

## Mini-profiles of Talent In New Directors Showcase

When you factor in a three-person team and six directorial duos, there are a total of 38 directors who fill 30 slots in *SHOOT*'s sixth annual New Directors Showcase. Get an overview of this year's field with mini-profiles of our select helmers offering insights into their latest work and how they broke into the directing ranks.

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## Director James Wahlberg Gets Into Spot Rhythm

The noted helmer, most recently at the former Plum Productions, casts his lot with Rhythm + Hues, bringing his live-action/effects/animation prowess to a studio with a simpatico multi-disciplinary reputation. Fresh off of two Oscar wins this year, Rhythm + Hues' feature talent and resources are playing a bigger spotmaking role.

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## Showcase Director Lands Stateside Representation

Luis Carone, who broke into commercials via Brazilian shop O2 Filmes, has garnered U.S. representation via Venice, Calif.-based Backyard. A young, up-and-coming talent, Carone—who made his first major directorial mark in music videos—is part of the select field of directors who have gained inclusion into *SHOOT*'s 2008 New Directors Showcase.

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## New York Series: Increased Incentives

Production prospects on the rise;  
Tribeca Film Festival update

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# Global Warming Up

## International Helmers Gain Increased Prominence In *SHOOT*'s 6th Annual New Directors Showcase

### A *SHOOT* Staff Report

NEW YORK—*SHOOT*'s sixth annual New Directors Showcase—which will be marked by an evening screening, panel discussion and reception next week (5/28) at the Directors Guild of America (DGA) Theater in New York—offers a total of 38 up-and-coming helmers filling 30 slots (23 individual directors, a three-person team and six directorial duos).

Per usual, prominent in the mix are ad agency artisans who have pursued their directing aspirations. And while directors from outside the U.S. have traditionally been a part of the *SHOOT* Showcase over the years, this time around they are even more prevalent. Among the notables are:

- Mattias Montero of Social Club in Stockholm whose ATG's "Statues" commercial is featured in the New Directors Showcase

- The young duo known as Sumo Science of Aardman Animations in Bristol, U.K., who scored with their first major helming endeavor, *Stereo vs. Vacuum*, a pilot episode for a mobile phone series commissioned by the Aardman

studio and Player X.

- Keith Bearden of Mr. Hyde, Paris, who's repped stateside by Good Films, New York. His "Apartment Sharing" spot for Brandt Washing Machines via DDB Paris first gained inclusion in *SHOOT*'s "The Best

Work You May Never See" gallery (*SHOOT*, 11/30/07).

- Baby, a duo from production house Revolucion in Buenos Aires, who helmed Huggies' "Uterus" for Ogilvy & Mather, Buenos Aires.

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## Martinez Tops AICE Awards

By Robert Goldrich

NEW YORK—Editor Paul Martinez of bicoastal Lost Planet was the big individual winner, garnering a pair of honors during the seventh annual Association of Independent Creative Editors (AICE) Awards Show gala held on Wednesday (5/21) at Gotham Hall in midtown Manhattan. Martinez topped the Storytelling and Visual Effects categories with Radio Shack's "Record Problem" and PepsiCo's "Pinball," respectively.

Martinez cut "Record Problem" for Arnold Boston. The spot was directed by feature filmmaker Todd Field (*In The Bedroom*) via Uber Content, Hollywood. Meanwhile Pepsi's "Pinball," directed by the Traktor collective, came out of BBDO New York. Visual effects studio on the job was Method, Santa Monica.

All in all it was a good night for Lost Planet as Martinez's colleague there, editor Jennifer Dean, won the AICE competition's newly formed Music Video category for the Cold War Kids' clip titled "Cold War Kids: Hospital Beds," which was directed by Jay Martin of DNA, Hollywood.

Right behind Lost Planet's three AICE Award wins were four shops that garnered two honors apiece: FilmCore, Optimus, Outside Editorial and Final Cut.

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## AICP Show To Underscore Traditional, New Media Mix

By Robert Goldrich

NEW YORK—While the honorees for the 17th annual AICP Show, The Art & Technique of the American Commercial, will be announced, shown and feted on June 3 at the Museum of Modern Art (MoMA) in New York, there are already some conclusions to be drawn from the entries and the overall body of work they represent.

"Each year people have their own

view of how strong they think the work will be and some were wondering about this past year in the industry," related Matt Miller, president/CEO of the Association of Independent Commercial Producers. "But the bottom line for us this year was simply that the collective body of work was really outstanding. And that in and of itself is encouraging and speaks to the fact that the death of the commercial

has been prematurely stated and for that matter overstated."

At the same time, though, Miller noted that there were more entries from non-TV media than ever before. "We're really starting to see that in the makeup of the show. Three years ago the AICP Show redefined the commercial, allowing it to be something that aired on any medium. And this year that 'any medium' aspect was ex-

emplified in the entries we received."

At press time the AICP was in the process of tallying up exactly what percentage of entries entailed non-traditional media for commercials. But even without that statistical confirmation, Miller felt confident in saying that this percentage was "noticeably higher" in '08 than in years past. "It certainly struck me sitting at some of

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## SHOOT

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

May 23, 2008  
Volume 49 • Number 10  
www.SHOOTonline.com

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

**USPS (06-234)**

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

SHOOT e-edition published weekly except in January, July, August, and December when three-times per month.

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

**SHOOT is produced in the U.S.A.**

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### Grammy Hall

Over the years when I heard the words “Grammy Hall,” two things came to mind. In the 1978 Oscar-winning best picture *Annie Hall*, Diane Keaton—playing the title role—tells Woody Allen (Alvy Singer) that the necktie she’s wearing was a gift from her Grammy Hall. The sound of the name Grammy Hall prompts Allen to ask Annie if she grew up in a Norman Rockwell painting.

More to the industry point, the other more obvious Grammy Hall reference for me would be to the National Academy Of Recording Arts and Sciences’ (NARAS) Grammy Hall of Fame in which music of lasting quality and/or historical significance resides.

But what I didn’t think of when hearing “Grammy Hall” was commercials—that is, until the recent passing of legendary ad man Hal Riney prompted some research which opened my eyes. It was Riney who

while at BBDO San Francisco hired up-and-coming songwriters Paul Williams and Roger Nichols to compose a theme for Crocker Bank. The song, “We’ve Only Just Begun,” went on to become a number one hit by The Carpenters. Williams reflected on that experience and Riney in our last installment of this column (5/9).

**The industry’s [Grammy] lobbying effort is worthwhile because it promotes wider spread recognition of advertising music’s artistry.**

“We’ve Only Just Begun” was inducted into the Grammy Hall of Fame in 1998. And while that to some might be a bit of interesting trivia, it carries particular relevance today as the Association of Music Producers (AMP) plans to petition NARAS for the creation of two Grammy Award categories honoring commercials—one for best original score, the other for best original song.

While AMP’s Grammy campaign (*SHOOT*, 4/18) is just getting under-

way and could face a long, hard road to its desired destination, Lyle Greenfield, recently elected AMP’s national board president, thinks the timing of such a lobbying effort is ideal in that commercial music is becoming more widely regarded as mainstream entertainment—so much so that major recording artists are embracing the

Grammy Award recognition of commercials would be akin to the Directors Guild of America’s decision to recognize commercials with the establishment of a DGA Awards category in 1979. Today the DGA Award is arguably the most coveted honor for commercial directors.

So we’re jumping on the AMP

bandwagon for Grammy recognition before there’s that large a bandwagon—but we’re confident there will be. As we sift through music for spots and branded content from week to week—not just for our regular coverage but also for *SHOOT*’s quarterly Top Ten Tracks Charts—it’s clear that this music when done at its best is a most deserving art form that advances storytelling, message, emotional tone and ultimately is integral to connecting meaningfully with an audience.

Though I’m not much on awards shows—much less the need for yet another award—this industry lobbying effort is worthwhile because it promotes wider spread recognition of advertising music’s artistry and its creative artists. In many respects,

bandwagon for Grammy recognition before there’s that large a bandwagon—but we’re confident there will be. As we sift through music for spots and branded content from week to week—not just for our regular coverage but also for *SHOOT*’s quarterly Top Ten Tracks Charts—it’s clear that this music when done at its best is a most deserving art form that advances storytelling, message, emotional tone and ultimately is integral to connecting meaningfully with an audience.

## POV

### “Brinkmanship”

The entry period has opened for the Hollywood Production Alliance’s (HPA) fourth annual J. Michael Brinkman Scholarship and Mentoring Fund. The total value of the Brinkman Scholarship awards have increased to \$9,335 for 2008. This year, a stipend has been added for the faculty member who nominates each winning student.

Former winners include students from Los Angeles City College, California State University Northridge and UC San Diego as well as individuals already working in post.

Application is open to any resident of Southern California who meets at least one of the following criteria: Entrant is currently working in the postproduction industry and looking to advance his or her career; entrant is currently working in the entertainment industry and looking to cross over into a post career; or entrant is a student (minimum of nine credits) working toward a degree and has a strong interest in a career in post.

The ‘08 Brinkman Scholarship provides: up to six Scholarship Awards of \$1000 to be given to the college or university where award winner is currently enrolled, on their behalf, to cover tuition or related educational costs; up to six \$250 awards

to the nominating instructor of each of the students who win a Scholarship Award to be used for scholarly activity such as books, research materials, or equipment (instructor winners will be recognized along with the Scholarship Award winner); conference registration for 2009 HPA Technology Retreat, February 17-20 in Palm Springs plus \$500 towards the cost of transportation and lodging in Palm Springs; and registration to three HPA networking events.

Applicant does not need to be an HPA member. For additional info and to enter, visit [www.hpaonline.com](http://www.hpaonline.com) and click on “J. Michael Brinkman Scholarship Fund” in the left menu. Application form and required materials must be in the HPA office by 5 p.m. on June 15. Awards will be announced on July 15. For further questions, contact the HPA office at 213-614-0860 or e-mail [hpastaff2@earthlink.net](mailto:hpastaff2@earthlink.net).

SHOOT is glad to get the word out in that we have fond memories of Brinkman, the VP of strategic business development for Panasonic Broadcast & Television Systems, who passed away in 2003 at the age of 54. I last saw him in ‘02 in Los Angeles. We met because he wanted to discuss the recent formation of the HPA. A mainstay member of the Society of Motion

Picture & Television Engineers and the defunct International Teleproduction Society (ITS), Brinkman became a founding member of the HPA because he believed the demise of the ITS created a void that needed to be filled. He felt the HPA could do even more than ITS to better the industry and foster a sense of community.

Brinkman talked about the need for post artisans and executives to band together, share information,

address issues and have a collective voice. He also envisioned the HPA as being inclusive of all those who make their livelihoods in post, and in helping to mentor those who aspired to careers in the industry.

So it’s most fitting that this Scholarship and Mentoring Fund bears his name. It continues Brinkman’s quest to open up opportunities for others and serves as an occasion for us to remember his legacy.

## Flash Back

**May 23, 2003** Form, the Los Angeles-based production house launched a year-and-a-half ago by executive producer Craig Rodgers and director Jesse Dylan, has added directors Enda McCallion, Harry Patramanis and Lisa Cholodenko for commercials....Ikea’s “Lamp,” directed by Spike Jonze of bicoastal/international Morton Jankel Zander, out of agency Crispin Porter+Bogusky, Miami, won the Grand Clio at the 44th annual Clio Festival, held May 18-21, at Miami Beach’s Eden Roc Resort & Spa....Bicoastal, international Believe Media has signed the directing team of MAD (Max Giwa and Dania Pasquini) for exclusive U.S. commercial and music video representation.

**May 15, 1998** The 22nd annual One Show saw BMP DDB/London shine in the TV portion of the competition, taking the Best of Show honor for its VW campaign....Following a stint as director of broadcast at now closed Wells BDDP, ad veteran John Garland has moved to another Omnicom shop, TBWA/Chiat/Day, New York, as director of broadcast production....Mark Tripp, a former freelance agency producer, is now repped by bicoastal Moxie Pictures as a director.



PEOPLE & PROJECTS

# Director James Wahlberg Signs With Rhythm + Hues

By Robert Goldrich

LOS ANGELES—Director James Wahlberg, who first established himself in animation and then diversified successfully into live action, has joined Los Angeles-based Rhythm + Hues for exclusive spot representation. With a reputation in comedy and combo work as well as eliciting strong actor performances, Wahlberg is a good fit for the multi-disciplinary (visual effects/animation/live action) Rhythm + Hues as reflected in his initial projects via the studio: combo live-action/animation fare for

Chicago, and Land of Lakes Butter for Campbell-Mithun, Minneapolis.

Much of this work was done prior to his officially signing with Rhythm + Hues, giving Wahlberg a bit of a trial run with the studio. The favorable experience on these jobs led him to commit to coming aboard the company's roster.

Wahlberg had been looking for a new roost, having most recently been at Plum Productions, which founders, executive producer Chuck Sloan and director/cameraman Eric Saarinen, decided to close after a 26-year run.

LAIKA. Wahlberg was also a founding partner in Fusion Idea Lab, a Chicago ad agency best known for its work on behalf of Anheuser-Busch.

At Celluloid, he produced the buzz-generating video Xmas card, *Santa vs. Jesus*, directed by a pair of then unknowns, Trey Parker and Matt Stone.

The project led to a Celluloid pilot, which became the Comedy Central series *South Park*. Wahlberg was a producer on that pilot.

After the sale of Celluloid in 2002, Wahlberg continued to direct via its live-action sister shop Visitor. Wahlberg headed the since closed Visitor

where he helmed a mix of live action and combination live-action/visual effects/animation commercials. After Visitor, he came aboard Fabrication Films, Hollywood, and then No Smoke, New York, before joining Plum about a year ago.

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Wahlberg is adept at live action, EFX and animation, a hybrid mix that parallels R+H.

Kraft's Pebbles Cereal out of Ogilvy & Mather, Los Angeles, and live action-driven spots for Mattel (including a tie-in campaign to the recently released movie *Speed Racer*) via Young & Rubicam, Irvine, Calif., Kellogg's (shot in Mexico City) for Leo Burnett,

(Saarinen has since signed with Santa Monica-based TWC).

Wahlberg initially made his industry mark as a founder of Celluloid Studios, an animation house which was eventually acquired by Portland, Ore.-based Will Vinton Studios, now

## Backyard Addition: Director Luis Carone

VENICE, Calif.—Luis Carone, who gained inclusion in this year's field for SHOOT's New Directors Showcase (see separate story and profiles in this issue), has joined Venice-based Backyard for his first stateside spot representation. He continues to direct commercials for the Latin American market via spot/feature (*The Constant Gardener*, *City of God*) director Fernando Meirelles' 02 Filmes in Sao Paulo, Brazil. Carone came aboard 02 last September.

While the Brazilian market is in a growth mode, Carone is eager to expand his opportunities further by entering into the American advertising arena. Backyard executive producer

Eriks Kruminis was drawn to Carone's talent spanning live action and visual effects. Carone got established in the latter discipline when he was only 19 years old, working as a 3D motion graphics designer for noted effects/post house The Mill, London.

Carone is largely self taught, describing his formal filmmaking education as having taken place at The Mill. He learned in hands-on fashion about directing, editing, cinematography, visual effects and varied aspects of post-production. Carone refers to his initial music video work as "homemade" in that he spent nearly four months per clip completing all of the post and effects himself. He helmed his first mu-

sic video in 2004 and went on to earn Best Music Video Director honors at the Video Music Brazil competition in both '05 and '06. In '05 he won for the Autoramas clip "Voce Sabe" and the following year for Sepultura's "Convicted In Life" video.

Looking to maintain his music video involvement while segueing into commercials, Carone has successfully made that transition thus far via 02 Filmes. Among his latest work is a spot for mobile phone company Claro based on the concept that people can listen to music on their cell phones from anyplace in the world. For this job, Carone and his crew ended up

*Continued on page 7*

## Documentary Filmmaker Rob Devor Makes Spot Debut For Bonefish Grill

Nonfiction Unlimited Produces Campaign For Cliff Freeman

NEW YORK—Director Rob Devor—whose controversial, critically acclaimed documentary *Zoo* created a major stir at the 2007 Sundance Film Festival—has just made his spotmaking debut with a campaign produced by bicoastal commercial house Nonfiction Unlimited (formerly Nonfiction Spots) for Florida-headquartered restaurant chain Bonefish Grill out of Cliff Freeman and Partners, New York. Devor is one of the select helmers in this year's SHOOT New Directors Showcase (see separate story and profiles in this issue).

Headed by executive producer Loretta Jeneski, Nonfiction brought Devor on board its roster following *Zoo's* premiere at Sundance and recently procured the Bonefish assignment for him.

After research and securing locations in Grenada, Malta, Iceland and Buenos Aires for the "Taste The Pursuit"-themed Bonefish campaign, Devor shot with his crew over the course of three months, capturing foot-



Bonefish Grill's "Recipes/Malta"

age for spots and the web in his signature visual, documentary style. The task was to explore the people, the food and the sensuality of exotic cultures and in doing so invite the viewer to see Bonefish Grill in that same light—a place that is exciting to visit, where a good meal and good time go hand in hand. The campaign also depicted the lengths that Bonefish goes to in order to find great seafood, spices and recipes from around the world.

"Visiting a new culture and seeing it for the first time is fantastic," Devor related. "I wanted

to capture the sense of being exposed to a totally new environment for the first time and I think we did."

The spots are about experiencing something new and include everything from stunning Mediterranean exteriors to locals on the street (or in the lava heated waters of Iceland), impromptu festivals, exciting nightlife, friends sharing meals and local fishermen bringing in the day's catch from the sea.

Along the way Devor and crew had a few adventures of their own. On a short flight

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## Newest Nomad Artisan: Editor Jason Painter

NEW YORK—Bicoastal house Nomad has brought editor Jason Painter on board its roster. He is already at work in the company's New York shop on an integrated Twix campaign (two spots and a web film) for agency Nitro USA, New York, and directed by Rob Pearlstein of Los Angeles-based Rockhard Films.

Prior to joining Nomad, Painter had been freelancing for three months at several editorial companies, cutting projects for such clients as AT&T for GSD&M, Austin, Texas, Safeway out of DDB Chicago



Jason Painter

and the hit webisodic series *Matumbo Goldberg* from helmer Pearlstein, which has generated a million-plus hits on break.com and is showcased on actor/comedian Will Ferrell's online channel Funnyordie.com.

Painter was last on staff at bicoastal Spot Welders, which he joined in late 2006 after having been at Mad River Post, which maintains shops in New York, Detroit, Santa Monica and San Francisco. Earlier he was at Jigsaw, Santa Monica. Previous to that Painter broke into the business at the former Swietlik Editorial, Santa Monica.

It was at the latter shop that

Painter made his first major industry mark, cutting Reebok's '03 Super Bowl commercial "Terry Tate: Office Linebacker," which went on to win a Gold Lion at the Cannes International Advertising Festival, as well as recognition from the Clio Awards and in the comedy category of the Association of Independent Creative Editors (AICE) Awards. The "Terry Tate" fare was directed by Rawson Marshall Thurber.

Among other Painter editing credits are Zune's "Piece of Me, Piece of You" directed by the Three Legged Legs collective of Green Dot Films, Santa Monica, a spot collaboration (Kyocera cell phones for Robertson Vitro, San Diego) with feature filmmaker Jason Reitman (*Juno*, *Thank You For Smoking*) who helms commercials via Tate & Partners, Santa Monica, and the recent MTV "Train" PSA directed by Mark Franzini for Arnold Boston that poignantly brings the Holocaust into a modern context (*SHOOT*, 2/15).

Over the years, Painter has cut for such clients as Budweiser, Burger King, Ford, Dodge, Honda, Schick and Earthlink.

# AICP Show Preview: Next Insights, A.M. Session, Evening Screening

Continued from page 1

the judging sessions and looking at the work," he said.

## Next Up

As the industry waits to find out what spots will be honored, the best work as deemed by judges in one of the 23 Show categories has already been publicly disclosed—namely the recipients of this year's Next honors.

The Next category honors outstanding, multi-dimensional marketing messages that appear in all moving image media—both traditional and emerging. The Next category is decided solely by the Next judging panel, and is not subject to review by the Curatorial Committee.

The 2008 AICP Show Next category honorees are:

- HBO's "Voyeur" from BBDO New York and produced by RSA Films/Big Spaceship
- adidas' "Impossible is Nothing—Where Sport Meets Art" from 180 Amsterdam (180/TBWA) and produced by Passion Pictures, London
- And Burger King's "Whopper Freakout" from agency Crispin Porter + Bogusky, Miami and produced by Smuggler

## Morning insights

On June 3, the morning of the '08 Show's debut, a panel discussion led by David Lubars, chair of the Next judging panel and chairman/chief creative officer of BBDO North America, will offer insights into the honored work in the Next category. Also on hand will be artisans who created and developed each project. They will make presentations that will delve into the creative genesis of and strategies behind the work.

"This is the only awards event focused on the creative product that gives the audience a chance to hear about strategy from all who collaborated to bring the ideas to life," said Miller. "The morning is not just about showcasing the work but about helping people understand what's happening in the industry and what the new evolving benchmarks are."

In that regard, slated to participate on the Lubars-moderated panel are several of the Next judges: Lars Bastholm, executive creative director of AKQA, New York; Bob Greenberg, chairman/CEO/global chief creative officer, R/GA; Don McNeill, president/CEO, Digital Kitchen; George Neill, VP/chief marketing officer, Brunswick; and Benjamin Palmer, co-founder/CEO, The Barbarian Group.

"We'll hear from the judges to get their ideas as to what works and what doesn't and why. Judges will present

their points of view," said Miller.

Those POVs will be expressed via two means—the panel as well as a film featuring interviews with different judges. That film will be screened during the morning session along with components of all the honored

work itself.

## Evening gala

The evening piece to the AICP Show on June 3 continues the tradition of screening and honoring the best work across 23 categories span-

ning technique, craft and concept—and all this work will be displayed in HD.

"The AICP Show annually exemplifies the best work the industry has to offer," related '08 Show chairman Robert Fernandez, CEO/partner of Moxie Pictures. "This year's Show is

an excellent addition to the archives at MoMA and a wonderful overview of the state of the art."

As alluded to by Fernandez, the AICP Show honorees become part of the permanent archives of MoMA's Department of Film, underscoring

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## John Cline Becomes Curious Addition

NEW YORK—John Cline has joined Curious Pictures, New York, as its head of production. He brings experience on both the ad agency and production house sides of the business to the Manhattan-based production house, having most recently served as head of production at New York ad shop Nitro USA.

Cline said he is joining Curious at an opportune time. “I think the studio is flourishing right now because it’s got a business model that everyone is talking about but few are executing,” he related. “They’re involved in so much more than just advertising, from feature films to TV programming to games and books and toys, and all of these genres and media feed off each other. On top of that, Curious has all the means of production available under one roof, from live action and table top to CGI, mo-cap, design and animation, which supports working across all these different platforms.”

Cline started as a P.A., freelancing for major New York-based live action production houses, and has worked his way up the ranks since then. He eventually was named executive producer at Optic Nerve, New York, where he worked in both live action



John Cline

and visual effects on commercials and broadcast promos for clients such as Nike, Microsoft, HP, Reebok, ESPN, VHL, and MTV.

After leaving Optic Nerve he moved to the advertising agency side, joining JWT New York as an executive producer on Merrill Lynch and Kellogg’s. From there he went to Fallon’s New York office, where he produced high profile work for Virgin Mobile and Starbucks.

When Fallon shuttered its New York office, Cline became head of production at Nitro USA, joining that global boutique as its eighth hire in the U.S. and a key member of the management team that grew the of-

fice to 70 employees in less than two years. While at Nitro Cline produced or executive produced successful campaigns for Dove Chocolates, Twix, Healthy Choice and Kraft, with the latter including several spots produced at Curious.

Curious executive producer Mary Knox cited Cline’s production depth and business acumen as major assets. “He really knows what our client base wants,” she said, “and he has the hands-on production experience to support or directors and producers.”

A graduate of Bard College, Cline augments his work in advertising with personal work in film and publishing. His short film, *A Letter to Jonathan*, was aired nationally on *American Playhouse* in 1989 and was nominated for an Emmy. His first mystery thriller, “Forever Beat,” was published by E.P. Dutton in ‘90.

Curious maintains a roster of live-action and animation directors which includes such talent as Rohitash Rao, Stefan Nadelman, Steve Oakes, Saul Blinkoff, Greg Ramsey and Michael Wright. Founded in ‘93, the company is managed by partners Oakes, Susan Holden, Lewis Kofsky, Jonathan Palcy and Richard Winkler.

ARTISANS

## Rhinofx Lands VFX Artisan Jim Rider

NEW YORK—Visual effects house rhinofx, with studios in New York and Stamford, CT, has brought VFX supervisor/artist Jim Rider aboard to reinforce the company’s growing feature film division. Rhinofx’s recent theatrical movie credits include *Perfect Stranger*, *The Nanny Diaries* and the current production of Dream-Works/Paramount’s *Ghost Town*.

Rider, whose experience spans effects, motion control, Flame, compositing and animation, brings additional firepower to rhinofx’s Stamford studio, which is dedicated to the production of VFX for features. His body of work includes assorted feature films. For example, he’s contributed to such movies as *Across The Universe*, *Evan Almighty*, *Chicago* and *Titanic*.

Prior to rhinofx, Rider’s affiliations included Image G in Los Angeles, Film East, New York, and Big Film Design, also in Manhattan. As a freelancer, he lent his talents to such films as *The Good Shepherd*, *Requiem For A Dream*, *The Green Mile*, *Frida*, *The Royal Tennenbaums*, *Stuart Little*, *The Nutty Professor* and the aforementioned *The Nanny Diaries*. Rider has also worked as a VFX supervisor for major TV shows, such as *The Sopranos*. He also contributed to hit series *The Simpsons*.

Camille Geier, who serves as COO of rhinofx, said that the addition of Rider “really supports the current direction of our feature film capabilities. Jim is a tremendous talent and we will benefit from his history with big time features and his deep relationships across the film community.”



Jim Rider

Rhinofx opened a Connecticut office last year to tap into that state’s incentives program which includes 30 percent tax credits for clients. As earlier reported in *SHOOT*, while the feature *Ghost Town* was being shot in New York, with most of the post done in the Big Apple as well, the visual effects business came to Connecticut, said Geier, due to the combination of rhinofx talent and the economies

offered by the Connecticut package of economic perks. *Ghost Town* is a major project written and directed by David Koepp (who’s written such action blockbusters as *Spider-Man*, *Lost World: Jurassic Park* and *Mission: Impossible*). Creative director/director Arman Matin heads the rhinofx team on *Ghost Town*, a romantic comedy slated for an August 2008 release.

Since the launch of rhinofx’s Connecticut studio, New York State has in turn upped the incentives ante this year with an expanded economic stimulus program covering features and TV programs. In fact, the new incentives package in the Big Apple has reportedly lured ABC-TV primetime series *Ugly Betty* from Los Angeles.

With footholds in New York and Connecticut, rhinofx is well positioned to leverage both states’ incentives for prospective projects. The rhinofx Connecticut facility is outfitted with technological resources that are integrated with the New York office for work not only in features and games but also commercials.

Rhinofx opened in New York in ‘00 and has been active in visual effects, design and animation for commercials, VFX for feature films, episodic TV, webisodic miniseries and videogame cinematics.

## Short Takes

### DDB CANADA ADOPTS SEXY SUMO STRATEGY

Picture hot girls in wet t-shirts washing an SUV—except instead of females, the participants are huge male Sumo wrestlers. This bizarre hand car wash, though, seems to be working, cleaning the grime off of a muddy Subaru SUV Forester. Adding to the ambience, the men get playful, hosing each other down and throwing soapy sponges at one another. The humor in this offbeat scenario is heightened when we see an elderly couple looking on in utter disbelief.



[CLICK HERE TO VIEW SPOT](#)

A voiceover chimes in, “Japanese SUVs just got a little sexier—introducing the all new 2009 Subaru Forester.

Titled “Car Wash,” this spot was directed by Jorn Haagen of The Corner Store, Toronto, for DDB Canada, Toronto.

The DDB creative team consisted of creative director Andrew Simon, copywriter Matt Antonello, art director Paul Riss and producer Andrew Schulze.

Jennie Montford executive produced for The Corner Store. The DP was Doug Koch with Steadicam work by Bela Trutz.

Editor was Mark Morton of School Editing, Toronto.

And the car wash antics unfolded to the beat of the Electric Six tune “Danger! High Voltage.”

### ANNERINO, TATE LAUNCH HOOTENANNY

Post boutique Hootenanny has opened in Chicago. Founders of the new venture are Jim Annerino and Liz Tate, formerly artists with Avenue, Chicago. Tate becomes the first creative editor on staff at Hootenanny while Annerino serves as Smoke artist. Both will also divide duties for the company’s day-to-day business affairs. Hootenanny offers SD and HD services in creative editorial, finishing, graphic design and visual effects—and shares facility space with fxphd, a high-end online training company founded by EFX artist John Montgomery and Sydney-based Mike Seymour. With members from more than 65 countries, fxphd as become a top online training center for VFX artists. While they are separate companies, Hootenanny and fxphd plan to collaborate on projects to parlay the strengths of each business. Montgomery will be adding VFX and design acumen to the Hootenanny arsenal. On the flip side, Tate and Annerino are available to help with fxphd work as needed....

### PEOPLE IN THE NEWS

Design/animation/visual effects studio Smoke & Mirrors, New York, has brought VFX supervisor/senior Flame artist Kirk Balden on board. He most recently served as a VFX supervisor/Flame/Smoke artist at A52, Santa Monica, where he worked on projects for Microsoft, Nike, Lexus and Jeep, as well as the main title sequence for HBO’s Emmy-nominated series *Rome*. Earlier he permalanced as a Fire/Inferno artist at Sea Level, Venice, Calif., working on jobs for Visa, Gillette and Toyota, among others. Balden has also held posts at Hydraulx, Santa Monica, Ring of Fire, now in Santa Monica, and Sony Picture Imageworks, Culver City, Calif. The move to Smoke & Mirrors reunites Balden with executive producer Celest Gilbert; the two had collaborated earlier at Sea Level.



Kirk Balden

Smoke & Mirrors also maintains a London operation. Production in the New York office is led by Gilbert and managing director Jo Morgan....Peligro Music & Sound Design, the Los Angeles shop headed by creative director Greg Kuehn, has added executive producer Robin Frisbey and sound designer/composer Brendan Hawkins. The latter’s experience includes working with a wide range of artists including Perry Farrell, Bono and Tom Morello (who’s from Rage Against The Machine)....

# Luis Carone Gains Stateside Representation Via Backyard

Continued from page 4

filming in three different Brazilian states in an attempt to capture interesting moments inspired by these locations and the wide range of people who live there. Most of the people seen in the film had never been in a commercial. They were locals from these specific towns.

Carone said of the project, "Since the concept was straightforward, I could improvise situations drawing from the locations."

Carone was selected for the *SHOOT* New Directors Showcase on the strength of several entries, perhaps most notably an AMC Car Insurance spot, "Remote Control," which was produced by 02 Filmes for Brazilian agency DM9 DDB.

The humorous ad shows a kid in the foreground struggling with a toy remote control car, which isn't at all responsive to the remote commands he's giving it. Meanwhile unbeknownst to the boy, in the background

a real automobile is being jerked back and forth seemingly against its will as the remote is controlling its every movement, including getting it into a minor accident.

Carone, who currently resides in

Brazil, now rounds out a Backyard directorial roster for commercials that includes Rob Pritts, Kevin Smith, Don Rase, Chace Strickland, Nick Piper, Jeffrey Karoff, Jesper Ericstam, Ericson Core, Rob Sanders, John

Immesoete and Aaron Stoller. The company's national sales force consists of indie firms The Family which handles the East Coast, Them Reps in the Midwest and Boss Talent on the West Coast.

## Real Relationships



Grant Hill  
Exec.VP/Global Production  
Director  
DDB Worldwide  
Chicago, IL

"Have you noticed *SHOOT* has been pushing us more and more lately? What used to be a comfortable and reassuring publication now forces us to confront content and the expanded production challenges in a smart and compelling way. *SHOOT* raises the questions and often leaves finding the answers to us. And that's what I like: the thinking it causes.

*SHOOT* reports the fractured nature of our business now. You get information, ideas and sometimes even inspiration about how to lead and grow your own business.

It's about the new and now for sure. *SHOOT* searches for what's happening and that helps make it a leader. But what's unique is *SHOOT* doesn't ignore what's come before. Knowing how people and companies have grown and changed their own careers and businesses is very interesting to me. *SHOOT* tells me. Curiosity satisfied. Ideas gained.

Whether on your desk or now online, *SHOOT* has been there for all the years telling us what we need to know. Now it tells us why we need to know it. More relevant than ever, *SHOOT* is a staple for all of us in every kind of production.



Sheldon Cohn  
Exec.VP/director of broadcast  
Doner Advertising  
Southfield, MI

"What I like about *SHOOT* is that as a head of production I don't always get to read as I should. These days I'm running around all the time putting out fires. So I rely on *SHOOT* for a weekly dose of news, and information that I can really use. It's not like those other publications that only skim the surface. *SHOOT* goes in depth and understands what I want and exactly what I'm looking for.

We find that *SHOOT* is really an invaluable tool at Doner. With all the changes at companies and the constant evolution of technology, it allows us stay current. Plus it's full of great content that's both relevant and interesting. Understanding the challenges and successes others have in our business is helpful for everyone here at every level."



David B. Perry  
Exec.VP/Head of TV Production  
Saatchi & Saatchi  
New York, NY

"When I got my first job in advertising I subscribed to three magazines: Playboy, Hot Rod and Backstage. The first two had better photography but Backstage had useful information. And my wife wasn't as annoyed when it showed up in the mailbox. But Backstage became *SHOOT*, and *SHOOT* became a website and digital editions.

It has evolved smoothly from a trade paper about TV into a journal about ideas and digital media. It is more valuable to me now than ever before. I check it out every day."



Damian Stevens  
Director of integrated production/  
multimedia  
Saatchi & Saatchi LA  
Los Angeles, CA

"How many of us have read our copy of *SHOOT* while on a shoot? Whether you're sitting on a cold black leather couch on a stage watching paint dry or sitting on a director's chair under a pop-up tent eating a fist full of red licorice or sitting in a hot steamy "room" with no vent in the back of a King Kong after eating a breakfast burrito... Bottom line, wherever you read it, *SHOOT* is a great read that you can count on for news, insights and valuable info."



"*SHOOT*'s coverage of ad music is unprecedented. If your track doesn't make it to their Top 10 Spot Tracks Chart, then it just ain't that happening. Their coverage of music has had a significant influence on my career and clearly correlates with the upward shift of music in the advertising/branding consciousness."

Josh Rabinowitz  
SVP, Director of Music  
Grey Worldwide  
New York, NY

**Introducing, building and reinventing brands, as well as keeping them fresh, is all about relationships. And the industry's leading brand builders, who are our readers, have a strong, powerful, real relationship with the *SHOOT* brand.**

**Advertise your brand in *SHOOT* to connect with your clients in the medium that connects with them.**

**SHOOT**  
WWW.SHOOTONLINE.COM

## Devor Wraps Bonefish

Continued from page 4

to a remote part of Iceland, one of the windows on the six passenger plane they were aboard blew out at 10,000 feet, concerning the crew that they were going to freeze or the flight would go down. The pilot finally landed with a polite "Sorry about the inconvenience" and the story showed up in the local paper the next day. In Malta, the crew's arrival was greeted by one of the worst storms the country had seen in 50 years. Throughout it all, Devor and crew kept shooting, resulting in such spots as "Spices/Grenada" and "Recipes/Malta," with more commercials from more cities on the way.

Besides his documentary exploits, Devor also has experience in narrative features, prime examples being *Police Beat* and *The Woman Chaser*, which had both been previously screened at Sundance.

Nonfiction Unlimited specializes in handling noted documentary filmmakers for commercials and new media advertising. The shop's spot directorial roster consists of Devor, Rob Bindler, Paul Crowder, Steve James, Robby Kenner, Barbara Kopple, Stacy Peralta, Jessica Sanders, Ondi Timoner, Peyton Wilson and Jessica Yu.

## AICE Awards Honor Editing's Best

Continued from page 1

Tiffany Burchard of FilmCore Editorial, New York, scored in the Dialogue category for Cingular's "Talking Text" directed by Alison Maclean of Park Pictures, New York, for BBDO New York and Atlanta. And Doug Walker of FilmCore Editorial, San Francisco, topped the Best of San Francisco category for Electronic Arts' "Moment" helmed by Jason Smith of Bob Industries, Santa Monica, for San Francisco agency Heat.

The pair of wins for Outside, New York, came for editor Neil Gust's work on Ford Motors' "CX-F" and cutter Jeff Ferruzzo's contributions to Heineken USA's "Most Interesting Man." The former spot—directed by Steve Mottershead and Chris Sargent via Tangerine Films, New York, for Euro RSCG, New York—won the Montage category, while the Heineken commercial topped the Best of New York category. Steve Miller of bicoastal/international @radical.media directed "Most Interesting Man," also for Euro RSCG, New York.

### Tie game

Optimus, Chicago and Santa Monica, and bicoastal Final Cut also each had two wins apiece. But they had another more uncommon bond as one of the wins for each house was part of a category—National Campaign for Final Cut, Public Service for Optimus—in which there was a three-way tie for the top honor.

First in terms of their stand-alone category wins, Optimus editor Craig Lewandowski took the Best of Chicago kudo for Kellogg's "Montage-Poptage" directed by Gentlemen (a duo included in this year's *SHOOT* New Directors Showcase; see separate story and mini-profiles) of Uber Content for Leo Burnett, Chicago.

And Rick Russell of Final Cut L.A. won in the Music/Sound category for Hummer H3's "Don't Blink" directed by Rupert Sanders of bicoastal/international MJZ for Modernista, Boston.

Final Cut's other AICE Award win was in the National Campaign category in which editor Jono Griffith of Final Cut USA, New York, scored for eBay's "Fox Hunt," "Dog Race" and "State Fair" directed by Traktor via bicoastal/international Partizan for BBDO New York.

The two other winners who tied with Griffith for National Campaign honors were editor Jordan Green of 89 Editorial, New York, for GEICO's "Cabbage Patch," "Beverly Hillbillies" and "Flintstones" out of The Martin Agency, Richmond, Va.; and editor Victor Masnyj of Ultrabland, New York, for Cinemax's trio of "Sounds Good" spots for the client's in-house agency.

Meanwhile Optimus' was part of the three-way tie in Public Service, with Jim Staskauskas, cutting via the company's L.A. shop, winning for PETA's "The Talk" directed by Steven Tsuchida of Oil Factory, Los Angeles, for agency Matter.

The two other winners in Public Service were: editor Greg Letson of Fluid, New York, for Library of Congress' "Train" directed by Sanji via Lucky Elliot for agency Geppetto Group, New York; and editor Dobbie White of Therapy, Santa Monica, for the Alabama District Attorneys Association's "Addict" which was helmed by Brian Webber of A Common Thread, Los Angeles, for agency D Groupe in Tuscaloosa.

And the third tie—albeit between just two recipients—in this year's competition came in the Local Spot category: editor JJ Lask of P.S. 260, New York, for Bright House Network's "Asterisk Anthem" directed by Brent Harris via bicoastal Believe Media for Florida agency Fry Hammond Barr; and editor Seagan Ngai of TEAK Motion Visuals, San Francisco, for Northstar Resort's "Summer Sky Team" directed by Dave Laden through Teak for San Francisco agency Eleven.

As for other category wins, garnering the Comedy category kudo was

editor Dan Maloney of The Whitehouse, New York, for Tide's "Interview" directed by Calle Astrand of Dab Hand Media, London, for Saatchi & Saatchi, New York. Taking the Spec Spot category was editor Tad Fatum of Cut+Run L.A. for adidas' "Bulls" directed by Brian Spitz.

### Chapter kudos

Rounding out the field of AICE winners are those in the remaining Best Of Chapter categories. Editor Toar Winter of Finish Editorial, Boston, topped the Best of Boston category for McDonald's "Mr. Breakfast" directed by Chris Hooper of Bob Industries for Arnold, Boston.

Marc Hoffmeister of Fast Cuts Edits, Dallas, edited the Best of Dallas winner, D-Spot's "Davis Building" helmed by Darren Cameron of Big Fish Films, Dallas, for The Point Group, Dallas.

Editor Rich Smith of Mad River Post, Detroit, won the Best of Detroit honor for Dodge Nitro's "Ticket" directed by Peter Darley Miller of bicoastal/international @radical.media for BBDO Detroit.

Angus Wall of Rock Paper Scissors, Santa Monica, edited Saturn's "Numbers," the Best of Los Angeles winner, which was directed by Mike Mills of The Directors Bureau, Hollywood, for Goodby, Silverstein & Partners, San Francisco.

And topping the Best of Toronto category was editor Mark Paiva of School, Toronto, for Toyota's "Toothbrushing" directed by Alan Poon of Circle Productions, Toronto, for Saatchi & Saatchi, Toronto.

(For a full rundown of AICE Award winners and project credits, see this week's electronic edition or log onto [www.shootonline.com](http://www.shootonline.com).)

### Hall of Fame

Another major evening highlight was the induction of legendary editor Billy Williams into the AICE Hall of Fame, which recognizes artists who helped to shape the industry, influencing and mentoring many others along the way.

Williams joined such luminary inductees over the years as Jerry Bender, Edna Paul, Howie Weisbrot, John Quinn, Dennis Hayes, Bea Conetta, David Dee, Jeff Dell, Jacques Dury, Bob Blanford, Tony Izzo, Jimmy Smyth, Arthur Williams, Roger Roth, Lee Lipner and Bob Sinise.

Williams, who has assorted groundbreaking spots to his credit, started the venerable Billy Williams Enterprises in New York (which is now Moondog Edit). His career spanned 40 years, ending when he retired from the editing biz in 2004.

## HD Essentials

### DTV Test Pilot Set For Takeoff

The Federal Communications Commission (FCC) announced the creation of an experimental test market—the Wilmington, N.C. designated market area (DMA)—for the full-power television station transition to all-digital broadcasting. In the FCC experiment, full-power stations in the Wilmington market will shut off their analog signals on September 8, 2008, a full five months before the national transition to digital television (DTV) occurs on February 17, 2009.

In response to the test pilot initiative, Jonathan Collegio, the National Association of Broadcasters (NAB) VP of the digital TV transition, noted that the FCC program in Wilmington "can shed light on a number of issues surrounding the national DTV transition in February 2009. The results must be objectively reviewed to determine how or whether the findings can be applied nationwide. NAB will be fully supportive of our local television broadcasters in this effort."

He expressed the hope that the experiment will answer important questions that will help all parties ensure the success of the transition to DTV, including:

- What is the coordination plan between the federal, state and local governments to distribute information about the September 8 experimental analog shut-off?
- How will the government ensure retailer coordination so that enough coupon-certified converter boxes will be available given the increased demand of the early shut-off date?
- In particular, what specific actions will the government take to ensure that retailers have "analog pass-through" converter boxes available given the low-power television stations in the Wilmington market, including one major network affiliate?
- How will the government prioritize converter box coupon application requests originating from the Wilmington DMA, given the current national backlog of coupon requests?
- What action will the government take to ensure that national messaging or messaging from bordering markets about the February 17, '09 transition date does not result in confusion in the Wilmington DMA?
- How will the government ensure that satellite operators accelerate their coordination schedule?
- And how will the government ensure that cable operators serving the Wilmington market are prepared to coordinate an early analog shut-off. Furthermore, have they made sufficient plans to ensure viewability to analog television subscribers?

Collegio said NAB looks forward to working closely with the Wilmington stations, the FCC, the National Telecommunications & Information Administration and other parties as they move forward with this initiative.

Meanwhile the NAB has its own program to help ensure a successful DTV transition. Broadcasters nationwide have committed more than \$1 billion towards a multiplatform campaign to educate Americans. A key component of that efforts is DTVAnswers.com, the official NAB website about the DTV transition. Launched in January '07, the DTV campaign's mission is to ensure that no consumer is left unprepared due to lack of information for the February 17, '09 federally mandated transition from analog to digital broadcasting.

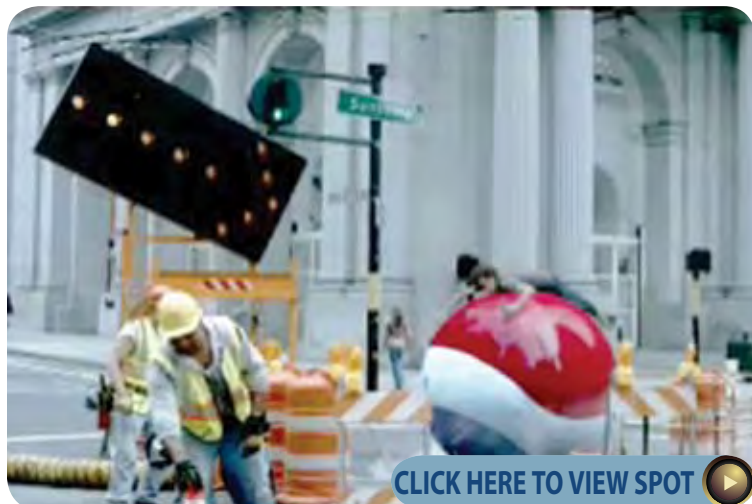
NAB is the voice for more than 8,300 radio and TV stations, NAB advances their interests in legislative, regulatory and public affairs. Through advocacy, education and innovation, NAB enables broadcasters to best serve their communities and seize new opportunities in the digital age.

### DTV 411 Debuts In North Carolina

North Carolina is indeed a DTV hotbed. In a precedent-setting move, the 30-minute educational program DTV 411, aired April 19, 7:30-8 p.m., simultaneously on 27 North Carolina TV stations. Produced by the North Carolina Association of Broadcasters, the show explains how those viewers who rely exclusively on over-the-air broadcasting need to purchase a DTV converter box or upgrade to a digital TV set in order to continue to receive TV signals once the industry switches to all digital transmission on Feb. 17, '09. It's estimated that about 15 percent of TV viewers in North Carolina will need to buy a converter or a digital set.

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



Pepsi's "Pinball," cut by Paul Martinez

## An Expanded New York State Of Mind For Lensing Incentives

Legislation Triples Empire State Film Production Tax Credit, Yields First Dividend: Primetime Hit *Ugly Betty*

### A SHOOT Staff Report

NEW YORK—The seventh annual Tribeca Film Festival wrapped earlier this month. And while there were many notable films ranging from short form to feature length, arguably the most memorable development at the fest didn't transpire on the big screen but rather during an opening day ceremony in which New York Gov. David A. Paterson signed legislation that dramatically expanded the Empire State film production tax credit program for theatrical motion pictures and television programs. (Commercials continue to have their own separate incentives package in the Big Apple).

New York felt the need to up the incentives ante in order to remain competitive with so many other states that have done so in recent years, including neighboring Massachusetts and Connecticut. Estimates are that New York has lost a significant piece of film and TV business to neighboring states over the last few years—a loss that has cost the New York State economy an estimated \$750 million.

The recently enacted New York legislation greatly enhances the state's incentives program for feature films and TV programs, increasing the 10 percent below-the-line tax credit for such projects to 30 percent. The caps are being raised from \$60 million annually to \$65 million next year, \$75 million in 2010, \$90 million in 2011 and in 2012, and \$110 million in 2013. This also represents a two-year extension to the program, which in its original form was set to expire in 2011.

Already the initiative is paying dividends. ABC Television Studios plans to move production of the primetime series hit *Ugly Betty* from Los An-



Pat Swinney Kaufman

geles to New York, translating into significant gains in jobs and revenue for the Big Apple. Specifically the series is headed for Silvercup Studios in Queens, where its pilot was filmed in '06. *Ugly Betty's* return to Silvercup "will bring a much needed economic boost to Queens and to New York City," said Silvercup CEO Alan Suna.

The *Ugly Betty* coup underscores an observation made just a week or so earlier by Pat Swinney Kaufman, executive director of the N.Y. Governor's Office for Motion Picture & Television Development. After Gov. Paterson signed the legislation, Kaufman noted that she had just come back from Los Angeles where she made studio visits and met with producers. She described them as being "ecstatic about the [incentives] increase. We expect to get a bumper crop of new productions, which is good news for New York's film community and our economy."

### Infrastructure

Though the new program doesn't directly apply to commercials, there is a ripple effect that will likely benefit spots in New York—improved production infrastructure as a result of more business coming into the

state. Spotmakers—including those involved in new media content for advertisers—will be able to tap into that infrastructure in terms of deeper talent and resources.

John Johnston, executive director of the New York Production Alliance (NYPA), noted that his group "has worked closely with the Governor's Film Office, and with specific legislators to reinforce the importance of the film production business to New York. We are pleased and grateful for this significant increase in support of an industry so vital to our economy. This program renews New York's competitiveness. Combined with our world-class creative base, expert crews and iconic locations, New York is a more attractive production option than ever before."

Dan Glickman, chairman/CEO of the Motion Picture Association of America, added, "I applaud Governor Paterson and the New York State legislature for their vision to grow motion picture and television production in New York State, which is proving to be a positive economic stimulus that continues to create thousands of new employment opportunities for New Yorkers."

On the jobs front, Nancy Fox, national director of policy and strategic planning for the Screen Actors Guild, related that although the original New York incentives package for features and TV was successful, employment for New York SAG members fell dramatically after Connecticut and several other states introduced similar but more generous tax credit programs. Fox affirmed that SAG "greatly appreciates" New York State's expansion of its filming stimulus program.

In signing the bill, Gov. Paterson



John Johnston

stated, "It is vital to our state's economy that New York remains a premier destination for film and television productions. The entertainment industry plays an important role in fostering economic growth by promoting our state on movie and television screens around the world, and creating thousands of jobs for New Yorkers."

### Marquee attractions

Getting back to the Tribeca Film Festival, which ended on May 4, there were appropriately enough several films screened that participated in the Empire State film production tax credit program. Plus there were a number of spotmakers whose work gained valuable exposure at the fest.

On the former score, the opening night film *Baby Mama* from Universal—directed by Michael McCullers and starring Tina Fey, Amy Poehler and Sigourney Weaver—benefitted from the original film production credit program. So too did the neo-noir thriller *The Caller* directed by Richard Ledes; the drama *Life in Flight* directed and written by Tracey Hecht; and *The Wackness*, a narrative piece directed by Jonathan Levine.

As for work from commercialmakers, consider director Steph Green

who is repped for spots by Little Minx, part of the bicoastal/international RSA family of companies. Her 11-minute piece *New Boy* won Best Narrative Short Award at Tribeca. The short tells the story of arriving at a new school through the eyes of a nine-year-old African lad. The Tribeca kudo is the latest recognition for the film which has also garnered best short film honors at a 2008 Berlin fest, the Audience Award at the '08 Cork fest and best short film at the '08 Irish Film and Television Awards.

Little Minx also saw a short, *Rope A Dope*, from its Exquisite Corpse web-centered initiative screened at Tribeca. However Laurent Briet, the director of *Rope A Dope*, has since joined Mr. Boomboom, a sister shop to bicoastal/international Believe Media. Nonetheless Little Minx successfully gained exposure for its up-and-coming directors via Exquisite Corpse, named after the parlor game in which players develop a story piecemeal, each participant adding line by line to create a bigger, sometimes outlandish tale. Little Minx applied it to a series of shorts by individual directors that debuted on the web. Per the initiative, the final line of the script for one short became the starting point for the next director's short.

On the longer form front, Believe Media also scored as director Kief Davidson saw his *Kassim The Dream* debut in Tribeca's docu competition.

There's even a link, as it turns out, between Tribeca and SHOOT's 6th annual New Directors Showcase. Among this year's Showcase directors is Benita Raphan (see separate Showcase story and profiles in this week's issue). Raphan earned inclusion in

Continued on page 23



Top Spot of the Week

# John O'Hagan Sets A Battering Ram Loose For Stride and JWT, New York

**By Christine Champagne**  
You've got to love a great sight gag.

A new :30 for Stride chewing gum created by JWT, New York, and directed by John O'Hagan of RSA, Los Angeles, has a particularly well-executed sight gag at its core.

As the spot, which is titled "Office Park," opens, we see a guy absent-mindedly yakking away on his cell phone and chewing gum while crossing the street. He is distracted and almost steps out in front of a car.

Turns out he faces another, more unexpected danger—from out of nowhere a ram crashes into the guy, taking him down and knocking the gum right out of his mouth.

We're then treated to an instant replay of the cringe-inducing impact (the guy gets it directly in the groin). The action freezes, and text on the screen and a voiceover tell us, "Spit out your Stride gum and chew another piece already! Or we'll find out."

The action picks up with a Stride van screaming onto the scene, and two Stride employees confiscating the chewed gum then fleeing.

The Stride guys are in such a hurry that they choose to leave their attack

ram behind.

"Office Park" and two other new commercials in the package mark an evolution in JWT's campaign for Stride, noted JWT executive creative director Jeff Bitsack. While the previous incarnation of the campaign found Stride having to temporarily shut down its factory because people didn't need to buy as much gum given its ridiculously long-lasting flavor, the new campaign finds "these brilliant minds at Stride taking matters into their own hands and forcing people to spit out the gum," Bitsack explained.



John O'Hagan

The campaign continues to be "deliberately goofy" in tone because the 16 to 25-year old demographic

Stride is after responds to that kind of humor, added JWT creative director Jackie Hathiramani.

But JWT couldn't just hire a comedy specialist to direct "Office Park" as well as the two other spots in the campaign. There was also a need for a director who could handle action as well. "We didn't want to risk the action in this to somebody who didn't know how to handle it," Bitsack said.

"It needed to look like an action movie," Hathiramani stressed.

O'Hagan, who has proven adept at both comedy and action, won the job based on those strengths.

### In-camera approach

For this part, the director was determined to capture the stunt at the center of "Office Park" in-camera. "These days as special effects advance there is a tendency to take difficult shots and put them off onto post, but I've always really believed in trying to capture as much as I can in-camera," O'Hagan said.

With that being his goal, O'Hagan hired a trainer, wrangled some rams and cast stunt man/actor T. Ryan Mooney to take the big hit. The trainer, the rams and Mooney spent two weeks perfecting the stunt before the commercial was shot on location in Los Angeles.

That said, O'Hagan was prepared to instead go the visual effects route if need be, with a blue screen and rigs on standby just in case the rams didn't perform as rehearsed.

But the rams delivered five great takes in just a few hours.

How did the trainer get the rams to go after a person? "In the case of rams, they are so territorial that this stunt guy, who was great working with them, would go forward into the ram's territory, and then back up," director O'Hagan explained. "Finally, the ram would have enough and just nail him."

As shocking as it is to see on film, it was even more startling to witness the severity of the hit in person. "There was a collective gasp every time the ram hit the guy," Hathiramani said, noting that the impact was so forceful it cracked the protective cup the stunt man was wearing.

Ouch!

While getting the actual hit was crucial, O'Hagan also paid close attention to detail in shooting the events leading up to the ram attack, giving us a little scare when the man almost gets hit by a car. "It makes the ram seem even more out of left field," O'Hagan said.

### Gum shot

Dave Anderson of New York's Mackenzie Cutler edited "Office Park." In addition to squeezing a lot of story into a mere :30, the editor also had to find a way to make sure viewers understood that the guy was hit so hard his gum flew out of his mouth. "We decided in the edit that it had to be a freeze shot," Hathiramani said, noting, "That was an important part

of the message. We had to show why the ram is attacking the guy. That had to be emphasized and punctuated."

By the way, it should be noted that there are more elements in this campaign to come. In addition to the three spots O'Hagan directed, we'll also soon see a series of :15s that will have lawyers going after Stride for causing harm to innocent citizens (these are fictional lawyers, of course) and instructing victims like the guy who was nailed by the ram to visit a yet-to-be launched website where they can either settle or sue.

## TOP Spot OF THE WEEK

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**CLIENT**

Cadbury Adams USA/Stride  
**AGENCY**

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JWT, New York.

*Ty Montague, chief creative officer; Jeff Bitsack, executive creative director; Jackie Hathiramani, creative director; Danny Gonzalez, copywriter; David Suarez, art director; Owen Katz, producer.*

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**PRODUCTION COMPANY**

RSA, bicoastal/international  
*John O'Hagan, director; Eric Schmidt, DP; Marjie Abrahams, executive producer; Josh Porter, line producer. Shot on location in Los Angeles.*

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**EDITORIAL**

Mackenzie Cutler, New York.  
*Dave Anderson, editor; Adam Bazadona, assistant editor; Jimmy Hayhow, Smoke operator; Sarah Edwards, Smoke assistant; Melissa Miller, executive producer.*

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**POST**

The Mill, New York.  
*Damien Van Der Cruyssen, colorist.*

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**VISUAL EFFECTS**

Mass Market, New York.  
*Justin Lane, executive producer; Wendy Garfinkle, Rich Rama, producers; Mark French, Aska Otake, Chris Staves, Flame artists; David Mate, rotoscope.*

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**MUSIC**

JWTwo, New York.  
*Theresa Notartomaso, Priscilla Colon, Mike Gaydos, producers.*

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**SOUND DESIGN**

Mackenzie Cutler.  
*Marc Healy, sound designer.*

---

**AUDIO**

Sound Lounge, New York.  
*Peter Holcomb, mixer.*

audioEngine, New York.  
*Gloria Pitagorsky, mixer.*

JWTwo, New York.  
*Andy Green, mixer.*

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**PERFORMER**

T. Ryan Mooney



[CLICK HERE TO VIEW SPOT](#)

Stride Gum's long-lasting flavor is an obstacle to selling more gum. No problem--the company has employed an aggressive ram to hit gum chewers in the solar plexis, forcing them to spit out their Stride. JWT New York came up with this offbeat premise, selecting John O'Hagan to direct.

The Best Work You May Never See

# Rich Lee Pops Up As A Director To Watch

By Robert Goldrich

Rich Lee of Hollywood-based DNA is among the select group of helmers recognized in *SHOOT*'s sixth annual New Directors Showcase (see separate story and related coverage in this week's issue). He earned inclusion in part due to this "Best Work" entry, "The City," a :40 for Italian energy company Eni sPa out of TBWA, Milan.

The live-action/effects spot opens on a book resting on a table and bearing the title "Eni." We are about to take a page-by-page journey through the book's imaginative contents.

"Eni" opens to reveal it's a pop-up book, the first two-page foldout scene being a man in a small sailboat battling the ocean's waves. A voiceover relates, "There was a man who raced across the sea to finally go where only the wind could take him."

The page then turns to the next spread showing a car driving down a steep, winding mountain road as the voiceover tells us of another man who was "always on the move."

We then see the same man get out of that car on the next pop-up pair of pages, arriving home where he's greeted by his dog—the irony being, as the voiceover points out, that this man forever on the go "couldn't wait to settle down" in his comfy abode.

The next two pages reveal a group of people seated at a long kitchen table enjoying a gourmet meal. We then zero in on the chef, a woman who turns off the countertop stove burner. Not partaking in the feast, she chomps down on an uncooked snack. She's described by the voiceover as the lass "who cooked for everyone" yet "preferred raw food."

The next couple of pages take us to an office building, eventually focusing on a man looking out the window of the high-rise. This man, relates the voiceover, is "the one who gave light to the town" yet "loved the dark." At that moment, he flicks off his office light.

We then see two pop-up pages of the expansive city, followed by a couple more pages that feature a large light bulb, accompanied by the Eni logo and the voiceover message, "We want to give you all the energy that you need so that you can decide whether to use it or not."

## Dual role

Lee not only directed "The City" but also served as its visual effects supervisor and editor, working with a coterie of talent at Los Angeles-based effects studio Proof, including effects producer Georgia Scheele.

With roots in visual effects, Lee, who started out doing pre-vis for feature films (including 3D-animated storyboards for the *Pirates of the Caribbean* movies, *I Am Legend*, *Minority Report*), had worked earlier in his career at Proof. With his knowledge of the talent there, he was able to put together a nimble ensemble of artisans for "The City."

"The biggest challenge was the time crunch,"

said Lee of the commercial. "We had about two-and-a-half weeks to finish everything—this elaborate combination of primarily CG with the people being live-action. So from the moment I was awarded the job, I had to immediately put an effects team together."

While the budget was decent, it too was "challenged," said Lee, given the ambitious nature of the project. Lee worked on the job with production companies DNA and Filmmaster, Milan.

## Italian connection

This marked a return engagement for Lee with Filmmaster. About a year ago, the DNA director wrapped his first commercial, a live-action job done in tandem with Filmmaster—"Pink Snow" for Italian sports newspaper *La Gazzetta dello Sport* out of McCann Erickson, Milan.

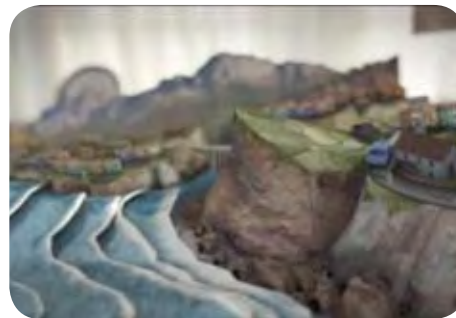
Lee made the Italian connection via Filmmaster executive producer Karim Bartoletti who saw the director's DNA-produced music video "She's Got You High" for the band Mumm-Ra. Impressed with that clip, Bartoletti gravitated towards Lee for the *La Gazzetta dello Sport* spot. Their successful collaboration on that commercial in turn helped Lee land the Eni assignment.

Also playing a part in securing the project for Lee was the fact that he co-directed (with noted DNA clips director Marc Webb) the Fergie music video "Clumsy" which featured a pop-up book centerpiece. Lee related that the client's visual reference for the Eni spot was that Fergie video.

## credits

**Client** Eni sPA Agency TBWA, Milan **Fabrizio Russo**, executive creative director; **Sara Ermoli**, copywriter; **Christina Baccelli**, art director; **Eloisa Maria christina Bracco**, producer. **Production** Filmmaster, Milan and Rome **Karim Bartoletti**, executive producer; **Alexia Buonvino**, **Valentina Bellanza**, producers. **DNA, Inc.** **Rich Lee**, director; **Patricia Judice**, executive producer; **Michael Angelos**, producer; **Chris Probst**, DP; **Laura Fox**, production designer. **Visual Effects** Proof, Los Angeles **Rich Lee**, VFX supervisor/editor; **Georgia Scheele**, VFX producer. **Sound Design** Machine Head, Venice, Calif. **Stephen Dewey**, sound designer **Music** Ellis Regina, Antonio Carlos Jobim's "Aguas de Marco."

TBWA, Milan, devises an energy-smart concept.



[CLICK HERE TO VIEW SPOT](#)

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# 6th ANNUAL NEW DIRECTORS SHOWCASE



On May 28 at the DGA Theater in New York, *SHOOT* will debut its sixth annual New Directors Showcase reel, which will become available on May 29 at [www.shootonline.com/go/newdirectorswebreel](http://www.shootonline.com/go/newdirectorswebreel). The reel reflects the work and inventive talent of 30 helmers—23 individual directors, a three-person team and six directorial duos.

Helping to fashion the 2008 New Directors Showcase lineup were entries from *SHOOT*'s 2008 New Directors Search, choice work from *SHOOT*'s ongoing "The Best Work You May Never See" gallery and feedback from advertising agency creatives and producers.

Here's a look at this year's field of talent...



## Baby

*Revolucion, Buenos Aires*  
*Huggies' "Uterus"*  
*Ogilvy & Mather,*  
*Buenos Aires*

### How did you get into directing?

We are a duo, two people who really want to do great things and have a good time along the way.

Cecilia Alvarez has always been committed to a career in film. She has worked alongside well known directors.

Pablo Bordenabe worked as a production designer and illustrator before turning to directing commercials. In October '06, we decided to concentrate on commercials.

### What is your most recent spot project?

It was for Ariel titled "Runway". A very creative spot, stylish and funny to shoot.

### What is the best part about being a director?

Together, we create a fascinating mix of fantasy and reality.

Our goal is to work on aesthetically interesting projects while growing and living life to the fullest.



## Keith Bearden

*Mr. Hyde, Paris (U.S. affiliation: Good Films, New York)*  
*Brandt Washing Machines' "Apartment Sharing"*  
*DDB Paris*

### How did you get into directing?

I made a short film, *The Raftman's Razor*, with a small bunch of friends and non-actors that bizarrely became a hit around the world and wound up in the Museum of Modern Art's permanent collection. Someone asked me to make a commercial, to which I replied, "Why not?" Avoiding a day job has always been an important life goal.

### What is your most recent spot project?

I did a commercial called "Tongue" for Doritos in the U.K. in March. Great creatives, who had a few script guidelines but let me add a lot of little story and character details. And yes, that actor is really spitting a mechanical tongue into a glass of water five feet away. We got it on the first take. CGI is for sissies.

### What is the best part about being a director?

Making films is like having kids—little semi-replicas of yourself out there in the world, that are hopefully smart, artistic, good-hearted, lovable, or at least entertaining. And without all the pooping, crying and years of constant attention.



**congratulations, brian billow  
on being selected for Shoot's 6th  
Annual New Director's Showcase**

# 6th ANNUAL NEW DIRECTORS SHOWCASE



**Christian Bevilacqua**

*Therapy Films, London*  
*McCain's "Rustics"*  
*Beattie McGuinness Bungay, London*

**How did you get into directing?**

I have always made little collage-like videos and animations, this accumulated into a bit of a showreel after a graphic design course in university. I came to London when it was sweltering in a lava like summer. Somehow whilst staggering around in a haze of smog and feeling dehydrated, I ended up getting represented as a music vid director. Chance had a part in that but I guess my collection of bits 'n bobs on the reel helped. Few years later the music videos led into commercials which are great fun to work on and I've won some awards too. which is nice.

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

I don't know if am allowed to speak about this as its not on TV yet, but it was a 15 second spot for MasterCard. Am also working on a very short short film, but this is also mucho top secret.

**What is the best part about being a director?**

Trying to make your next piece of work better than the strongest one and succeeding.



**Brian Billow**

*Hungry Man, bicoastal/international*  
*Wrigley's "Big Red Montoya"*  
*DDB Chicago*

**How did you get into directing?**

I studied graphic design for years and was always mesmerized by title sequences and frame composition in films. I remember hearing that one of my design heroes, Saul Bass, designed the titles for and the shots in the famous shower sequence for Hitchcock's *Psycho*. That's when it was first clear to me that great graphic design encompassed much more than the printed page. Soon after I got a job at an advertising agency and through commercial production I realized what fun it was working with actors and moving images.

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

My latest directing project is a short film for Nokia shot entirely with cell phone cameras. It's a sad story about a middle-aged lonely man surrounded by eclectic hipsters who pay him no mind. We hear his thoughts as he drones through this lonely existence. Sounds hilarious right?

**What is the best part about being a director?**

I love all aspects of directing but my favorite by far is the casting process. Finding people who do not come off as actors always improves the script. Finding the ones who just get it and are unexpected or memorable in some intangible way makes all the work worth it.



# JAMES WAHLBERG

R+H welcomes our latest addition: Director James Wahlberg



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The Roster  
44.207.434.7388  
[gpoushki@rhythm.com](mailto:gpoushki@rhythm.com)

# 6th ANNUAL NEW DIRECTORS SHOWCASE



## How did you get into directing?

(Responses are from Pete Circuitt)

I went to the Stuttgart Trick Film Festival in '96 during a really dirty and impoverished first trip to Europe with my good bud Dan Crooks. He had a film playing there and it did really well. During the directors Q&A, I heard Barry Purves grumbling that 30 frames per second was not enough. He wanted the whole world to standardize to 60 fps to really animate properly. Imagine wanting to do twice the work per second! Stopframe too. That's when I decided to get into directing I reckon.

## Bitstate (Pete Circuitt, Bill Sneed)

*The Ebeling Group, New York*  
*Havaianas' "Bus Stop"*  
*BBDO New York*

## What is your most recent spot project?

A spot for Knorr.

## What is the best part about being a director?

I'm pretty hands on during all stages of a project. I like figuring out approaches to scripts and the quick design rush you get when you turn over something quickly. Being a director means you guide that rush, from the beginning, into what that script was always meant to be.



## How did you get into directing?

I worked as a stills photographer for many years and while shooting on tour with Oasis and Ocean Colour Scene, I was asked to direct the "Hundred Mile High City" promo for OCS and went on to direct their following five projects. Then I forgot all about it until I was approached by Dominic Delaney. He had recently left his post as managing director of @radical.media, London, and was setting up his new venture—Dab Hand. He was keen for me to be part of the set up with a view to moving me in to the commercials arena. I went for it.....

## Tony Briggs

*Dab Hand Media, London*  
*Thecreamery.co.uk's*  
*Creative Dictator (short film)*

## What is your most recent spot project?

Aside from my incredibly funny viral for Cream, I've just completed "Chicken Birth," an ad for Pollens Organic Mayonnaise through Ogilvy, London.

## What is the best part about being a director?

Directing. Stills photography is a pain in the arse.



## How did you get into directing?

I started working with 3D and postproduction doing commercials. After five years of work I was engaged in a big job that took me three months in part of a post process that made me really tired of staying just behind the machines. I did a video clip, very rough, for a band of friends of mine. Other bands were then interested in me. When I realized, a year had gone by which I spent just directing music videos. Other bigger bands got interested in my work, like Sepultura, and I ended up winning several awards in the Brazilian VMA. It was when several other invitations to direct commercials popped up. I joined Fernando Meirelles' production company, 02 Filmes, for commercials.

## Luis Carone

*02 Filmes, Sao Paulo, Brazil*  
*(U.S. affiliation, Backyard, Venice, Calif.)*  
*AMC Car Insurance's "Remote Control"*  
*DM9 DDB, Sao Paulo*

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

The last film I directed was for Claro, Fnazca-Saatchi & Saatchi. The film is based on a very simple concept, actually. You can listen to music from your cell phone wherever you are, traveling or jogging. From this idea we scouted interesting places and moments. We ended up shooting in three different Brazilian states, trying to create a puzzle of interesting people and places.

## What is the best part about being a director?

Besides being able to show the world as I see it, I find it incredible to have the chance to enter different realms. Even if it is a day-to-day moment, take people from their home and throw them in different places, the way I want, is always fascinating.



# STATION

## Way To Go Harold!

Harold Einstein ~ 2008 SHOOT New Directors Showcase

# 6th ANNUAL NEW DIRECTORS SHOWCASE

## How did you get into directing?

I started watching every video that ever came into my dad's video shop!! Then I finished college as a postproduction runner in Soho, running tapes around, and then managed to get a job working as a set PA on *Layer Cake* directed by Matthew Vaughn and started to get more work as an AD. I then was blocking assistant on a Woody Allen movie which was great. I then shot my first music video for a friend who was a rapper, and then convinced Ashley Walters to let me direct his first music video off his new album when I was third assistant on a movie he was on... and have tried to make better work on every job since.



### Eran Creevy

*Sleeper Films, Santa Monica*  
*Nike Plus "I Am Not A Runner"*  
*Wieden+Kennedy, Amsterdam*

## What is your most recent spot project?

It's a promo for Sonny J Handsfree. It's Tarantino meets Thriller in a trailer park. It was an amazing shoot. I wanted to create a different world in the video, something that isn't really happening in video anymore.... it was amazing when I was just standing in this world that I'd created.... the production design, styling and choreography team were just fantastic.

## What is the best part about being a director?

Coming up with mad ideas about the running man being invented in a Welsh working mans' club, and then actually getting a load of people together and making it come true!



### Rob Devor

*Nonfiction Unlimited, bicoastal*  
*Coleman's "Clams" (spec spot)*

## How did you get into directing?

I used to go to an avant-garde film night on Mondays in L.A. and I saw some incredible work by Michael Guccioni. I'd sit there in this dingy little space on a metal chair, jaw dropped, and watch his impossibly cinematic clash of sight and sound. One film starred his father, who was dying from MS. He turned him into this quixotic figure of electric light and paralyzing industrial sound. Presumptuously, I asked him if we might collaborate on something. He said, "Sure, if you can raise the money."

## What is your most recent project?

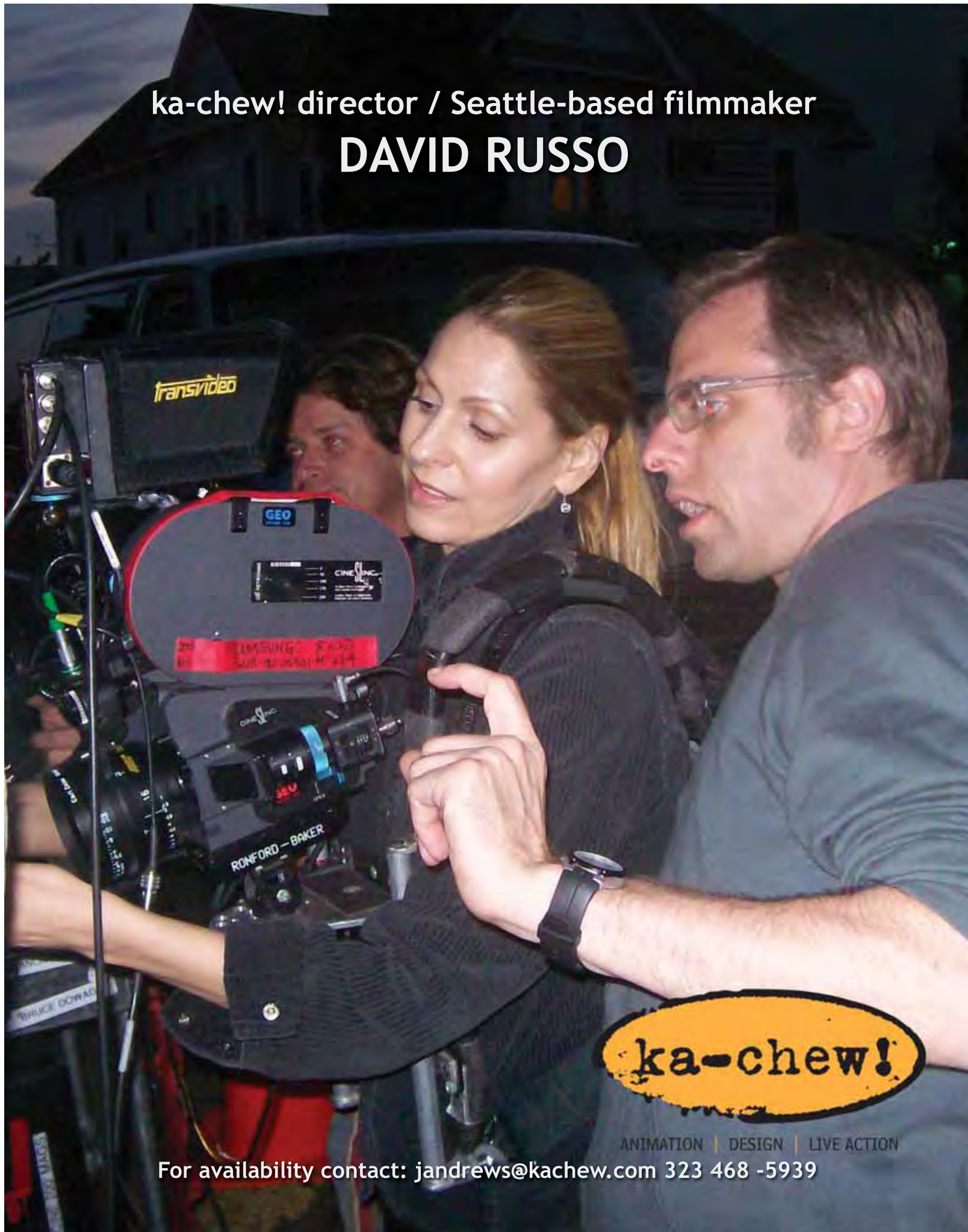
A spot campaign for Bonfish Grill out of Cliff Freeman. We went to the major oceans of the world to explore the coastal cultures that were supplying them with their fish. We shot in Iceland, Grenada Argentina and Malta. It was a documentary-style shoot capturing lush visuals and real people and felt like ecstatic freedom.

## What's best about directing?

You are connected to both the sky and the ground. You engage with many voices in your head, make deep connections faster than the ordinary person, can show the world something it typically misses and harness the social and the supernatural. You can make a statement without saying one word.



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# 6th ANNUAL NEW DIRECTORS SHOWCASE

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### The Docter Twins (Matt & Jason)

*DUCK Studios, Los Angeles*  
*Wienerschnitzel's "Gotcha"*  
*DGWB Advertising, Santa Ana, Calif.*

#### How did you get into directing?

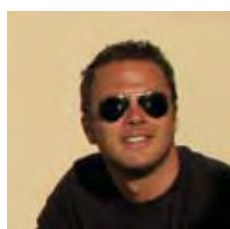
Matt: We like to think directing got into us.  
Jason: It was a late night. There was a Ouija board...

#### What is your most recent spot project?

Kellogg's Gripz for Leo Burnett, Chicago. The team from Burnett was fantastic. Per Jacobson, Nik Traxler, Dave Derrick, and Stephanie Simpson enthusiastically embraced our vision. The spot features two kids, a bird, a plane, and a seven-foot-tall basketball player...could you really ask for more?

#### What is the best part about being a director?

Collaboration.



### Ryan Ebner

*H.S.I. Productions, bicoastal/international*  
*"MaternaCord"*  
*Mother, New York*

#### How did you get into directing?

I got into directing by being on the agency side for 13 years. I was a creative/partner at Butler, Shine, Stern and Partners for most of my career. Then went freelance and ended up shooting some test spots for a project at Y&R Chicago. The client loved the spots and hired me to do five more shoots.

#### What's your most recent spot project?

I just finished a great project for Mother/NY. They came up with an awesome idea to advertise *Star Wars* on Spike TV. It was a great shoot. We had a very tight budget, so I actually ended up sharing a room with one of the creatives, who is a buddy. It was very collaborative, refreshing and funny.

#### What is the best part about being a director?

You get to make stuff. As a creative in an ad agency, you spend all your time thinking up stuff to make and trying to sell it. But you rarely make it. As a director, all you do is make what's already been approved and sold through.



### Harold Einstein

*Station, bicoastal/international*  
*Avis' "Accents"*  
*McCann Erickson, New York*

#### How did you get into directing?

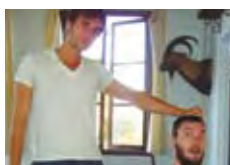
I started out as a writer in advertising and was very fortunate to have been given the opportunity to write award-winning advertising for FedEx, Apple, Little Caesars Pizza, Guinness, Red Stripe, HP, Doritos, The Wall Street Journal, Prodigy, L.A. Cellular and Sprint. Directing seemed like the natural next step.

#### What is your most recent spot project?

I just finished shooting a Crest campaign for Saatchi, N.Y.

#### What is the best part about being a director?

Some people enter into directing with a love for the camera. For me, it's the actors.



### Gentlemen (Brett Snider, Billy Federighi)

*Uber Content, Hollywood*

#### How did you get into directing?

We met at film school. Six months after graduation I started my career off responsibly, getting a job as an office

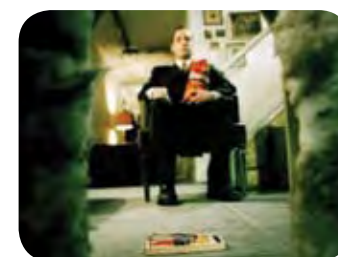
PA at a production company, while Brett worked the counter at Kinko's. Frustrated, I called Brett and said, "This director can't even work his cell phone... we should be commercial directors." Brett agreed and the two of us formed an unholy alliance. We entered and won contests for both Converse and Doritos. Leo Burnett took a liking to us and were awesome enough to give us our first chance. We took the opportunity and ran with it and here we are today.

#### What is your most recent spot project?

We just finished multimedia campaigns for both Hormel and Kellogg's. They should be hitting TV and the web soon. The Corn Pops spots will be linked to a huge choose-your-own-adventure game online that will encompass all of the work we've done with Kellogg's so far. Should be really fun and weird. Currently we are preparing both physically and mentally for Armageddon. We'll need sharp minds and shredded abs when the aliens arrive.

#### What is the best part about being a director?

Getting paid to do what we enjoy.



## Waif + Stray

Directors

Jeff Kennedy  
David Weinstock



Contact Elizabeth Kinder 212-279-3949 [www.waifandstray.com](http://www.waifandstray.com)

# 6th ANNUAL NEW DIRECTORS SHOWCASE



## How did you get into directing?

I started out as an illustrator and have published several illustrations and comic books with some independent book houses. Directing is a good way to give life to my characters, and my films are animated transpositions of the characters I draw.

## Philippe Grammaticopoulos

Curious Pictures, New York  
Amnesty International's  
"Signatures"  
TBWA, Paris

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

Amnesty International is the only commercial I have directed. I started directing with two short feature films. I am working on my third feature film, called Les Ventres (Stomachs), and I shall finish by this summer. The general theme of it is the Genetically Modified Organism and the drift of food processing.

## What is the best part about being a director?

Directing is a great exercise for me. It gives me the opportunity to develop my universe and give life to my characters.



## How did you get into directing?

At school when me and my mates were about 13 or 14. We'd make short films of the books we were studying, rather than writing essays all the time. Teachers were cool with it, so we made things like 10-minute versions of Coppola's *The Outsiders*. Fun for us to make and watch but filmmaking-wise, real train wrecks. Think little Aussie kids with bad American accents and greasy hair. Anyway after finishing school I saw an ad for a film school and applied. Got in, made a few shorts and things have developed since.

## Sam Holst

The Sweet Shop,  
Auckland, N.Z.  
Seek.com.au's "Slacker"  
(spec spot)

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

A spot for a snack food company which I'm in post on at the moment. I have a few personal film projects in development which I've been putting a lot of energy into as well.

## What is the best part about being a director?

Bringing stories or ideas to life on screen and working with really talented people to make it happen. I wouldn't want to do anything else.



## How did you get into directing?

I began producing reality television for Mark Burnett and slowly came to the realization that producing reality is similar to directing fiction. The emphasis was on storytelling. I was given an opportunity to produce and direct online content for CBS, and that kind of paved the way. I knew I needed something that was completely my own, and that led to *The Tale of RJ*.

## David Katzenberg

Prettybird, Santa Monica  
The Tale of RJ (short film)

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

*RJ* is actually the most recent project. Before that I worked on Clark and Michael and How to Survive a Horror Movie for CBS Digital Media. I'm currently busy developing and bidding on several spots to shoot in the near future.

## What is the best part about being a director?

The best part of being a director is seeing a script come to life. After the endless hours of planning and hard work, nothing's more satisfying than watching something you've thought about for so long play out in front of your eyes.



**DUCK** would like to congratulate the Docter Twins for being selected for Shoot's New Directors Showcase.

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**DUCK**

# 6th ANNUAL NEW DIRECTORS SHOWCASE



**Rich Lee**  
DNA, Hollywood  
Eni's "The City"  
TBWA, Milan

## How did you get into directing?

Directing has been something of a natural progression for me. I started my professional career very young. At 16 I was in N.Y. sculpting and fabricating sets and props for Broadway shows, theme parks and trade shows. A few years later I found myself in L.A. creating 3D animated pre-visualizations for feature films and commercials. Inspired by the directors I worked with, I started experimenting with photography and short films. While working on the film *Constantine*, director Francis Lawrence guided me to his production company DNA, and soon thereafter I was directing music videos and commercials.

## What is your most recent spot project?

We are wrapping up post on a Sony Ericsson spot.



## What is the best part about being a director?

The whole process is interesting; from being in a small room jotting down ideas, to suddenly being on set with a bustling crew, to a dark editing room watching people as they watch the final product for the first time. The energy and collaboration of it all are thrilling.



**Mattias Montero**  
Social Club, Stockholm  
ATG's "Statues"  
Akestam Holst, Stockholm

## How did you get into directing?

It felt like a natural development for me personally. I started working in this business as a PA on shoots when I was very young and that got me introduced to the DP-side of film-making. I soon realized that I had a great interest in moving pictures and also that I had a talent and understanding for how to best compose them to get a satisfying result. As a DP you're an artist and you absolutely need to have an energy within you to explore and challenge both yourself and the director...I have this extremely driving force to challenge myself and to throw myself into unexplored territories which has slowly grown my urge to start to direct.

## What is your most recent spot project?

It's a Volvo spot that I did together with Forsman & Bodenfors in Sweden. It's for the model C-30, an eco-car that you're able to choose in a pattern of your own liking, Striped, checked, with dots...you name it.



## What is the best part about being a director?

That's a tricky question. What is the best part of being a human being? There are so many layers so it's so hard to find something absolute concrete.

The thing is that when a person says 'He's a director,' the word is often translated as a single person but to me a director is like a conductor. A conductor is nothing without an orchestra and it's the same for a director. You can't direct without having your "orchestra" with you. I just love the dynamic and the beauty of a group of people that together create something. That gives you an adrenaline kick out of this world!



**Tony McNeal**  
Hydraulx Filmz, Santa Monica  
Levi's "Emergency Worthy"  
(specspot)

## How did you get into directing?

After graduating from Emerson College's film program, I moved to Berlin where I worked as a graphic designer. After these formative years in Europe, I moved to Michigan and got my start in the industry as an assistant editor at Griot Editorial. During my stint there, I won an honorable mention for "Best Film Trailer by a Junior Editor" for the feature film *Chicago*. During this period, I gained a true appreciation for commercials when I saw Paul Hunter's Nike "Freestyle." However, it was the Ivan Zacharias-directed "Stealing the Stolen" for Levi's that really inspired me to direct.

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

Currently, we're in preproduction for a short film I'm directing entitled *Born That Way*. It's a shoot-em-up piece on the Steve McQueen vibe about a modern day Robin Hood and his daughter. Expectations are high and it's filled with challenges. Needless to say, I'm excited about the opportunities. Hydraulx Filmz rocks! Everything will be entirely produced in-house at Hydraulx Filmz. The only boundary is imagination... if that's a boundary at all.



## What is the best part about being a director?

Crafting a story in moving images and a multitude of art forms—drama, music, storytelling, and cinematography—in one moving and inspirational package. To me, directing is like conducting a symphony that touches all the senses.



**Lanre Olabisi**  
Yahoo! Personal's "A Better Way"  
(spec spot)

## How did you get into directing?

I took an excellent screenwriting class in college which sparked a greater interest in filmmaking as a whole. That is when I first started to feel the itch. I made my first short—which wasn't that good—and 15 years later I still find that the itch is there even stronger than ever.

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

My narrative feature, *August the First*, just had its limited theatrical release. Before that, it had screened at 25 film festivals including the South by Southwest Film Festival (SXSW) and The Karlovy Vary International Film Festival. *August the First* earned an IFP Gotham Award nomination, as well as prizes at six international film festivals including top prizes at The Milwaukee International Film Festival and The San Francisco Black Film Festival.

## What is the best part about being a director?

I love it when something that starts off as a mere fantasy in my head becomes a reality. For me, that is the most fulfilling part of directing.



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## Showcase Features Foreign Fare, Teamwork, Agency Pedigrees

Continued from page 1

- Christian Bevilacqua of Therapy Films, London, who artistically depicted the many facets of a potato skin in McCain's "Rustics" for London agency Beattie McGuinness Bungay.

- Sam Holst of The Sweet Shop, Auckland, N.Z., for a humorous yet unsettling spec spot titled "Slacker" for seek.com.au.

- Luis Carone of 02 Filmes, Sao Paulo, Brazil for AMC Car Insurance's "Remote Control" out of DM9 DDB, Sao Paulo. Carone just signed for state-side representation with Venice, Calif.-based Backyard (see separate story in this issue).

- And Tony Briggs whose short film *Creative Dictator* for thecreamery.co.uk pokes fun—and for that matter, dry wit—at the agency business.

Furthermore, foreign work registered with *SHOOT* judges this year, including: Amnesty International's moving "Signatures" directed by Philippe Grammaticopoulos of Curious Pictures, New York (agency was TBWA Paris); a Uruguay Lottery spot

which shows how spatial relationships change after a lotto win as captured by director Guillermo Rocamora of Big Mama Productions, New York (agency was Publicis Impetu, Montevideo); Diesel's "Space Diner" directed by Rozan & Schmeltz of bicoastal/international Partizan (agency was Surface To Air, Paris); and Nike Plus' "I Am Not A Runner" helmed by Eran Creevy of Sleeper Films, Santa Monica (Wieden+Kennedy, Amsterdam).

### Creative pedigree

As alluded to earlier, ad agency creatives who have transitioned to directing careers continue to make their mark in the Showcase, a prime example being Brian Billow who recently exited his creative director's post at DDB Chicago (*SHOOT*, 4/11) to settle into the director's chair at bicoastal/international Hungry Man. He registered in the Showcase with Wrigley's "Big Red Montoya" for DDB Chicago.

Ryan Ebner of bicoastal/international HSI Productions was on the agency side for 13 years, serving as

a creative/partner at Butler, Shine, Stern & Partners in the Bay Area for most of his career. Ebner's Showcase recognition came in part for his "MaterCord" product spoof spot for Mother, New York.

And Harold Einstein started out as a copywriter before making the career shift to director. He is now on board the roster of bicoastal/international Station and gained Showcase inclusion for such humorous fare as Avis' "Accents" for McCann Erickson, N.Y.

### Team work

Besides the aforementioned Baby, Sumo Science, and Rozan & Schmeltz, the other teams in the Showcase are: The Docter Twins from DUCK Studios, Los Angeles (for Wienerschnitzel's "Gotcha" out of DGWB Advertising, Santa Ana, Calif.); Bitstate of The Ebeling Group, New York (for Havaianas' "Bus Stop" via BBDO New York); Gentlemen from Uber Content, Hollywood (Doritos' "Mouse Trap" via a competition overseen by Goodby, Silverstein & Partners, San Francisco);

and the trio known as Syndrome from Robot Films, Los Angeles (for the Estelle music video featuring Kanye West and titled "American Boy").

Meanwhile there was a fair smattering of spec fare in the Showcase such as director Tony McNeal's "Emergency Worthy" for Levi's (McNeal signed with the recently launched Hydraulic Filmz, Santa Monica); helmer Lanre Olabisi's "A Better Way" for Yahoo! Personals; Guido Verwey's "Serenade" spot for Joe Boxer (Verwey is handled in Texas for spots by Big Fish Films, Dallas); and Rob Devor's "Clams" for Coleman (Devor is with bicoastal Nonfiction Unlimited).

Devor, a documentary filmmaker, recently landed an ambitious global campaign for Bonefish Grill out of Cliff Freeman and Partners, New York (see feature story in this week's issue).

Speaking of documentaries, *Great Genius And Profound Stupidity* helped secure a Showcase slot for director Benita Raphan. The doc. is slated for air on the Sundance Channel.

Rounding out the *SHOOT* New Di-

rectors Showcase lineup are:

- Adria Petty of harvest, Santa Monica, for Target's "Portal" via Wieden+Kennedy, Portland, Ore.

- Rich Lee of DNA Hollywood whose pop-up book spot for Eni out of TBWA, Milan, is this week's entry in *SHOOT*'s "The Best Work You May Never See" gallery.

- David Katzenberg of Prettybird, Santa Monica for his short film *The Tale of RJ*.

- Keith Schofield of CaviarLA for Jennie-O's "Wrestling" out of BBDO's Minneapolis shop.

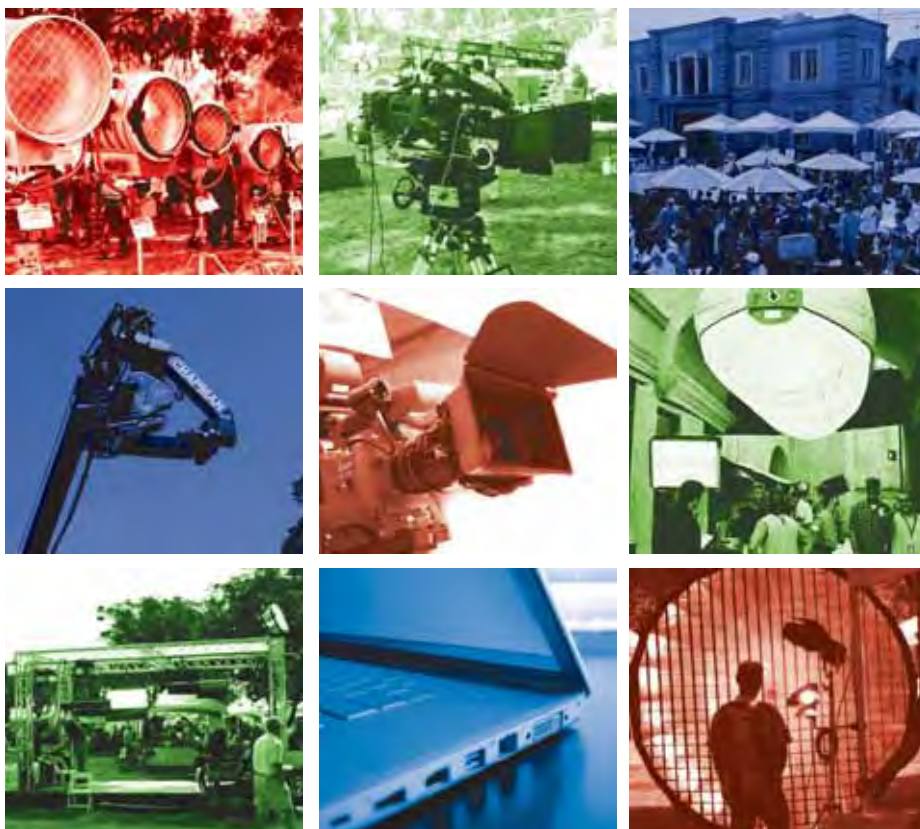
- Clay Weiner of Biscuit Filmworks, Los Angeles, for Bud Light's "Dude" from DDB Chicago.

- And David Weinstock of Waif & Stray, N.Y., for Toyota's "Icy Drive" out of The Ballpark, Santa Monica.

Lead sponsors for the Showcase event are the DGA, harvest and Sony. Silver sponsors are Kodak and Deluxe New York. For a full rundown of this year's New Directors Showcase honorees, see our series of individual mini-profiles in this issue.

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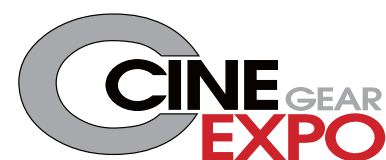
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# 6th ANNUAL NEW DIRECTORS SHOWCASE



**Adria Petty**  
*harvest, Santa Monica*  
*Target's "Portal"*  
*Wieden+Kennedy,*  
*Portland, Ore.*

## How did you get into directing?

I was always a really visual person. I had a very art directed bedroom and wardrobe as a kid and an even more extensive fantasy life. I grew up in the San Fernando Valley near an art house movie theater and by default got full on classic cinema immersion. I think my dad knew I was a director way before I did and he just kept giving me cameras here and there, which at the time was a little confusing. It happened very naturally though, like picking up a guitar and just playing something. I can't imagine what else I would do.

## What is your most recent spot project?

My last commercial project was for Clorox 2 color bleach. It was

a collaboration with the agency DDB based on the idea that "a child's world is full of color". It evolved from an open brief and was tailored to the agency's brand concerns. It takes place inside a child's imagination world and since it was shot in Mexico City, it has a great magical realism flavor to it. I am really proud of it.

## What is the best part about being a director?

Being an anthropologist. Meeting people. Making impossible things happen. Collaborating with other people as good or better than you at their jobs. It is heaven.



**Rozan & Schmelzt**  
*(Jeremie Rozan, Martial Schmelzt)*

*Partizan,*  
*bicoastal/international*  
*Diesel's "Space Diner"*  
*Surface To Air, Paris*

## How did you get into directing?

At first, a long lasting love for films mixed with the decision to make one, someday. Now it is impossible to do anything else.

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

Spots: Louis Vuitton / Marc Jacobs "Emprise Watches"  
Louis Vuitton / Pharrell Williams "Blason"  
Music Videos: Sepultura/Cavalera Conspiracy "Sanctuary"  
Black Kids "Hurricane Jane"

## What is the best part about being a director?

Working together as cousins, the amazement of creating our ideas, the feeling too of an endless learning process and the hope of seducing young actresses.



**Benita Raphan**  
*Great Genius And Profound Stupidity (documentary for Sundance Channel)*

## How did you get into directing?

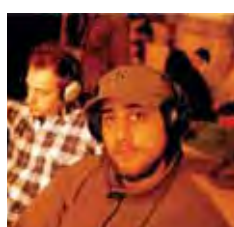
My background was originally as an art director in fashion advertising and design. While on the agency side, I worked and lived in London, Paris and New York City. With a strong design background meshed with the digital age, I chose to make a foray into moving images. I won the Young Guns Award at the Art Directors' Club for a short film that I made in Paris—and I was very encouraged. Most recently I have worked as a producer and director, creating original content episodes for broadcast.

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

I have just wrapped Great Genius and Profound Stupidity, a 30-minute episode, for The Sundance Channel. This experimental doc. is part of an series that I have developed about "where new ideas originate." This film premiered at The Tribeca Film Festival in May. On June 24, the series will be screened at the AIGA (American Association of Graphic Artists) here in NYC ([www.aigany.org](http://www.aigany.org)).

## What is the best part about being a director?

The best part of being a director is the opportunity for collaboration. Directing is a wonderful way to invite a group of very talented and interesting people to come together and produce their best work while enjoying themselves immensely in the process.



**Guillermo Rocamora**  
*Big Mama Productions,*  
*New York*  
*Uruguay Lottery's*  
*"Gordo de Fin de Ano"*  
*Publicis Impetu, Montevideo*

## How did you get into directing?

I worked several years as a first AD in commercials and features. This is how I learned how to direct and I came to understand that directing is the most interesting part of the film business. I always felt that I've had stories to tell ever since I was a child. And I've found in the commercials and in my short films the perfect way to do it. I feel so comfortable directing.

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

My most recent commercial was a campaign for Quaker Oats, which included Mexico, Ecuador and Colombia. My most recent project is my short film Buen Viaje (Good Trip) which was an official selection for Cannes Festival 2008.

## What is the best part about being a director?

The possibility to work with a great team because shooting is a team sport, so you need to have a great one to get things done. If you have a great team, you will have the best film. Also I really enjoy thinking how to best tell the story.



**Keith Schofield**  
*CaviarLA*  
*Jennie-O's "Wrestling"*  
*BBDO Minneapolis*

## How did you get into directing?

I began doing spec music videos after college. Eventually I was able to land a \$2,000 music video, and the budgets went up after that. Then they went down. Then up again. Before I could land a \$30K music video, I got signed by Caviar to do commercials and was able to book my first spot with only a wacky music video reel. I was past the hurdle of being a music video guy. Though oddly enough, after two years of doing commercials, my music video career has gained traction and I've been working with some of my favorite artists.

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

I'm currently shooting a few Belgacom spots in Brussels for VVL BBDO. They're about the various human relationships the Internet creates. Before this, I shot a video for Fatboy Slim. It's a new project of his featuring David Byrne and Dizzee Rascal. Naturally, the video features a dozen naked ladies. And before that, I shot a commercial for the Georgia Lottery. It involved putting a piggy bank in a microwave, which explodes into dollars.

## What is the best part about being a director?

Being creative. Not exactly the most original answer, but commercials have been a million times more creative than I ever imagined. I actually enjoy the boundaries and constants of commercials; I find it easier to focus on ideas. With music videos, sometimes it's more daunting to have no limitations.



**Sumo Science**  
*(Ed Patterson and Will Studd)*

*Aardman Animations,*  
*Bristol, U.K.*  
*Stereo vs. Vacuum (pilot episode for mobile phone series)*

## How did you get into directing?

We met at university and began working together early on. We set out to create something different using a fresh mix of styles with elements of stop-motion and 2D animation.

We were both lucky enough to find jobs at Aardman, working in different roles but still very much striving towards the goal of directing together.

Our chance came in 2007 when we developed the stop-frame animation series Stuff vs. Stuff commissioned by Aardman and Player X. Following its warm reception, we went on to form a directing duo under the name Sumo Science.

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

Our latest spot was for the cereal Weetos in the U.K. It was our first chance to prove we could make a 30-second commercial using live-action and stop-frame animation. It was a challenging experience and one we have learnt a great deal from doing. It's certainly given us a drive to make more and to get better and better. We are still pinching ourselves every time we see it on the TV. It's a proud moment.



## What is the best part about being a director?

Ed: As a kid I would lie on the floor with toys all around me and direct little films in my head. I still get the same buzz...

Will: You see it in your head, then you make it, then you get to see it for real. It's about as rewarding as it gets!

# 6th ANNUAL NEW DIRECTORS SHOWCASE



## How did you get into directing?

The three of us started out as an L.A.-based art collective under the name Syndrome. We were doing gallery shows around L.A. showcasing experimental work, and always had a strong respect and passion for directing. After a chance meeting with Will.I.Am of the Black Eyed Peas, he gave us the opportunity to direct a video for the Peas. That video opened doors to other amazing experiences and opportunities that helped us pursue our goal of directing, and we ultimately signed with director Chris Robinson's company Robot Films.

## Syndrome (James Larese, Micah Hancock, Mars Sandoval)

*Robot Films, Los Angeles*  
*Estelle's (featuring Kanye West)*  
*"American Boy" (music video)*

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

As well as having directed videos for artists such as Estelle featuring Kanye West, we recently did a spot for Ciroc Vodka with Diddy, and

we did the post for Chris Robinson's Boost Mobile "Anthem 2.0" commercial. We are currently working on our next body of experimental work, which will be exhibited at our solo show in L.A. at Crewest Gallery opening Sept. 6. The show is entitled "I Learned It From Watching You."

## What is the best part about being a director?

When we were starting out, we could really only take our concepts so far based on what the three of us could physically execute. With the collaboration and support of amazing crews, we can now bring concepts to fruition that were once only sketches on napkins.



## How did you get into directing?

I started out as a DP, shooting mostly docs. After one of my documentaries was Oscar nominated in 2001, I began focusing on storytelling. Directing docs led to directing reality shows like America's Next Top Model, Bachelor and NBC's Starting Over (which earned me an Emmy in 2005). Now, it seems that commercials are becoming more real and less stylized, and there seems to be a need for directors, like me, to implement a non-fiction approach, combining great visuals with strong storytelling and memorable performances.

## Guido Verweyen

*Big Fish Films, Dallas*  
*Joe Public's "Serenade" (spec spot)*

## What is your most recent spot project?

I just directed a series of spots for AIG, KFC and Clorox, with a reality spin, and also directed promos and intros for Miss USA in Vegas.

## What is the best part about being a director?

As a director/DP, I really enjoy the collaborative process from start to finish, where every detail counts. Being able to work with the most qualified people to create work that both entertains and captivates.



## Clay Weiner

*Biscuit Filmworks, Los Angeles*  
*Bud Light's "Dude"*  
*DDB Chicago*

## How did you get into directing?

I got fed up not directing. In a sense I feel like I have been directing for years, but doing it in the dark alleys of my psyche and forgetting to run the camera. I got an early start in my career writing comedy with some of the best people in the business, Smigel, Carrell, Carvey and throughout that always got opportunities to direct work in one way or another. From the stage work of comedy sketches on Conan O'Brien, to animated series I made later for MTV, to films I've made for YouTube, and the private films I'm shot in the boudoir with my girlfriend. I love stories and having to wait to tell them, or being told I couldn't tell them, that's what ultimately compelled me to say fuck it and start telling them myself.

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

I've shot campaigns for Snickers, Sega, Comcast, Time Warner, MTV, Bud Light, The Emmys, HBO Comedy, etc. Next up, I'm shooting a TV pilot for F/X, a show I wrote and created called Lake Hartwell. It's a relationship comedy set in the South about lake culture down there—bass fisherman, canned beer, Christianity.



## What is the best part about being a director?

There is no best part. There are best parts. I love being able to work both my eye and my heart, directing is like a Stairmaster for the senses. The ability to shape and control the tone. For me, tone is everything, finding that sophistication between the writing, the performance and the cinematic world you're creating. Also, the headphones, it's like getting to wear two pillows on your ears all day.

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## How did you get into directing?

I have been a graphic designer and art director for years. So, I'd worked in advertising and production, and directing just felt like a natural next step for me. Plus, I'd been experimenting with video, stills, and graphics for a long time --and taking film classes. Then, two years ago I was accepted into a directing collective called Group101Spots, which really gave me the push I needed to put my reel together in a cohesive way. A year later, I was signed.

## David Weinstock

*Waif & Stray, New York*  
*Toyota's "Icy Drive"*  
*The Ballpark, Santa Monica*

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

The last spot I shot was for a home entertainment product from Sony. Currently, I'm co-directing a documentary for PowerHouse Books and the New York Photo Festival. With it, I've had a chance to interview some of the most cutting-edge photographers and curators out there today, and really get inside their heads. It's been incredibly inspiring. I'm also finishing a short branded content piece about a pro skateboarder on a quest for never-skated terrain.



## What is the best part about being a director?

I like everything about directing, the entire process. It's visual storytelling, brand messaging, and filmmaking, mixed with organic happenstance. From getting a script, then building a treatment that brings it to life and finally the craft of making it happen...I couldn't think of a better way to work.

**Effective May 29, The 2008 New Directors Showcase Reel will be available to view at**

[www.shootonline.com/go/newdirectorswebreel](http://www.shootonline.com/go/newdirectorswebreel)

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## News

### street talk

Steve MacDonald has exited the presidency of FilmL.A., Inc., the private, nonprofit economic development corporation that issues filming permits in much of Greater Los Angeles. He has taken on a new position with Strategic Development Solutions, a Los Angeles-based private equity firm. A search committee has been charged with finding MacDonald's replacement at FilmL.A.. Current FilmL.A. CFO Michael J. Bennett is serving as interim president. MacDonald had been at the helm of FilmL.A. since 2004.... Directors Harvey Wang, formerly of bicoastal Celsius Films, and Kenan Moran, whose most recent spot roost was Curious Pictures, New York, have joined the roster of

No Smoke, a banner launched in 2006 by Creative Film Management (CFM) International, New York....New York-based motion graphics and digital design studio Eyeball (previously known as EyeballNYC) has brought Jory Hull and Mike Sullo on board, respectively, as creative director and head of production. Hull formerly served as creative director at Digital Kitchen, while Sullo has been promoted from the senior producer capacity he served in for the past six months at Eyeball. Also joining Eyeball is director of business development and client management Townsend Belisle, formerly of Broadstreet. Eyeball has split the traditional exec producer role between Belisle and Sullo with the former handling sales, the latter production management....Minneapolis post/VFX boutique Volt Studios has hired Liz Matassa as executive producer. Her most recent stint as an executive producer was at inthegroovemusic, Minneapolis. Prior to that she worked on the agency side at Minneapolis shops Martin Williams, Carmichael Lynch and Fallon....

### rep report

New York-headquartered production house No Smoke has signed independent rep Lisa Schreiber to handle sales on the West Coast and in Texas....Director Alex Ogus has shifted his Canadian representation from Code Film to Industry Films, Toronto. He continues to be repped stateside by Santa Monica-based TWC....Chuck Silverman has launched independent firm Chuck Silverman Represents in Los Angeles, opening with a roster that includes BeachHouse Films, Santa Monica, for representation on the West Coast, in Detroit and select regional markets, and Los Angeles-based Echo Park Music & Sound for national representation....Amy Loveland has been named West Coast rep for Peligro Music & Sound Design, Los Angeles....Cinematographer Dariusz Wolski has joined The Skouras Agency, Santa Monica, for exclusive representation....DPs Alice Gu and Jason Lehel, and production designer Chad Yaro have joined Innovative Artists, Santa Monica, for representation in commercials and music videos. Additionally production designer Pedro Romero has come aboard Innovative Artists for spots, music videos and features....

### bulletin board

- >May 28/New York, NY: Final Call to RSVP for The SHOOT 6th Annual New Directors Showcase Event at the DGA Theater. [www.shootonline.com/go/rsvp](http://www.shootonline.com/go/rsvp). For information, visit: [www.shootonline.com/go/showcase](http://www.shootonline.com/go/showcase)
- >June 3/New York, NY: AICP Show. [www.aicp.com](http://www.aicp.com)
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## Tribeca Film Festival Reflects Growth In The Big Apple

Continued from page 9

the Showcase in large part due to the strength of her 27-minute experimental documentary *Great Genius and Profound Stupidity*, which made a worldwide premiere in competition at Tribeca. The film is slated for U.S. broadcast on the Sundance Channel and it entailed contributions from numerous New York-based artisans in addition to Raphan, including editor Lin Polito of jumP, New York, sound designer/audio supervisor Marshall Grupp of Sound Lounge Music and Sound Design, mixer Paul Weiss of Sound Lounge, and a coterie of VFX artists at effects studio Manic.

Meanwhile Sound Lounge artisan Tony Volante did the cinema remix for *Lou Reed's Berlin*, a feature docu-



**New Boy**

mentary directed by noted filmmaker Julian Schnabel.

Also screened at Tribeca was the animated film *Idiots and Angels*, writ-

ten and directed by Bill Plympton who is repped for commercials by Acme Filmworks, Hollywood. Noted feature documentary maker Errol Morris (handled for spots by bicoastal/international Moxie Pictures) had his *Standing Operating Procedure* screened, a film which turns the camera on the American soldiers who took the infamous Abu Ghraib photographs. Director Josh Sefitel of Redtree Productions, Boston and New York, saw the premiere of his *War Inc.* at Tribeca. And Jay Duplass of the directorial duo the Duplass Bros. (repped by RSA) debuted *Baghead*.

was most apropos. Just as the pro-filing initiative figures to re-energize the state's economy, so too did the Tribeca Film Festival spring from a desire for economic recovery.

Robert De Niro, Jane Rosenthal and Craig Hatkoff founded the Tribeca Fest in '01 following the attacks on the World Trade Center to spur the economic and cultural revitalization of lower Manhattan through an annual celebration of film, music and culture. The Tribeca Film Festival's mission focuses not only on helping filmmakers to reach the broadest possible audience, enabling the international film community and general public to experience the power of cinema, but also on promoting New York as a major filmmaking center.

### Economic bond

Having the Empire State tax credit program signed into law at Tribeca

## R+H Adds Wahlberg; Studio's Feature Prowess Benefits Spots

Continued from page 4

Wahlberg's directing credits over the years include commercials for such clients as AT&T, Budweiser, Bud Light, Dish Network, Disney, EA Games, the Fox Network, Mazda, MCI, Microsoft, McDonald's, Miller Lite, Nestle, Nintendo, Nissan, Samsonite and Travelocity.

Wahlberg joins a Rhythm + Hues commercial division lineup of live-action and effects directors that includes Steve Beck, Clark Anderson, Clay Staub, Mark Dippé and the mononikered Pitof.

Beck is currently on location in Italy, filming a major project for Ferrari. This comes on the heels of a package of GMC commercials for Leo Burnett, and a Chevy campaign from Florida shop Accentmarketing. Anderson has wrapped Nasonex out of BBDO New York and 3M Scotch-Brite from Grey New York. Staub is currently in Can-

ada helming a Ford project through Toronto-based Partners'.

Meanwhile Dippé and Pitof are off filming their new movies, but will be available again for spots this summer.

### Oscar recognition

Speaking of movies, Rhythm + Hues has been active on that front as a visual effects house, underscored by this year's Academy Awards competition. The studio's work on *The Golden Compass* earned a visual effects Oscar. Additionally the studio copped a Scientific and Technical Academy Award for the development of its dynamic fluid creation tools.

Rhythm + Hues' feature effects pedigree spans assorted films over the years. At press time, the studio was wrapping production on *The Incredible Hulk* and *Mummy 3*. In addition to *The Golden Compass*, last year the shop worked on *Alvin*



**Paul Babb**

and the *Chipmunks*, *The Kingdom* and *Night at the Museum*. Rhythm + Hues also produced *The Chronicles of Narnia*, which earned an Oscar nomination in '07.

Paul Babb, executive producer of Rhythm + Hues Commercials, noted that there is true talent cross-over between the studio's feature and spot endeavors. "One of the key

elements we have to offer is that of Rhythm + Hues as one cohesive studio—for films and commercials," he related. "The team of animators and effects artists who created Academy Award-winning work for *The Golden Compass* are the same team whose skills are also applied to commercials—we don't have a 'second string' at Rhythm."

The studio's involvement in commercials indeed extends to providing effects and animation for projects, working in concert with live-action directors at other production houses. For example, Rhythm worked with directing duo Blue Source of bicoastal/international MJZ, creating the animals for the Jeep "Pouring In" spot out of Cutwater, San Francisco. And Rhythm just wrapped a Hartford job directed by Tarsem of bicoastal/international @radical.media for Campbell Mithun. Rhythm has been doing

ongoing work on Hartford, creating and refining its photo-real CG stag. For this Campbell Mithun has been able to take advantage of Rhythm + Hues' software which has evolved and been driven by the studio's feature work.

Meanwhile Rhythm has been experiencing growth in the video gaming sector with director John Mark Austin, who heads studio division The Box, turning out trailers for cinema, web and TV promoting such properties as *Ninja Garden II*, *Turok* and *Fable II*. Rhythm has also wrapped promo spots for the Benjo Kazooie and *Bourne Conspiracy* games. Rhythm's games producer Deborah Gates-Austin, also of The Box, has been the point person dealing with either ad agencies or directly with gaming companies such as Vivendi, Activision and Microsoft on these projects.

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# SHOOT

<p style="text-align: center; color: red; font-weight: bold;">JUNE 6 ISSUE</p> <p style="text-align: center; font-weight: bold;">AD AGENCY CREATIVES &amp; PRODUCERS PRODUCTION COMPANIES</p> <p style="text-align: center; font-weight: bold;">AICP Show Coverage/Honors List Cannes Lions Ad Fest Preview SHOOT New Directors Showcase Event coverage</p> <p style="text-align: center; color: green; font-weight: bold;">Bonus Distribution: Cannes Lions Ad Fest, Deadline: May 29</p>	<p style="text-align: center; color: red; font-weight: bold;">JUNE 20 ISSUE</p> <p style="text-align: center; font-weight: bold;">AD AGENCY CREATIVES HISPANIC ADVERTISING CINEMATOGRAPHERS &amp; CAMERAS EDITING &amp; POST</p> <p style="text-align: center; color: yellow; font-weight: bold;">TEXAS PRODUCTION</p> <p style="text-align: center; color: green; font-weight: bold;">Bonus Distribution: Cine Gear Expo Deadline: June 10</p>	<p style="text-align: center; color: red; font-weight: bold;">JULY 18-AUG. 14 ISSUE</p> <p style="text-align: center; font-weight: bold;">AD AGENCY &amp; PRODUCTION/POST INDUSTRY MID-YEAR REPORT CARD</p> <p style="text-align: center; color: yellow; font-weight: bold;">VISUAL EFFECTS &amp; ANIMATION Plus: TOP TEN VFX &amp; ANIMATION CHART</p> <p style="text-align: center; font-weight: bold;">SIGGRAPH PREVIEW Bonus Distribution: SIGGRAPH Deadline: July 8</p>
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