers" for Goodby, Silverstein & Partners, San Francisco, which scored in the Editorial category (Angus Wall, Rock Paper Scissors, Santa Monica).

Paranoid, Paris, was honored in the Advertising Excellence/International

category for Epuron/German Ministry for the Environment's "Power of Wind" directed by The Vikings for Hamburg agency Nordpol+ while Paranoid U.S. gained recognition in the Animation category for the Olivier Gondry-directed Beringer Vine-

yard's "Vineyard" out of Publicis & Hal Riney, San Francisco.

And Superfad's pair came in the Graphic Design category—for director/graphic designers Will Johnson and William Campbell on the strength of Target's "Art Connects" from agen-

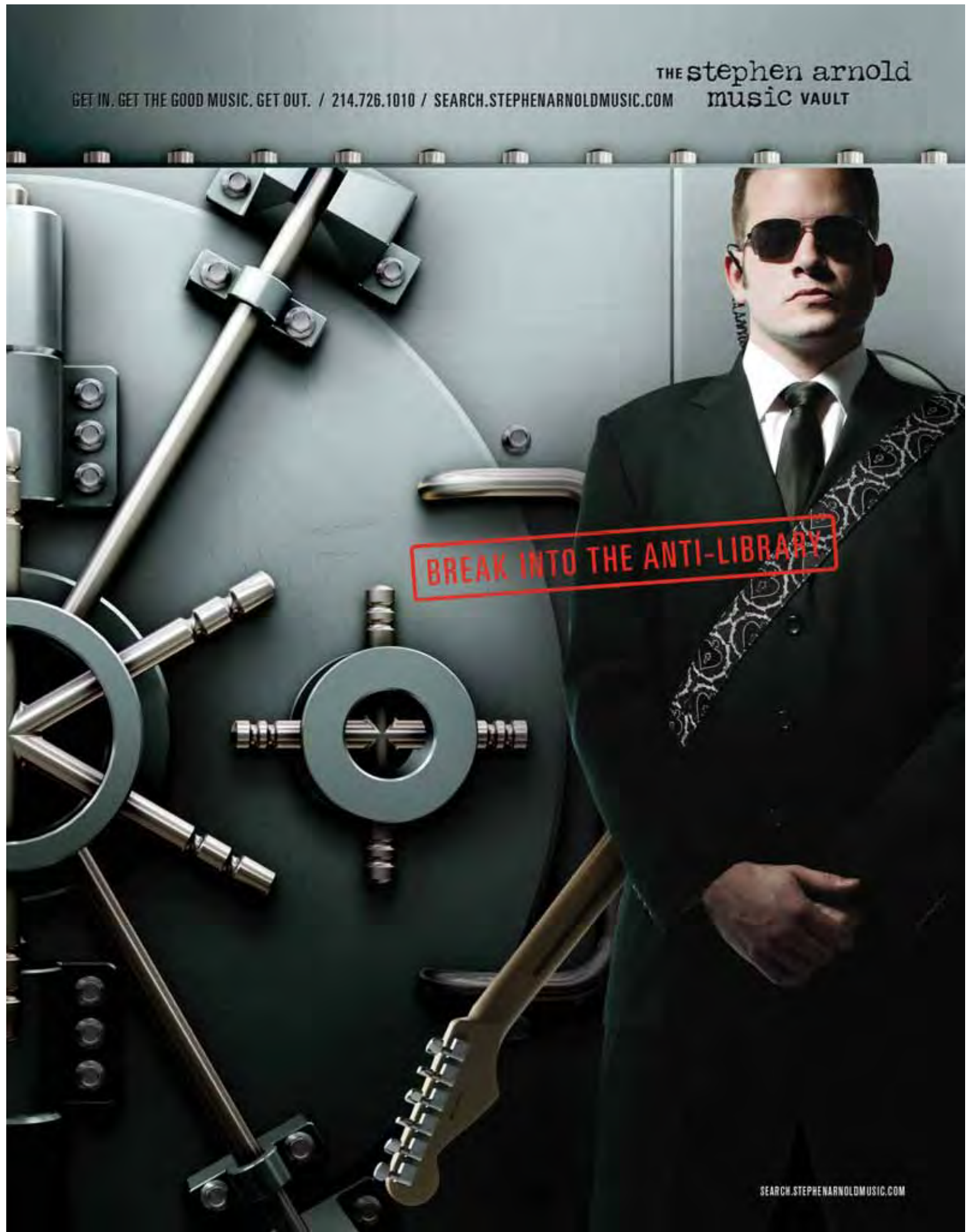
cy Catalyst; and for director/art director Kevin Lau on Sony PlayStation's "Universe of Entertainment" via TBWA\Chiat\Day, Los Angeles.

## Solo shots

Rounding out the field of produc-

tion companies were several that scored single honors: bicoastal/international Epoch Films; bicoastal/international HSI Productions; bicoastal/international Hungry Man; bicoastal/international Moxie Pictures; Park

*Continued on page 23*



## Joaquin Molla Inspired Over Prospects of Film Lions Judging

Continued from page 8

meet other people from throughout the industry who inspire you in many different ways.”

### Film first

This also marks the first time at

Cannes for Joaquin Molla, founder/executive creative director of la comunidad, Buenos Aires, who is a judge on this year's Film jury.

Molla is no stranger to judging industry competitions, having done jury duty at London's D&AD

Awards, Clios, The One Show and all the major Spanish language awards.

As for what drew him to the Cannes Lions Film jury, Molla explained, “The fact that I love television. I know that maybe this is not the coolest thing to say right now

but that's what I think. Therefore I love the television/cinema category in the Festival. It feels as if it was the soul of it...I think it has to do with the aura from the Cannes Cinema Festival.”

In terms of what he hopes to derive

from the Cannes judging experience, Molla related, “The best part is the opportunity to look at all the work the world did in 2007. And to see how other judges from different parts of the world feel about that work. It's inspiring. At least that's what I feel every time I judge an awards show. It's devastating but inspiring.”

Regarding the industry awards landscape, Molla said, “Personally I think there are too many award shows out there. But as an industry we have big egos to fit them all.

“The truth,” he continued, “is that Cannes is the one that crosses more layers of the advertising world. The one everyone is interested in and the place where all the industry gets together. It's funny but it's the only one that serves as an excuse to everyone. ‘Oops, sorry, I'm in Cannes that week.’ ‘Okay, don't worry. Let's make it the week after.’”

### Branded fare

Part of that Cannes schedule consists of assorted seminars and panel discussions, several of which will explore emerging areas.

For example, a Monday afternoon (6/16) session will examine new models for branded entertainment and feature panelists David Lang, who's president of MindShare Entertainment, Laura Klauberg, VP of global media for Unilever, and Anita Newton, VP of media and digital marketing for Sprint.

MindShare's presence on the panel underscores the importance of media service agencies, which in recent years have played a lead role in creating new content forms to help deliver clients' messages. Many of these projects fall under the banner of branded entertainment as an increasing number of marketers realize the value, impact and extra dimension that such initiatives can help deliver to their marketing plans.

Last year MindShare's Lang brokered a collaboration between agency clients Unilever and Sprint to create the branded entertainment success *In the Motherhood*, a groundbreaking, multi-platform online comedy series. Leveraging MindShare's relationships with the media and entertainment communities, the initiative saw the agency partner with Unilever and Sprint to marry original, user-generated ideas with Hollywood-caliber writing and production chops, making a substantive splash in the developing new media landscape.

Lang, Klauberg and Newton will discuss the new models and relationships they are building to create viable branded content projects like *In the Motherhood*.

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# Discovering and Developing Talent

When recently asked by *SHOOT* about how the emergence of varied content forms has impacted the marketplace, Jonathan Shipman, head of production at McCann Erickson, New York, observed that while there's always a place for both seasoned and new directorial talent, a new breed of hybrid artisan has started to come of age.

"There are newer, younger, more creative suppliers emerging as opposed to just those who are strictly directors or editors or music people," he observed.

"This is talent that's taking on greater portions of production. We are finding young creative people capable of directing, animating, doing graphics and so on. It's a talent pool that's well suited to new types of content."

Eriks Krumins, executive producer of Venice, Calif.-based Backyard, noted that the norm as recently as five years ago was that directors would primarily come from the agency creative ranks, photography or other traditional filmic backgrounds. "But these days," he related, "new sources are popping up, young kids are coming out of varied backgrounds and experiences. They not only can shoot stuff, they can also edit it, bring in graphics and animation, create their own CG—all in a very resourceful manner."

This was part of the attraction for Backyard relative to director Luis Carone, who was recently selected for *SHOOT*'s sixth annual New Directors Showcase. Carone has been directing spots via 02 Filmes, Sao Paulo, Brazil, establishing himself in assorted genres. He earned inclusion in the *SHOOT* Showcase largely on the strength of a charming, humorous car insurance spot featuring a young lad having trouble with a remote-controlled toy automobile. At press time Carone was about to embark on a live-action/CG opening sequence for a video game. Backyard marks his first stateside representation.

For this Production Companies Series feature, *SHOOT* sounded out executive producers from shops that are home to 2008 Showcase talent such as Carone to get their takes on the marketplace for promising, up-and-coming directors.

"Luis grew up and lives in a multi-platform world where all kinds of content are distributed and displayed," said Krumins. "He has a strong background in motion graphics, design, 3D, lighting assorted elements. Unlike many young designers, he has a feel for live action so when you see him mesh live-action with graphic and design work, it all fits and feels real. He can adapt the mood, tone and style to the goals of the film. His work ranges from casting-dependent work for a Claro cell phone lifestyle spot to stuff that is darker, richer and evil in tone like his MTV 'Overdrive' promo.

"But the bottom line," continued Krumins, "is that he's a hybrid talent who brings different disciplines to the table, which is ideal for a fully integrated 360-type project encompassing a broadcast commercial, mobile, web and gaming components. The world has opened up to a much larger landscape—and so too has the type of directing talent that is coming into the marketplace. Still it always comes down to talent and that can come from those with traditional backgrounds as well as these new hybrid artists."

## Viral viable

"It's becoming harder and harder to break in new directors," related Michael Sagol, executive producer of CaviarLA. "But one new area of opportunity is the viral world."

For example, director Keith Schofield of CaviarLA was at press time about to take on some Rayban virals for San Francisco agency Cutwater.

"The money isn't fantastic but it's work that gives you creative latitude," noted Sagol. "It's amazing what risks you can take, what you can get on your

reel and how that can help you leapfrog your career to a higher level."

That dynamic has already worked for Schofield who directed some viral fare for Jennie-O, including the spot "Wrestling" which generated such a buzz that a year later BBDO Minneapolis took it to television. "Wrestling" was part of the work that earned Schofield inclusion into this year's *SHOOT* Showcase.

*Continued on page 18*



**Execs From Shops  
In New Directors  
Showcase Assess  
The Market For  
Up-And-Coming  
Spot Helmers**

**By Robert Goldrich and  
Millie Takaki**

## Varied Strategies Deployed To Break In New Directors

Continued from page 17

As for how he “discovered” Schofield, Sagol recalled working at a production services firm which shared space with another company. The vault guy at that other shop was making experimental music videos for his own amusement and bemusement.

“The work was crazy but it was special,” said Sagol, “The problem was that I didn’t have a production company yet to do anything with it. So I had to wait about a year before I was situated properly [at CaviarLA] and as soon as I was, I sought out Keith.”

### Agency pedigree

Brian Billow recently came aboard the directorial roster at bicoastal/international Hungry Man, a company that knows him well, having collaborated with him when he was on the agency side. Billow signed with the production house after exiting his creative director’s post at DDB Chicago.

Matt Buels, managing partner/executive producer at Hungry Man, said that he and company founding partners Bryan Buckley and Hank Perlman have long been fans of Billow’s creative talent and became enamored of him as a director upon seeing his short film *Bodega*.

Billow made our Showcase on the strength of a Wrigley’s spot he directed for DDB Chicago.

“It’s been part of our company’s DNA,” related Buels, “to develop directors who have been agency creatives.” (Buckley and Perlman themselves being prime examples.)

“In some respects, it can be easier to introduce an established agency creative like Brian—who already has a brand in this industry—into the directing ranks. He can help to plus scripts with his writing talent. And that also positions him for longer form content that’s evolving as he can help to shape and create those projects. There’s definitely a place for a gifted director/writer in today’s landscape.”



Eriks Krumins

Billow is part of a new talent influx at Hungry Man. Buels himself has been upped to replace Stephen Orent, a founding partner who recently left to form Station, a bicoastal/international production house with a roster that includes some Hungry Man alums. “We’ve hired six brand new directors in the last six months,” noted Buels, citing such talent as Nanette Burstein (who just came aboard), Taika Waititi and Mitch Stratten.

“It’s always been hard to develop new talent but a lot comes down to what the talent can do and the people we’ve brought in all have great film to show,” said Buels. “Thankfully agencies tend to trust our judgment in terms of new directors. But getting the chance is only the first part—the talent has to deliver.”

Waititi has done just that with his first campaign at Hungry Man, a well received package of Pot Noodle spots for Mother, London.

And Stratten reflects both the aforementioned hybrid theme as well as the opportunities afforded by new content forms. “Mitch is a South African director who’s a sculptor, a musician, a skateboarder who’s developed a skatewear brand,” related Buels. “These creative outlets feed back into his film work. And with these different outlets that he’s making a living at, he can take the time to build his directing career the right way.”

One of the first building blocks for Stratten via Hungry Man is a Motor-



Stephen Orent

ola piece out of London-based digital agency Poke, a sister shop to Mother. Though he wasn’t at liberty to discuss details of the digital project, Buels noted that it represents the kind of new media opportunity “that didn’t exist before for new directors.”

And to have Poke’s creative director and London D&AD president Simon Waterfall seek out Stratten for the project is a coup in and of itself.

### Station

The alluded to Orent, managing partner of Station, also has a director in the *SHOOT* Showcase—Harold Einstein, a former agency creative. Orent harkens back four years ago when he was at Hungry Man and director Marcos Siega was working on a job for BBDO New York in which the creative directors were Gerry Graf and Einstein (who both later went on to TBWA\Chiat\Day, New York).

“Harold hasn’t changed one iota since then in terms of his enthusiasm for the work,” said Orent. “That and his talent, his attention to detail, his thorough preparation well before the shoot while still leaving opportunity for creativity and spontaneity on the set all went into our decision to commit to him as a director.”

Among the work that earned Einstein a Showcase slot was a comedic Avis spot, “Accents,” for McCann Erickson, New York. He has since wrapped a Crest spot for Saatchi, New York, and Sony for 180LA.



Michael McQuhae

“Harold has great relationships in the industry, which have already gone a long way toward building him as a director. Plus he gets on a call and is able to relate to the creatives on the other end,” related Orent, noting that this agency history and understanding are important in a marketplace in which it is becoming increasingly difficult to break in new talent.

“Look at what’s happened over time,” said Orent. “When we started Hungry Man eleven years ago, there were tons of jobs wide open for new talent. But now A-list directors are going after those jobs. There are fewer opportunities. You even have the A-listers courting viral work and other new forms that you think would normally be ripe for new talent.”

### HSI

Michael McQuhae, executive producer of bicoastal/international HSI Productions, knew exactly what he was getting into when the company decided to sign director Ryan Ebner. McQuhae and HSI had the benefit of having collaborated with the then freelance agency creative turned director on a slew of real people Sears spots for Young & Rubicam, Chicago.

“It was about six to eight months of work and you could see Ryan’s natural talent, his understanding of dialogue, diction and performers,” said McQuhae. “Based on our Sears experience with him, we went after him to be on our roster. A big plus is that he has that fundamental understanding of the agency and client sides... At Butler, Shine, Stern & Partners where he worked for so long, Ryan gained experience pitching on accounts, going after that business and creating great work for clients. I find people coming to him not only as a director but also because they know him as a writer. They trust his creative instincts and like that he can help with writing if necessary. In today’s marketplace, that’s ideal as campaigns call for spots as well as other forms of content that need to be developed.”

Ebner was included in this year’s *SHOOT* Showcase in part due to his “MaternaCord” spot for Mother, N.Y.



Matt Buels

### Italian job

Showcase director Rich Lee took a more circuitous route to a spot directing career. He got his initial break as an effects artisan doing a pre-visualization for *Constantine*, the feature directorial debut of music video/commercials director Francis Lawrence.

“Francis was impressed with Rich, thought he had a strong sense of lensing action, of how things cut, of camera moves that helped the pre-vis come to life,” explained executive producer Patricia Judice, who heads the commercials division of Hollywood-based DNA, which is Lawrence’s roost for clips and spots. “At the time Rich was directing a music video for a friend’s band and Francis told him to let him know when the video was done... Francis saw the work and endorsed Rich as a protégé, helping to bring him to DNA.”

But that wasn’t the key to instant success. “Rich marinated on the shelf here for about a year,” said Judice, “but then began to pick up momentum, doing a video that Francis grandfathered for Dashboard Confessional. Rich then did a couple more videos.”

However, this work on the video side didn’t catch Judice’s eye until she was in the DNA lunch room and heard about a shoot Rich was going out on that afternoon. “It was a video for Mumm-Ra, a British band, in which Rich envisioned the band members as sculptures. I fell in love with the video,” said Judice. “I sent it out to our reps to drum up some commercial work. We got a nibble from a West Coast agency but nothing came of it. We kind of flatlined with Rich for a month and then I sent the video to a friend in Europe who loved it.”

That friend was Karim Bartoletti, executive producer of Italian production house Filmmaster, who eventually helped Lee land a commercial for sports newspaper *La Gazzetta* out of McCann Erickson, Milan.

Next a video that noted DNA clips director Marc Webb and Lee collaborated on for Fergie had a hand in landing Lee another ad job for Italy. The Fergie clip featured a pop-up book element that served as a reference point for an Eni energy commercial in the

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works at TBWA Milan. Lee got the gig which is his featured spot on the *SHOOT* Showcase reel.

At press time, Lee was wrapping another Italian assignment, this one for Sony Ericsson for McCann, Milan, and next up is a Hotpoint appliances spot for Leo Burnett, Milan. In between this flurry of Italian fare was a Lee-helmed Disney Hong Kong job out of megarrybowen, New York.

"Italy wasn't part of our master plan for Rich going in," said Judice. "You send out messages in a bottle and you never know who it applies to or what will come back. You just have

utes into the film, I wanted to sign the director," recalled Jeneski. "*Zoo* redefined the documentary genre. The film was so cinematic in a way that I hadn't seen before anywhere, let alone in documentary filmmaking."

Jeneski approached the director, Rob Devor, about doing commercials. He hadn't considered it before but was intrigued by the possibility. Jeneski assembled a reel consisting of clips from *Zoo* as well as two narrative films that Devor directed.

The feedback was favorable with one proviso, said Jeneski. "We consistently heard, 'the work is great but we



Loretta Jeneski

to be flexible enough to match the director's unique talents to the situation and what the agency needs. The key is that Rich always had a voice and in many ways that Mumm-Ra video encapsulated his aesthetic, his voice, for others to see and hear. It's like the early work of any great director—you see something there that's worthwhile and that sparks opportunities."

However, those opportunities, observed Judice, aren't easy to come by in today's marketplace which is more competitive than ever. New directors are now competing against established directors and the battle for both traditional commercial work and new forms of client-sponsored content is fierce.

Judice, though, sees an advantage in new content forms for music video directors who comprise much of her commercials roster at DNA. "My music video directors are all used to writing and that's an edge when it comes to developing and getting the chance to direct longer form content."

### Docu spec

Loretta Jeneski, executive producer of bicoastal Nonfiction Unlimited—a production company known for bringing documentary filmmaker talent into the ad arena—goes to the Sundance Film Festival every year to check out not only documentaries but film in general.

Last year there was a documentary, *Zoo*, that fell off of the proverbial radar due to its subject matter—a horse sex scandal. "People didn't want anything to do with it but I read a couple of reviews of how visually inventive it was so I checked it out. Seven min-



Patricia Judice

utes into the film, I wanted to sign the director," recalled Jeneski. "*Zoo* redefined the documentary genre. The film was so cinematic in a way that I hadn't seen before anywhere, let alone in documentary filmmaking."

So Jeneski decided to go the spec spot route to satisfy agency requests, particularly one from Cliff Freeman and Partners, New York, which had a cinematic documentary spot campaign in the works for Bonefish Grill.

Nonfiction Unlimited financed a three-day shoot for Devor in Seattle, which yielded two pieces that demonstrated Devor's documentary prowess within the context of the :30 format. One was a profile of a deep sea fisherman for Whole Foods; the other spec was for Coleman in which people use Coleman lanterns to seek out clams who come ashore at night.

This spec fare ultimately helped Devor land the Bonefish Grill campaign which entailed international filming in seaside communities.

"In the past the marketplace was different," related Jeneski. "We would take documentary filmmakers who were crossing over and find good creative with challenged budgets to give them a chance to prove themselves. But because the market has gotten so competitive with veteran directors looking to scoop up every last morsel that used to be there for new directors, we have to sometime explore other options. This was one of those times [in the case of Devor]. You can still pick up a good initial project for a new director but they aren't as plentiful or immediate as they used to be. When you have an advertising agency considering you for a campaign as we did with Rob and they're asking you to show them something now, you need to act and that's what we did with the spec work.



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# Agency Perspectives On Marketplace For New Directors

Continued from page 1

regionally by Big Fish Films, Dallas; Daniel Katzenberg of Prettybird USA, Santa Monica; and James Larese, part of the directing trio Syndrome of Los Angeles-based Robot Films.

## Spec value

"It's all about the work," assessed Myhren when asked about the viability of spec fare as a means for a new director to demonstrate his or her talent. "It doesn't matter to me if it's spec or not as long as the work is good."

Greiche also sees value in spec work but takes it with a grain of salt in that it's still a different animal from real-world ad projects. Nonetheless, good spec work opens doors, she said.

The BBDO exec producer noted that the advent of new content forms beyond the traditional broadcast :30 has yielded other means that are helping emerging directors to gain meaningful exposure. Relatively inexpensive forms of production are part and parcel of YouTube and related web outlet fare. Viable projects can be made at a lower price point, translating into aspiring directors having more of an opportunity to share their vision and talent.

Myhren concurred, noting that in some cases this work reflects the fact that one doesn't always need to rely on big-ticket spotmaking from major production houses.

## Shop affiliation pivotal

At the same time, though, Myhren observed that an affiliation with an established production company can make all the difference for a young, promising director.

Myhren related that he's seen new talent flounder about until it connects with the right production house that has credibility in the marketplace.

Greiche agreed, affirming that a professional production house she has a positive track record with provides a comfort level more conducive to her making that leap of faith to award a job to a new director.

## Screen time

A large turnout at the DGA Theater—with attendees from the agency and production house communities—got a look-see at one piece of work, either a real-world spot, a spec commercial, a trailer, an excerpt from a documentary or short film, even a pilot for a mobile phone series, from each director in the Showcase.

In addition to the aforementioned directors in the panel discussion, that lineup of talent included: Baby (Cecilia Alvarez, Pablo Bordenabe) of Reolucion, Buenos Aires; Keith Bearden of Mr. Hyde, Paris (U.S. affiliation: Good Films, New York); Christian Bevilacqua of Therapy Films, London; Bitstate (Peter Circuit, Bill Sneed) of The Ebeling Group, New York; Tony Briggs of Dab Hand Media, London; Luis Carone of O2 Filmes, Sao Paulo, Brazil (U.S. affiliation: Backyard, Venice, Calif.); Eran Creevy of Sleeper Films, Santa Monica, Calif.; Rob Devor of bicoastal Nonfiction Unlimited; The Docter Twins (Matt & Jason) of DUCK Studios, Los Angeles; Ryan Ebner of bicoastal/international HSI Productions; Harold Einstein of bicoastal/international Station; Gentlemen (Brett Snider, Billy Federighi) of Uber Content, Hollywood, Calif.; Philippe Grammaticopoulos of Mr. Hyde, Paris and London (repped in the U.S. by Mr. Hyde@Curious, N.Y.); Sam Holst of The Sweet Shop, Auckland, N.Z.; Rich Lee of DNA, Hollywood; Tony McNeal of Hydraulx Filmz, Santa Monica; Mattias Montero of Social Club, Stockholm;



Elise Greiche

Benita Raphan; Guillermo Rocamora of Big Mama Productions, New York; Rozan & Schmeltz (Jeremie Rozan, Martial Schmeltz) of bicoastal/international Partizan; Keith Schofield of CaviarLA; Sumo Science (Ed Patterson, Will Studd) of Aardman Animations, Bristol, U.K.; Clay Weiner of Biscuit Filmworks, Los Angeles; and David Weinstock of Waif & Stray, New York.

The Showcase directors come from diverse backgrounds. For example, Devor is a narrative feature and documentary maker. It was his documentary *Zoo* that caught the eye of Nonfiction Unlimited's Loretta Jeneski who

saw the film's debut at the 2007 Sundance Festival. Exec producer Jeneski was so impressed that she committed to helping to build Devor's spot directing career, recently landing him a Bonfish Grill campaign out of Cliff Freeman and Partners, New York.

Meanwhile Lee made his initial mark as a pre-visualization artist. While doing pre-vis on director Francis Lawrence's feature debut *Constantine*, Lee impressed Lawrence. This eventually led to Lee being welcomed into Lawrence's roost for commercials and music videos, DNA.

Keith Schofield broke into directing on the strength of his offbeat, experimental music video work, which landed him a roster slot at CaviarLA.

And directors Ebner and Einstein made the transition from the agency creative ranks to the director's chair.

## Intros, reception

Welcoming attendees to the Showcase event with introductory remarks were representatives from sponsor DGA: Jean Frost, assistant executive director of the Guild's Eastern office; and accomplished feature, documen-

tary and spot filmmaker Laura Belsey who's represented for commercials by bicoastal Celsius Films.

Belsey then introduced *SHOOT* publisher and editorial director Roberta Grier who provided an overview of and historical perspective for the Showcase, now in its sixth year and its fourth at the DGA venue. Grier thanked the event's lead sponsors—the DGA, harvest and Sony—and silver sponsors Kodak and Deluxe, New York.

Grier also acknowledged Palace Digital Studios, South Norwalk, CT, and New York, which put together the New Directors Showcase reel that was screened for the audience.

Following the screening was the panel discussion, after which those gathered for the event went downstairs for a reception honoring the Showcase directors.

Both the 6/6 print issue and its PDF counterpart version contain a photo gallery with coverage of all of the evening's proceedings.

To see the New Directors Showcase reel, log onto [www.shootonline.com/go/newdirectorswebreel](http://www.shootonline.com/go/newdirectorswebreel)

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# AICP Show Tally For Honored Directors, Advertising Agencies

Continued from page 15

Pictures, New York; bicoastal/international Partizan; Passion Pictures, London; a joint Psyop/Stink effort; Panda Panther, New York; Outsider U.S. in Santa Monica; bicoastal Furlined; The Joneses, bicoastal; Uber Content, Hollywood; Benzo-matic Photographic, Los Angeles; and Dab Hand Media, London.

The latter scored in the Humor category for the Calle Astrand-directed Tide-to-Go "Interview" commercial for Saatchi & Saatchi, New York.

Also recognized in Humor was Hungry Man for the David Shane-directed Bud Light ad "Swear Jar" out of DDB Chicago.

Partizan landed a Visual Style honor for Motorola RAZR2's "Experience" directed by Michel Gondry for agency Cutwater, San Francisco.

Park Pictures' director/DP Joaquin

Baca-Asay registered in the Cinematography category for the Nike commercial "How I Fight." Agency was Wieden+Kennedy, Amsterdam.

Panda Panther's Animation honor was earned on the basis of Microsoft Zune/Zune Arts' "Masks" directed by Jonathan Garin and Naomi Nishimura for ad agency 72andSunny in El Segundo, Calif.

Psyop, New York, and Stink, London, teamed on a Graphic Design-honored piece "Dot" for Guinness AI, directed by Eben Mears for Dublin agency IIBBDO.

Epoch's honoree came in the Original Music (composer Dave Winer, sound designer Gus Koven of Venice-based stimmung) category for Gatorade's "Thief" directed by Stacy Wall for Element 79 Partners, Chicago.

Outsider's score came in Sound Design (Human) for Audi TT's "Mo-

ments" commercial directed by Jorn Threlfall for Venables Bell & Partners, San Francisco.

The Furlined-produced Lifesavers' "We Are Sweet" was honored for Musical Arrangement (Mat Morse of Spank! Music & Sound Design, Chicago). Outsider's Ted Pauly directed the job which came out of Energy BBDO, Chicago.

Three individual production house winners came in the Low Budget category: HSI for the Smith Micro Software Stufft Deluxe :10 titled "Pregnancy" directed by Simon Green for Saatchi & Saatchi, New York; The Jones for Suzuki Automotive's "Honkin' Bastard" helmed by Pongu Krek for Dentsu Next; and Benzo-matic Photographic for Ray-Ban Wayfarer's "Sunglass Catch" directed by Bonzo Theodore for Cutwater in San Francisco.

Uber Content scored in the Spec

Spot category for Microsoft Zune's "Music Is Life" conceived and directed by Stewart Hendler.

Moxie Pictures produced Kohler's "Existential Dilemma" for GSD&M, Austin, Texas. Directed by Frank Todaro, the :30 was honored for Copywriting (Michael Buss, Mark Peters).

And Passion Pictures saw its adidas "Impossible Is Nothing-Where Sport Meets Art" directed by Sean Thompson and Dean Maryon garner an Advertising Excellence/Next honor. Agency was 180 Amsterdam (180/TBWA).

Rounding out the AICP Show honorees was director/DP Espen Bjorshol Solberg of Art Center College of Design, Pasadena, Calif., for Red Bull's "Synch," recognized in the Student Commercial category.

The directorial derby saw MJZ's Fuglsig and Sanders atop the field

with six honors apiece, followed by four for Gorgeous' Budgen and two apiece for MJZ's Kuntz and Rattling Stick's Kleinman.

## Agencies

Leading the way in the advertising agencies' tally was BBDO New York with a total of nine honors. Next were Saatchi & Saatchi New York, TBWA\Chiat\Day, New York, and McCann Worldgroup San Francisco and T.A.G., San Francisco, with four honors each. Wieden+Kennedy, Portland, garnered three honors, and Cutwater, San Francisco, and Wieden+Kennedy, New York, each scored a pair of honors.

A category-by-category breakdown of 2008 AICP Show honorees (also in this week's SHOOT edition or available on [www.shootonline.com](http://www.shootonline.com) or [aicp.com](http://aicp.com)) begins on p. 14.

## 2008 AICP Show Honorees

Continued from page 14

Hayes, writers; Gary Krieg, head of production; Dan Blaney, producer.

Sound Designer: Bill Chesley, Amber Music

Editor: Steve Gandolfi, Cut + Run

### Musical Arrangement

#### LifeSavers "We Are Sweet" :60

Prodn. Co.: Furlined. Ted Pauly, director; Dave Thorne, EP.

Agency: Energy BBDO. Juan Perez, creative dir.; Brigitte Whisnant, EP; Chip McDonald, art dir.; John Fiebke, writer; Liz Wzorek, producer.

Arranger: Mat Morse, Spank!

Editor: Matthew Wood, The Whitehouse

#### GE Corporate Jet Engines "Duet/Jet Engine" :45

Prodn. Co.: MJZ. Rocky Morton, director; Jeff Scruton, EP

Agency: BBDO New York. Don Schneider,

creative dir.; Melissa Chester, music producer.

Musical Arrangers: David Horowitz, Ed Walsh,

David Horowitz Music Associates

Set Music Coach: Ben Zebelman

Editor: Dick Gordon, Spot Welders

### Low Budget

#### Ray-Ban Wayfarer "Sunglass Catch" :90

Prodn. Co.: Benzo-matic Photographic. Benzo Theodore, director/editor; Steve Hanft, EP.

Agency: Cutwater. Chuck McBride, Travis Britton, creative dirs.; Jennifer Golub, producer.

#### Smith Micro Software Inc. Stufft Deluxe "Pregnancy" :10

Prodn. Co.: HSI Productions. Simon Green, director; Maddi Carlton, EP

Agency: Saatchi & Saatchi New York. Tony Granger, Kerry Keenan, creative dirs.; Michael Schachtner, Menno Kluin, art dirs.; Julia Neumann, Brian Ahern, writers

Editor: Steve Bell, Cosmo Street Editorial

#### Suzuki Automotive "Honkin' Bastard" :30

Prodn. Co.: The Joneses. Pongu Krek, director/DP; Mel Gragido, EP.

Agency: Dentsu Next. Carmen Dorr, creative dir.; Doug Finelli, art dir.; Charlie Tercek, writer;

Editor: Gavin Halm, ATTENTIONSPAN

### Spec Spot

#### Microsoft Zune "Music is Life" :36

Prodn. Co.: Über Content. Stewart Hendler, director/editor; Phyllis Koenig, Preston Lee, EPs  
Composers: Human Sound Designer: Colbert S. Davis IV, Ground Floor Studios

#### Hershey's PayDay "Time Machine" :30

Prodn. Co.: @radical.media. Rosey, director; Frank Scherma, EP; Josh DiMarcantonio, writer.

Editor: Rick Lobo, Cake

### Student Commercial

#### Red Bull "Sync" :30

Espen Bjorshol Solberg, director, Art Center College of Design

### Public Service Announcement

#### Peace on the Streets "Kill the Gun" :60

Prodn. Co.: Anonymous Content. Malcolm Venville, director; Dave Morrison, EP.

Agency: Abbot Mead Vickers BBDO. Yvonne Chalkley, creative dir.

Editor: David Webb, Final Cut UK

### Agency Art Direction

Microsoft XBOX "Diorama" :90 (previously listed) Nate Able, Tim Stier, art dirs.

#### Heineken Dos Equis "Most Interesting Man" :30

Prodn. Co.: @radical.media. Steve Miller, director; Donna Portaro, EP.

Agency: Euro RSCG Worldwide. Jeff Kling, exec CD; Anthony Sperdutti, Nick Cohen, creative

dirs.; Karl Lieberman, art dir.; Brandon Henderson, writer; Joe Guyt, EP; Daniel Fried, producer.

Editor: Jeff Ferruzzo, Outside Editorial NYC

### Copywriting

#### HBO "Surprise" :70

Prodn. Co.: RSA Films. Sam Mendes, director; Marjie Abrahams, EP.

Agency: BBDO New York. David Lubars, Bill Bruce, CCOs; Don Schneider, exec CD; Matt Vescovo, art dir.; Colin Nissan, writer; Rachel Seitel, producer; Loren Parkins, music producer.

Editor: Rick Russell, Final Cut

#### Skittles "Touch" :45 (previously listed) Eric

Kallman, writer.

#### Kohler "Existential Dilemma" :30

Prodn. Co.: Moxie Pictures. Frank Todaro, director; Robert Fernandez, EP; Matthew B. O'Shea,

Continued on page 25

DNA would like to congratulate  
**rich lee**  
on being selected for SHOOT's 6th Annual  
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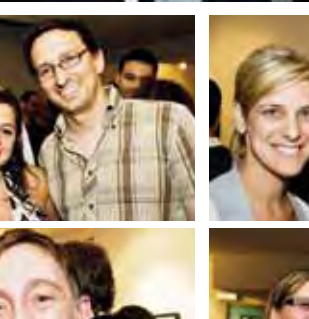
SHOOT's Sixth Annual New Directors Showcase, May 28, 2008  
DGA Theatre, NYC



**1** Tor Myhren, Exec.VP/Chief Creative officer, Grey New York **2** LtoR: SHOOT editor, Bob Goldrich, Guido Verweyen, David Katzenberg, Brian Billow, James Larese, Adria Petty, Lanre Olabisi, Tor Myhren, Elise Greiche **3** Elise Greiche, Exec.VP/ Executive producer, BBDO New York **4** LtoR: Cedric Youngelman, New York Office & harvest's Adria Petty & Scott Howard **5** L to R: Guest, Piramide Film's Miguel Coyula and Sony's Juan Martinez **6** LtoR:SHOOT's Roberta Grierfer, Kodak's Melanie Jones, producer, Maxine Danowitz **7** Michael Jackman & Nolan Murdock, Deluxe New York **8** LtoR: SHOOT's Gerald Giannone & Michael Hastings-Black, Desedo Films **9** LtoR: SHOOT's Robert Alvarado & Pump Audio's Rachel Gravino & Larry Mills



Remaining Photos: Directors, producers, creatives & industry guests mingle at the party after the screening and panel discussion  
Photos by Jason Gardner





# CONGRATULATIONS

## 2008 NEW DIRECTORS SHOWCASE FINALISTS

(In Alphabetical Order)

- |   |  |
|---|--|
| <b>Baby</b><br>(Pablo Bordenabe, Cecilia Alvarez)   | <b>David Katzenberg</b>  |
| <b>Keith Bearden</b>                                | <b>Rich Lee</b>  |
| <b>Christian Bevilacqua</b>                         | <b>Tony McNeal</b>   |
| <b>Brian Billow</b>                                 | <b>Mattias Montero</b>   |
| <b>Bitstate</b><br>(Pete Circuit, Bill Sneed)       | <b>Lanre Olabisi</b>   |
| <b>Tony Briggs</b>                                  | <b>Adria Petty</b>   |
| <b>Luis Carone</b>                                  | <b>Benita Raphan</b>   |
| <b>Eran Creevy</b>                                  | <b>Guillermo Rocamora</b>  |
| <b>Rob Devor</b>                                    | <b>Rozan &amp; Schmeltz</b><br>(Jeremie Rozan, Martial Schmeltz) |
| <b>The Docter Twins</b><br>(Matt & Jason)           | <b>Keith Schofield</b>   |
| <b>Ryan Ebner</b>                                   | <b>Sumo Science</b><br>(Ed Patterson and Will Studd)             |
| <b>Harold Einstein</b>                              | <b>Syndrome</b><br>(James Larese, Micah Hancock, Mars Sandoval)  |
| <b>Gentlemen</b><br>(Brett Snider, Billy Federighi) | <b>Guido Verweyen</b>  |
| <b>Philippe Grammaticopoulos</b>                    | <b>Clay Weiner</b>   |
| <b>Sam Holst</b>                                    | <b>David Weinstock</b>   |

To view the SHOOT New Directors Showcase Reel and interviews with each new director go online to:  
[www.shootonline.com/go/newdirectorswebreel](http://www.shootonline.com/go/newdirectorswebreel)

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## AICP Honorees

Continued from page 23  
 producer.

**Agency:** GSD&M. David Crawford, creative dir.; Mark Peters, art dir./writer; Michael Buss, writer; Arrow Kruse, producer.

**Editor:** Sam Selis, Charlie Uniform Tango

### Ad Excellence/International Sony Bravia "Playdoh":90

**Prodn. Co.:** Gorgeous. Frank Budgen, director; Paul Rothwell, EP. Passion Pictures, animation.

**Agency:** Fallon. Juan Cabral, creative dir.; Nicky Barnes, producer.

**Editor:** Ted Guard, The Quarry

### Epuron/German Ministry for the Environment "Power Of Wind":120

**Prodn. Co.:** Paranoid. The Vikings, directors/art dirs./writers; Claude Letessier, Phillip Detchmندی, Nicolas Leclercq, EPs; Virginie Dinh, Melanie Robert-Kaminka, producers.

**Agency:** Nordpol+Hamburg. Lars Ruehmann, CD

**Composer:** Dominique Rossi, Pigalle Prodn

**Editor:** Basile Belkhiri, Mikros Image

### Ad Excellence/Next HBO "Voyeur"

**Prodn. Co.:** RSA/Big Spaceship. Jake Scott, director; Jules Daly, Fran McGivern, David Mitchell, EPs.

**Agency:** BBDO NY. David Lubars, Bill Bruce, CCOs; Greg Hahn, exec CD; Mike Smith, Dave Carter, sr. creative dirs.; Brian DiLorenzo, dir. of integrated production.

**Editor:** David Henegar, Butcher Editorial

### adidas "Impossible Is Nothing-Where Sport Meets Art"

**Prodn. Co.:** Passion Pictures, London. Sean

Thompson, Dean Maryon, dirs; Michael Adamo, EP; Jamie Foord, Peter Haddon, editors.

**Agency:** 180 Amsterdam (180/TBWA) Sean Thompson, Dean Maryon, creative dirs.

### Burger King "Whopper Freakout"

**Prodn. Co.:** Smuggler. Henry-Alex Rubin, director; Patrick Milling Smith, Brian Carmody, EPs.

**Agency:** Crispin Porter + Bogusky. Alex Bogusky, Rob Reilly, Bill Wright, Ryan Kutscher, CDs; Paul Caiozzo, Andy Minisman, art dirs.; Omid Farhand, Nathan Dills, writers; David Rolfe, director of integrated prodn; Chris Kyriakos, EP.

**Editors:** Adam Pertofsky, Chan Hatcher, Rock Paper Scissors

### Ad Excellence/Campaign

**Monster.com "Daybreak" and "Legs"**  
 (both previously listed)

### Monster.com "Stork":60

**Prodn. Co.:** Rattling Stick. Daniel Kleinman, director; Johnnie Frankel, EP.

**Agency:** BBDO NY. David Lubars, CCO; Eric Silver, exec CD; Chuck Tso, Jerome Marucci, Gerard Caputo, art dirs.; Adam Kanzer, Steve McElligott, Reuben Hower, writers; Anthony Curti, Ed Zazzera, sr. producers; Loren Parkins, music producer.

**Editor:** Steve Gandolfi, Cut + Run.

### Ad Excellence/Single Commercial

**Microsoft XBOX "Diorama":90**  
 (previously listed)

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News

## street talk

Original Film, the bicoastal house headed by executive producers Bruce Mellon, Jeff Devlin and Joe Piccirillo, has added four directors to its roster: Australian helmers Brendan Williams and Tim Gibbs; E.J. Foerster, known for his ad work as well as second unit director duties on feature films; and Ben Orisich, who was part of SHOOT's 2007 New Directors Showcase.....Melissa Thornley has joined production house The Ebeling Group, bicoastal and London, as executive producer. She comes over from editorial company The Whitehouse where she has served as managing director for its four offices—New York, Chicago, Los Angeles and London—for the past three years.

At The Ebeling Group, she will continue to work from her base in Chicago, focusing on the Midwest and East Coast markets. Meanwhile Dex DeBoree has been named The Ebeling Group's senior executive producer, promoted from exec producer in the company's New York office, a role he held for the last two years.....Steve Capp has been promoted from group creative director to chief creative officer of Unit 7, New York. He served as group creative director for Unit 7 (an Omnicom agency) on "Team AT&T," which merged direct and general disciplines in an integrated effort. He has also worked on such accounts at Unit 7 as MasterCard, ESPN and Pfizer. Prior to joining the agency in '05, he was an associate creative directors at the Los Angeles offices of Foote, Cone & Belding and Grey.....Executive producer Jeanne Mattiussi has teamed with exec producer and her former colleague at Millennium Pictures, exec producer Anthony Mosa, to launch Lemoaide Media in Burbank, Calif. Coming aboard the shop are creative partners/directors Ed Miller, Charlie Tercek and Mark Taylor...

## rep report

Washington Square Films, New York, has signed Jeanie DiMaggio of independent rep firm DiMaggio to handle the West Coast. Jonathan Schwartz continues as Washington Square's director of sales/marketing...Production house Wilfrid Park, Toronto, has added three directors to its roster for Canadian representation: Ian Gabriel and Bruno Bossi from South African company Giant Films, and Claudio Droguett from Chile....HiFi Music + Sound Design, a Santa Monica shop launched last fall by composer/creative director Paul Robb and executive producer Birgit Roberts, has secured reps Mary Matusz to handle the West Coast and Chicago-based Paul Saylor to cover the Midwest....DP Ivan Abel has joined New York Office for commercial, music video and feature representation....DPs Eric Schmidt and Pascal Lebegue have recently joined the Endeavor Talent Agency, Beverly Hills, for spot, music video and feature representation....Furman, a Petaluma, Calif.-based provider of power management solutions for audio/video systems, has tabbed independent firm S~WAVE Marketing to handle sales representation in the Asia-Pacific market....

## bulletin board

- > June 15-21/Cannes, France: Cannes Lions Intl Advertising Festival. [www.canneslions.com](http://www.canneslions.com)
- > June 20-21/Los Angeles, CA: Cine Gear Expo. [www.cinegearexpo.com](http://www.cinegearexpo.com)
- > June 30/New York, NY: NYF International Advertising Awards, [www.newyorkfestivals.com](http://www.newyorkfestivals.com)
- > July 23/Los Angeles, CA: AICP Show. [farahf@aicp.com](mailto:farahf@aicp.com)
- > July 31/Hollywood, CA: MVPA Awards. [www.mvpa.com](http://www.mvpa.com)
- > August 11-15/Los Angeles, CA: Siggraph. [www.siggraph.org](http://www.siggraph.org)
- > September 11-15/Amersterdam: IBC. [www.ibc.org](http://www.ibc.org)



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