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MEDIA

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**SHOOT Presents Its Fall
Edition Directors Series**

Documentary filmmakers are among those who make their spot mark with profiles on Albert Maysles, Alex Gibney, Nanette Burstein and Doug Pray. And beyond the doc. discipline, delve into the psyches of such notables as Andrew Dougals, David Shane and Harold Einstein, among others. Plus a rundown of up-and-coming talent.

See page 19

**Aero Shoots Straight
With On-Target Signings**

Director Jacques Steyn and the team of Markus Klinko and Indrani come aboard Aero Film. Steyn, who's an established helmer of automotive ad fare in Germany via his Radical Images, looks to break through in the U.S. ad market. Meanwhile still photography duo Klinko and Indrani gain their first career spot representation.

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**Tom Vogt Goes From
South Park To Bluerock**

Lead editor of the irreverent cartoon series continues to build his career in commercials, joining New York house Bluerock. His spot credits already encompass such brands as Axe, eBay, GE, L'Oreal, and Bud Light. His work for the latter includes the "Dude" spot. Among Vogt's longer form cutting endeavors are episodes of the animated series *Spawn* and *Cow and Chicken*.

See page 6

Don't Bank On It

Production Houses Rethinking Biz Practices In Tight Economy

By Robert Goldrich

LOS ANGELES—If banks aren't even lending to other banks, how can production houses be expected to continue to get short-term loans in order to combat the perennial slow payment/cash flow problem on spot projects? For that matter how can production companies be expected to serve as bankers for multi-national advertisers and agencies on jobs when the banking industry itself is reluctant to extend credit?

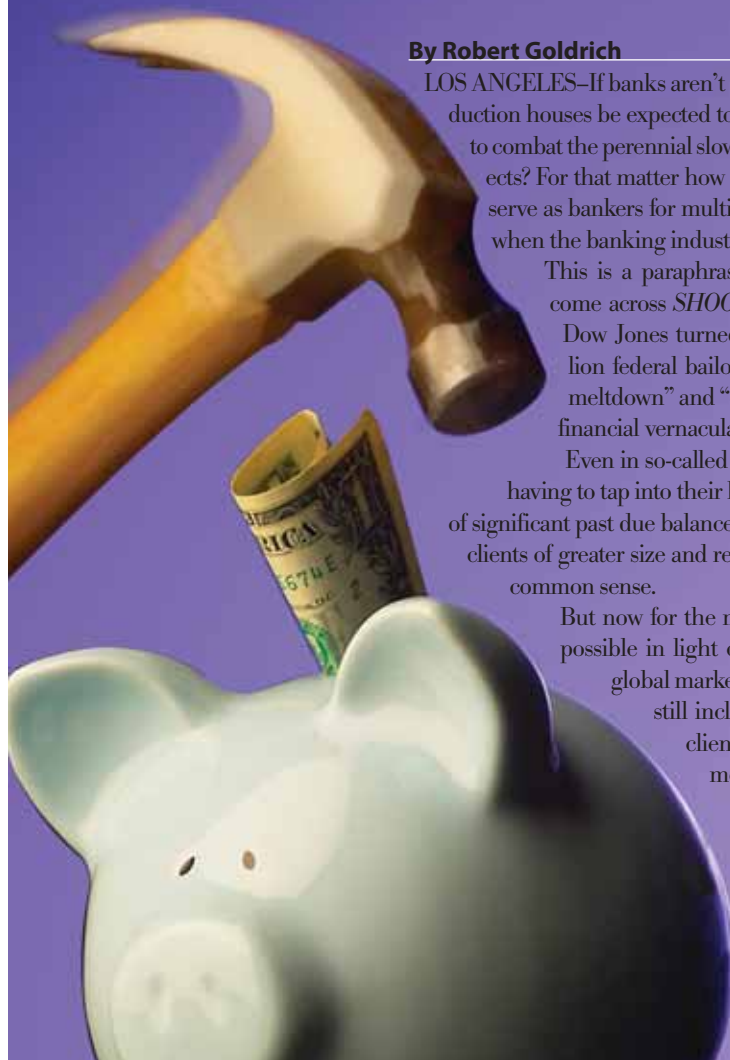
This is a paraphrased sampling of the questions that have come across *SHOOT*'s editorial desk in recent weeks as the Dow Jones turned into a daily roller coaster, the \$700 billion federal bailout took shape, and terms like "mortgage meltdown" and "credit freeze" became part of the everyday financial vernacular.

Even in so-called good economic times, production houses having to tap into their lines of credit in order to wait out payment of significant past due balances—essentially bankrolling agencies and/or clients of greater size and resources—seemed to fly in the face of fiscal common sense.

But now for the most part the imprudent has become impossible in light of the credit freeze that has gripped the global marketplace. Even those production companies still inclined to be financially accommodating to clients and agencies can no longer be for the most part given today's economic reality.

Several production house executives under the condition of anonymity have voiced their concerns to *SHOOT*. One shop for example found itself with a significant balance on a major production having become 90 days past due at press time. The production

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Doc. Icon Maysles To Nonfiction

NEW YORK—Documentary filmmaking legend Albert Maysles (see separate profile in this week's Directors Series) has joined bicoastal Nonfiction Unlimited for representation as a director for commercials and new media advertising projects.

The director's move to Nonfiction for ad assignments marks the close of Maysles' Shorts, the commercial division of Maysles longstanding New York-based production company Maysles Films, which continues to produce documentary projects.

Commercial production house Nonfiction is a roost tailor made for Maysles in that its spot directorial roster consists exclusively of established documentary filmmakers.

In 1962, Maysles and his brother David formed Maysles Films. (David passed away in 1987.) While making lauded documentaries like *Salesman* (1968), a study of down-on-their-luck Bible salesmen, *Gimme Shelter* (1970), an account of the Rolling Stones' Altamont concert that unexpectedly captured a murder on film, and *Grey Gardens* (1976), a portrait of reclusive relatives of Jacqueline Kennedy Onassis, in their decaying Hamptons mansion, the Maysles brothers were also directing award-winning commercials for companies like IBM, Shell Oil and

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**Cinematographers and
Cameras Series:**

Noted DPs discuss work, digital
lensing and collaborations.

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Matt Howell Sets Up Interactive Shop At Modernista!

By Robert Goldrich

BOSTON—Matt Howell is settling into his role as director of interactive production at Modernista!, Boston. He came aboard about four months ago, attracted by the agency's creativity and its approach to production.

"This is an agency that is developing ideas that dictate what technology to use—which is different from the norm where ideas are developed to fit

technology," he said.

"My responsibility is to be in charge of how we execute ideas across digital channels from mobile to the web to digital outdoor or whatever else the media landscape presents. While I'm developing an in-house capability with a small, nimble team that can do a lot of things, it's not intended to handle everything. We are looking to work with outside specialists—high-end mo-

tion graphics companies, directors, artists, technology companies—to put us in a position to properly execute creative ideas."

Howell projects that within the next couple of quarters, Modernista! will unveil some significant work that's currently in the development pipeline for such accounts as Cadillac, financial services company TIAA-Cref and Bono's public service (RED) initiative.

Upwardly mobile

Howell conjectured that in the next six to 12 months, the industry should start to see progress on the mobile marketing front, with hopefully some of that groundbreaking work coming out of Modernista!.

"Mobile has been disappointing to date," he observed. "Everyone has been talking about mobile since the

Continued on page 12

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Cloud Nine

As we present the fall edition of our Directors Series, which includes a feature on notable DPs, appropriately enough the annual Kodak Filmschool Competition has helped unearth some additional prospects who could one day grace the pages of our Cinematographers & Cameras rundown.

Now in its ninth year, the Filmschool Competition recognizes outstanding achievements in cinematography by student filmmakers. The 2008 contest has named four students as first-place winners: Devendra Golatkar from the Film and Television Institute of India; Mateo Soler from the Universidad ORT Uruguay; Anon Yang from Concordia University's Mel Hoppenheim School of Cinema in Canada; and Amparo de Miguel Viguer of the Escuela de Cinematografía y del Audiovisual de la Comunidad de Madrid (ECAM) in Spain.

Don Burgess ASC, who judged

several of the regional competitions, praised the winners for their sensitivity, artistry, and storytelling ability.

The winners will receive a trip to the 2009 Clermont-Ferrand Short Film Festival in France, where their films will be presented in the Kodak Short Film Showcase. The filmmakers also will participate in networking ses-

Kodak's Filmschool Competition has helped unearth some prospects who could one day grace our Cinematographers & Cameras rundown.

sions and other festival activities.

"The quality of the entries increases every year and that's gratifying for us to see," said Wendy Elms, worldwide education segment manager, Entertainment Imaging Division, Eastman Kodak Company. "By providing recognition of their work, we hope to encourage the next generation of cinematographers to pursue their passion to tell stories on film. This is one of many ways that Kodak supports students and film schools around the world."

This year, the student filmmakers tackled a diverse range of subject matter. Golatkar's *Who Thought About Little Boy* tackles the subject of children's rights; while Soler's *Fine* is the story of a man trying to escape the congestion of the universe. *Singularity* from Yang focuses on what happens when computers become

tries must be produced on film by a student crew.

"Kodak gains as much from the competition as the students do," said Elms. "While we devote great resources in our laboratories to developing the next generation of films, this next generation of filmmakers shows us how they want to use that film. The more

superior to human intelligence; while *Maneki Neko* from Spanish filmmaker de Miguel Viguer is the story of a man who encounters conflict as his life is changed by a woman.

The Kodak Filmschool Competition is open to students and recent graduates in Asia, Latin America, Canada and the U.S., and—this year for the first time—Europe and the Middle East. Participants must first compete at a national level. Finalists are then judged for the top four spots. All en-

they challenge it, the more we challenge ourselves. And, through the process, we all get better at what we do."

Kodak's educational programs have been supporting students and their mentors for more than 16 years with educational materials, product grants, seminars/workshops, and initiatives such as the Kodak Filmschool Competition and emerging talent showcases. (For more info on the Kodak Filmschool Competition, visit www.kodak.com/go/filmschoolcompetition.)

POV



Time for New Thinking

The music business has morphed to become part entertainment, part advertising, part technology, and part anything goes.

Everything about music is changing: how it's bought, created, distributed, listened to, searched for, discussed, used, and shared. It's very different than it was just five years ago, and has created many new opportunities for smart marketers.

Yet very little about how agencies use music has changed in that same five years. Isn't this business supposed to be about big ideas, creativity, and innovation? Is licensing an iconic rock song an innovation, or is it a way to compensate for lack of an original idea? Is searching for music with iTunes or MySpace really anything other than a faster path to mediocrity?

As the ex-CEO of music company Elias Arts, and now an investor/strategist in the music business of the future, I've worked with agencies, client companies, and music companies—and have been a client CMO myself—so I am in a good position to have a 360 degree perspective on how this transformation is being handled.

I got a fine look at this when I presented a seminar on audio branding to client marketers and agency pro-

ducers in Denver for the Advertising Production Resources' annual production conference. APR is a production consultancy, founded by Jillian Gibbs, who places experienced production experts inside corporations to become communications partners with their agencies, not merely cost-containment advisors.

Denver was an opportunity to talk to client brand managers and agency producers. My observations are:

1. Nearly everyone on the client side is interested in the power of music as a branding tool, and how new approaches can enhance that power. There is great interest in viewing music as an own-able asset rather than a disposable production element, and in synergizing a brand's music across its many consumer touch points.

2. Many agency creatives and producers are also interested, but they are too busy, not knowledgeable enough about music, happy with the status quo, or not experienced enough to see the need.

3. When exposed to some new techniques for using music—and agency producers and creative see how positively their clients react to these innovations—there is the realization that music is so powerful that it should be treated on par with picture and copy.

This means you may need to have on staff—or retain an expert music company—people who are as expert in music as art directors and copywriters are at their crafts. You could include brand-based music direction in the creative brief, and think about it at the start, on a parallel path to the visual elements, not tacking it on at the end of a production and forcing it into an ad.

You can create the partner to the brand visual standards guide: an audio

identity guide, that informs everyone who touches the brand which music will be used to reinforce the brand, and when and where. More importantly, you might consider thinking about music as the essential partner to the brand's visual logo and giving it the same level of attention.

Martin Pazzani (martinpazzani@mac.com) is a CEO-in-Residence at BlueStone Partners in Beverly Hills.

Flash Back

October 24, 2003 Director Mehdi Norowzian has signed with RSA for worldwide representation....Director Tony Garcia, a.k.a. Tony G.—formerly of Palomar Pictures, which closed earlier this year (SHOOT, 3/14, p. 1)—has joined Hollywood-based Motel Films for exclusive spot representation in the U.S. and Canada. He will be available for both general market and Hispanic commercials.... Richard Gillespie, owner/editor of Fast Cuts Edits, Dallas, has been elected to a two-year term as national president of the Association of Independent Creative Editors (AICE), effective Jan. 1....

October 23, 1998 (Colossal) Pictures, San Francisco, has inked a pair of directors: the mono-monikered Flavio and Jim Matison.... Jointly held, New York-based independent stock footage houses Second Line Search, Action Sports Adventure and Hot Shots Cool Cuts—collectively abbreviated as SLS/ASA/HSCC—have announced the acquisition of Film Bank, Burbank, a footage library under the aegis of founder Paula Lombard.... Inside/Out, a Santa Monica-based commercial editorial house, has hired editor Fred Fouquet.



The Directors cut

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PEOPLE & PROJECTS

Aero Grows With Steyn, Duo Of Klinko and Indrani

By Robert Goldrich

SANTA MONICA, Calif.—Aero Film has brought director/DP Jacques Steyn aboard its roster for exclusive representation in the U.S. The Santa Monica shop has also signed celebrity/fashion photographers Markus Klinko and Indrani to direct commercials, marking that duo's first entree into the spotmaking arena.

Steyn has been directing commercials and image films out of his own

great ads in Germany for the European market. Jacques has done some amazing image campaigns. Shots of metal and urban landscapes woven into storylines that excite the viewer. His work will give advertising agency creatives one more reason for coming to Aero."

Among Steyn's recent European credits are spots for Audi, Lamborghini, Volvo, Mercedes-Benz and Mitsubishi. He has also turned out multiple

French and Dutch garnered him film projects from all over the continent. He successfully transitioned to directing. In addition to car work, Steyn has completed dozens of spot campaigns in the fashion and food genres.

"I have directed a lot of different things, but I have always felt very

comfortable directing car work," said Steyn. Besides award-winning spots, Steyn earned the German "Oscar" (Deutsche Filmpreis) for his photography on the feature film *Out Of Order*.

Spot duo

Meanwhile noted still photography

duo Klinko and Indrani gain their first career spot representation. At press time, the team was wrapping an on-location still shoot featuring actor Will Smith, and set to begin another shoot in Manhattan featuring celebrity blogger Perez Hilton.

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Jacques Steyn looks to step up his work in the American ad market after establishing himself in Europe via his Radical Images.

Radical Images in Cologne, Germany. He had earlier been repped stateside by Identity, New York.

"Aero Film has always been associated with great car work," said Aero partner/executive producer Lance O'Connor. "Steyn has quietly directed

car campaigns over the last couple of years in China.

He started his film career in the Netherlands with equal parts schooling and film apprenticeship. By the age of 24, Steyn was already working as a DP. Speaking fluent English, German,

NEW YORK—Editor Tom Vogt, perhaps best known for his work on the irreverent animated TV comedy series *South Park*, has joined the roster of New York-based editorial house Blue Rock. He comes over from MacKenzie Cutler, New York.

Vogt played a key role in shaping *South Park*—for which he was lead editor—as well as both animated features directed by the show's creators, Trey Parker and Matt Stone: *South Park: Bigger, Longer and Uncut*, and *Team America: World Police*.

Editor Vogt is also established in the spot arena, having cut campaigns for such brands as Axe, eBay, General Electric, L'Oreal and T-Mobile. His

deft timing on Bud Light's "Dude" commercial helped launch the campaign that became a television and Internet sensation.

In addition to his commercial work and his collaborations with Parker and Stone, Vogt has also edited episodes of the animated series *Spawn* on HBO and Cartoon Network's *Cow and Chicken*, as well as interstitials and promos for the Hallmark Channel.

Vogt said he was drawn to the "fertile creative environment in place at BlueRock and that's the type of setting in which I do my best work." He's also interested in pursuing some of his creative interests outside of the commercial genre. He shot, directed and

edited a documentary of his recent trip to Africa for the International Theatre and Literacy Project, a group that promotes playwriting workshops for children, has an interest in music videos and in pursuing more feature film editorial work.

Growing up, Vogt had a creative spark that was accompanied by an interest in technology and engineering. After graduating from Texas A & M with a bachelor's degree in mechanical engineering, he married his creative interests with his talent for technology by designing acoustical spaces for Walt Disney World, Epcot Center, Universal Studios Tokyo and

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Dillon, Dickerson Team For CALL+RESPONSE

LOS ANGELES—When director Brandon Dickerson, whose commercialmaking home is ka-boom productions, San Francisco and Los Angeles, first heard singer/songwriter Justin Dillon's desire to draw attention to the truth about the human slave trade problem today, he knew he had to strongly commit to the cause in some fashion.

So what began as a grassroots effort two years ago has since grown into a full-length feature documentary *CALL+RESPONSE*, which launched nationally in select theaters earlier this month. Dillon is the voice and director of the project and Brandon Dickerson is the director of the music performance segments that help to move the film along.

"I am honored to support what Justin has accomplished with this film," said Dickerson. "What began as a unique idea of artistic filmed performances has exploded into Justin dedicating years of passion to the cause of *CALL+RESPONSE*. He has shaped a powerful film that is certain to have a profound



CALL+RESPONSE

impact on all who view it."

The feature documentary discloses the world's 27 million dirtiest secrets—that's the estimated number of slaves today, meaning that there are more slaves presently than ever before in history.

CALL+RESPONSE goes deep undercover to different part of the globe where slavery is thriving—from the child brothels of Cambodia to the slave-run brick kilns of rural India—to reveal that in 2007, slave traders made more money than Google, Nike and Starbucks combined. This is a hugely profitable industry based on human misery.

Dickerson, who directs com-

mercials, documentaries and music-driven projects through ka-boom productions and sister shop BOOM music videos, captured performances featured in *CALL+RESPONSE* by Grammy-winning and critically acclaimed artists including Moby, Cold War Kids, Imogen Heap, Five For Fighting, Switchfoot, members of Nickel Creek with Benmont Tench and Glen Phillips, as well as Rocco Deluca.

As filming of the bands wrapped up in Los Angeles, San Francisco, and New York, Dillon found interest in his project growing and soon found himself sitting down with a cam-

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Cutters Staffs Up In L.A., Chicago With Two Trios

SANTA MONICA, Calif.—Cutters Editorial, with shops in Chicago and Santa Monica, has added three editors and promoted three assistant editors to full-fledged cutters. The three new hires are: Christine Brown, formerly of Mad River Post, Santa Monica; Lenny Mesina who had been at Sunset Post, Glendale, Calif.; and Addison James who was most recently editor on virals for the Honeyshed online home shopping network initiative spearheaded by director Brian Beletic of Smuggler for Droga5, N.Y.

Mesina, Brown and James are based at Cutter's Santa Monica shop but will also be available to work out of the Chicago facility as projects dictate. Mesina garnered recent attention for his work with fellow Cutters editor Fernando Villena on Blacklake Productions' *Beautiful Losers*, a feature film directed by Aaron Rose and Joshua Leonard. Mesina is currently working on Nike's "Make Something" workshops which are taking place nationwide.

Brown's editing credits span such brands as Apple, Converse, Red Bull and Xbox. Among her notable ad work is Dorito's 2008 Super Bowl

commercial, "Mousetrap."

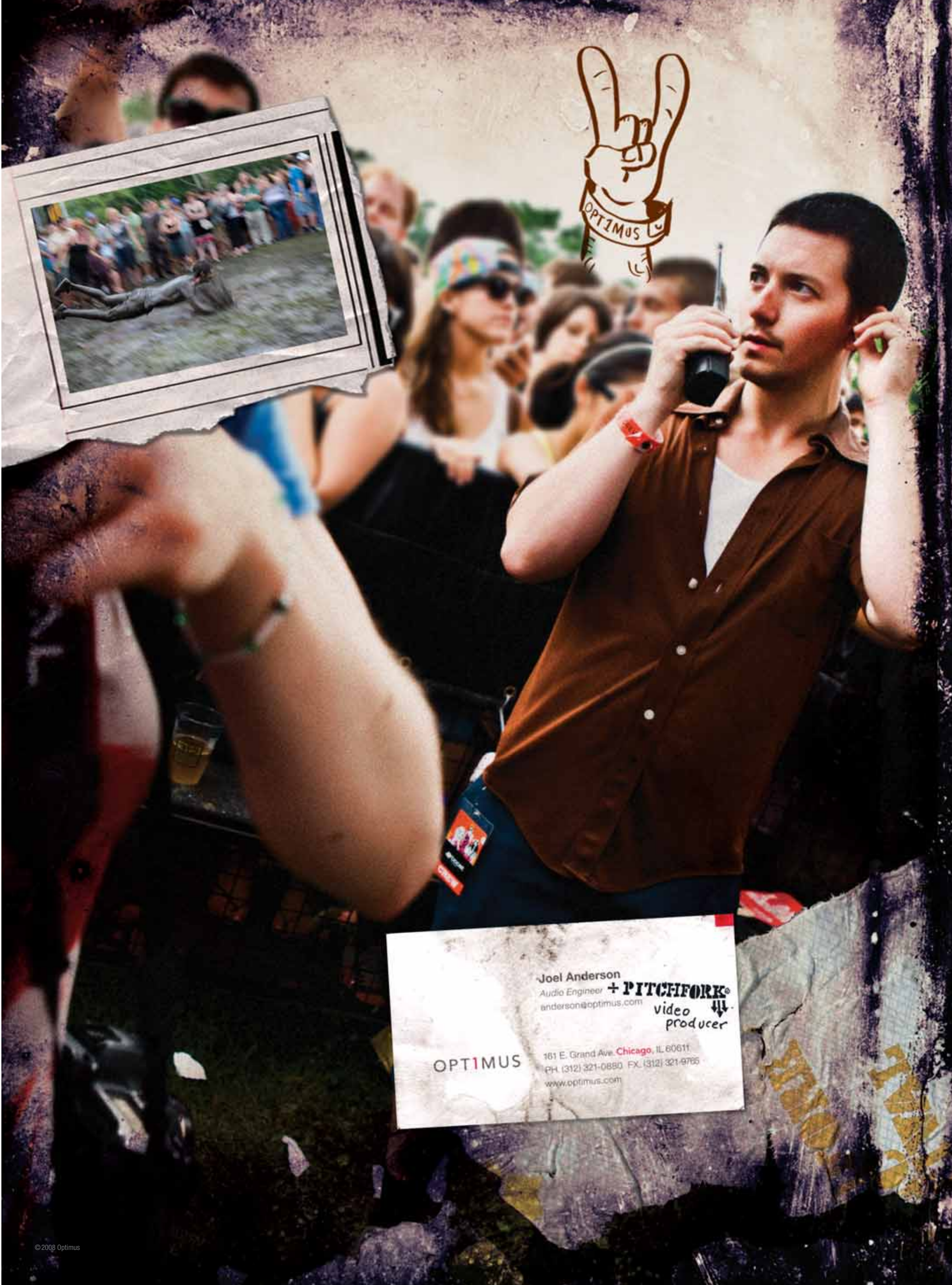
Meanwhile joining Cutters' editor ranks by being upped from assistant editors were Ryan McGuire, Eric Houtz and Traci Weingardt. McGuire edits out of Cutters in Santa Monica while Houtz and Weingardt are based in Chicago. All these artisans are available to edit out of both Cutters' shops.

McGuire's editing credits include work for the Los Angeles Angels MLB team, a *Dancing With The Stars* viral campaign, and a short currently awaiting Sundance Fest accreditation. Weingardt scored with her editing on the Gatorade "Eli" spot shortly after the New York Giants' '08 Super Bowl win, as well as for her contributions to an MLB Chicago White Sox campaign. Houtz too cut for the White Sox and at press time was editing long-form promotional pieces for Samsung.

Brown, Mesina, James, McGuire, Houtz and Weingardt join a Cutters' roster of editors that includes: Villena; Chris Claeys, John Dingfield, Ruth Efrati Epstein, Christopher Gotschall, Kathryn Hempel, Mark Jepsen, Nadav Kurtz, Joel Marcus, Richard Mettler, Jessica Simmon and Steve Stein.



Lenny Mesina



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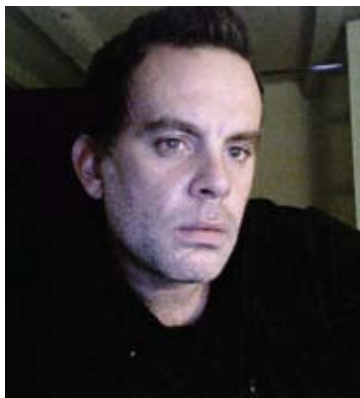
MOO Studios Signs Dir. Martin Fougerol

LOS ANGELES—MOO Studios has secured director Martin Fougerol for exclusive spot representation in the U.S. and U.K. Fougerol's music video and commercial work includes projects for the White Stripes, U2, Franz Ferdinand, Dyson, Hollywood Gum, and Sony. He comes over from Partizan.

Known among the select circle of French artist-animators, Fougerol's filmmaking is highly influenced by the avant garde movement. He studied at the Penninghen art school in Paris, and has garnered many prestigious awards in the States, the U.K. and France.

"I've been following Martin's work for many years and have always been taken by his ideas as much as his execution," said MOO partner/executive producer David Lyons. "Additionally, his comfort with live action, effects, and animation fits so perfectly within the MOO dynamic."

Acknowledging that he perhaps has become best known for his music video work, Fougerol observed that there's "much opportunity to explore in commercials and web-based and other non traditional media right now. I also was attracted to the working style and interactivity of a smaller



Martin Fougerol

company [like MOO]. Following my meeting with David, I committed to this move without hesitation."

After concluding his studies at Penninghen, Fougerol went to work at French VFX studio BUF as a visual effects artist, where he was approached by French bands Daft Punk and Casius Air, to create highly graphic music videos for them. The success of these pieces caught the attention of both the British and American markets, and Fougerol began to work on videos for major artists. His videos for The White Stripes, "7 Nation Army," and U2's "Vertigo" (for which he took home a Grammy Award in 2005)—as well as clips for Kylie Minogue, Jane's

Addiction, and others—helped not only to cement Fougerol's reputation as a filmmaker in demand, but solidified as well his stamp as an original artistic voice.

During a period of collaboration with Alex Courtes, under the moniker Alex and Martin, the duo created the animated Jamiroquai video "(Don't) Give Hate a Chance," which was nominated for a Rushes SoHo Shorts Festival Award; additionally, the acclaimed "Woman for Wolfmother" made the cover of *Promo* magazine and was one of MTV's Top Music Videos of 2006.

The addition of Fougerol marks this year's second high profile signing for MOO Studios. Back in the spring, the shop brought director Pamela Hanson on board.

A noted fashion photographer, Hanson diversified successfully into commercials for such brands as Apple, Nivea, L'Oreal, Stride Rite, Danone and Mercedes-Benz. Hanson had been at production company Grand Large, New York and Paris.

Fougerol rounds out a MOO directorial roster that includes Hanson, Shaun Sewter, Adam Byrd, Ellen von Unwerth, Anthony Rose, Olaf Heine, Eli Richbourg and Rebecca Donaghe.

ARTISANS

Zach Staenberg Is Spot Icing On Cake

SANTA MONICA—Feature film editor Zach Staenberg (*Speed Racer*, *Lord of War*, *Mongol*, *The Matrix*, *The Matrix Reloaded*, *The Matrix Revolutions*) has landed his first spot representation, joining the talent roster of Cake, an editorial boutique founded by executive producer Tatiana Derovanessian.

Staenberg is currently available for commercials through January 2009 when he is slated to begin work on his next feature film. He has been the longtime editor for directors/writers/producers Andy and Larry Wachowski—a.k.a. the Wachowski Brothers—of *Matrix* trilogy fame.

For Staenberg, making a foray into spots via Cake represents a chance for him to work in a creative industry he respects and to which he hopes to provide a fresh storytelling perspective.

"Going from feature to feature can be very exhausting," related Staenberg. "I want ads to become a part of who I am as an editor. Many of the ads I see are highly creative and it seems that agencies are striving for an even higher entertainment value. I think my perspectives and experience will contribute to this creative process."

Pi factor

Staenberg said several factors attracted him to Cake, including Dero-

vanessian's business approach and philosophy. Referring to Cake sister visual effects shop Pi, Staenberg related, "The future of postproduction centers on seamless synergy between editorial and visual effects and Tatiana understands that and is building a company [in Cake and its relationship



Zach Staenberg

with Pi] that I think is way ahead of the curve."

Pi is an independently operated graphic design, 2D/3D animation and effects studio led by VFX supervisor Josh Kirschenbaum with Derovanessian serving as its exec producer. Launched in '07, Pi specializes in high-end advertising, music videos, multimedia, TV and feature film projects. Its relationship with sister company

Cake provides clients with a scalable, multifaceted creative resource offering top talent and technology while maintaining a boutique experience.

Staenberg rounds out a Cake roster of editors that includes Tony McGrath, Alycia Daniels, Bob Mori, Jarred Buck and Mark Sanders.

"Having someone of Zach's caliber on our roster and available to the advertising community is a huge honor for Cake," said Derovanessian. "With more and more spots having that feature film edge, an editor like Zach can truly make a notable difference and take a project to another level."

Staenberg's filmography starts with *Police Academy* ('84) and includes *Nowhere to Run* ('93), *Gotti* ('96, an Emmy-nominated HBO movie), *Bound* ('96), *Phoenix* ('98), *The Crossing* ('00, TV movie) and *Antitrust* ('01).

In '07, Staenberg wrapped work on *Mongol*, directed by Sergei Bodrov. The film, which tells the story of the early years of Genghis Khan, went on to win nine awards, and was nominated for a best foreign language film Oscar ('08) as well as the best film honor at the European Film Awards. Soon thereafter, Staenberg shifted into high gear for *Speed Racer*, the Wachowski Brothers' big screen adaptation of the '60s' Japanese anime series.

Short Takes

HILL HOLLIDAY PLAYS PATSY FOR PDFA

Hill Holliday New York has created a campaign for the Partnership for a Drug-Free America (PDFA), the centerpiece of which consists of dual TV spots/webisodes shot in a tongue-in-cheek, how-to home video style. Directed by Kevin Samuels of Space Program, L.A., the work features the character "Patsy," a well-intentioned mom who shows us lame ways to try to be vigilant over children in the name of drug use prevention or cessation.

For example in "Labels," Patsy tells us that use of prescription drugs is increasing among youngsters. So to solve this problem in her household, she has removed labels from all the prescription bottles in her family medicine cabinet. Her bewildered husband asks her if the bottle he's holding contains his hormone pills or hers. She doesn't know. A super against a dark background then appears, which simply reads, "Don't be a Patsy and advises parents "to learn a better way at Drugfree.org," a PDFa website.

In "Pat Down," Patsy shows us a sly way to check if your kids have drugs in their possession. She asks her daughter for a hug, at which point the mom's hands are all over her child, patting her down for drugs as a cop would pat down a suspected criminal for weapons.

The "Patsy" campaign includes four :30 and two :15 TV spots and five "webisodes" for YouTube. They drive traffic to the PDFa's parent resources at drugfree.org to deliver on the "learn a better way" promise. The Hill Holliday TV/webisode team included exec creative director/copywriter Alon Shoval, creative director Arnie Presiado, writers Tom Jackson and Ward Williams, art directors Jarard Isler and Howard Herrarte and exec producer Matthew Anderson.

The DP was Martin Linss. Editor was Owen Plotkin of The Now Corp, New York....



[CLICK HERE TO VIEW SPOT](#)

SCHOFIELD DIRECTORS DIVERSIFY

Directors at New York boutique Schofield Films are extending their reach beyond spotmaking as helmers Judy Starkman and Gilly Barnes have been selected for segments of the CNN *Heroes* project. This will mark Barnes' second production for *Heroes*. Meanwhile Schofield Films' director David Anderson, best known for cel and stop motion animation used in concert with live action, has seen his animated short *Tongue of the Hidden* get chosen for this year's Austin Film Festival. Anderson also anticipates traveling with the film to Iran this winter. Anderson teamed with Iranian born calligrapher Jila Peacock on *Tongue of the Hidden*, which brings the works of 13th century Persian metaphysical poet Hafez to life....

PEOPLE IN THE NEWS

Jenny Gadd has returned to her native Sweden to become exec producer/managing director at Stockholm-based digital agency North Kingdom, which has such notable web campaigns to its credit as the '07 Cannes Gold Lion winning "Get The Glass" for the California Milk Processors Advisory Board. Gadd initially moved from Sweden to the U.S. in '96 with the creative duo Paul Malmstrom and Linus Karlsson (co-founders of Mother N.Y.) to work at



Jenny Gadd

Fallon. After seven years producing there, she jumped over to the production house side as an EP at Believe Media and later Thomas Thomas Films.... Cut+Run has named James Tomkinson, formerly of Partizan, as its U.K. managing director. In this key role, Tomkinson will oversee all projects and lead company management. Editorial house Cut+Run maintains shops in London and Santa Monica, with a new N.Y. operation in the offing....



Samuel Bayer Director, cinematographer, artist, madman.

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"I love film like I love my wife and I'll never cheat on either of them"

I had to shoot HD. I didn't like it. It felt alien. Not natural. Not human. People who don't know film talk about HD like it's some kind of secret weapon. But for me the only place digital belongs is in post, where it can help unlock film's potential. Technology is good at making things better. It fails when it tries to replace or synthesize something that's already perfect.



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Prodn. Houses Reassess Business Practices In Troubled Economy

Continued from page 3

house extended itself financially and still has no assurance of being paid in the near term as the agency involved has cited sequential liability as an explanation. ("The client hasn't paid us so we cannot pay you.") The production company exec said he's in no position to operate this way on any future projects given the weight of his current commitment. And even if he could, there's nowhere to go to get the necessary short-term line of credit to meet obligations to crew and vendors. "Still, he said, "agencies and clients somehow expect us to continue extending ourselves in this manner—and we simply can't anymore. Business practices have to change."

Matt Miller, president/CEO of the Association of Independent Commercial Producers (AICP), observed, "There's no reason for advertisers to think differently unless production companies act differently. Production companies have been covering for some time those agencies that aren't meeting their contractual obligations in terms of paying in a timely manner... The sequential liability explanation from agencies has come to the forefront like never before."

Just as the mortgage meltdown was spurred on in large part by the abandonment of sound lending practices, so too arguably has the commercial-making industry been hit hard by ill-advised business practices.

For example, the AICP's annual membership survey has documented that final payments from advertising agencies are late a significant portion of the time.

According to data from the latest survey (2007), only 43 percent of respondents reported on-time payments. Twenty-three percent reported payments in excess of 30 days past

due, and 30 percent of survey respondents said that payment delays had increased. These findings are part of a steady trend that has prompted the AICP in recent years to take action in the form of revised guidelines.

Towards the end of 2006, for example, the AICP national board of directors changed the organization's national guidelines relative to payment schedules. The board decided to replace the longstanding 50-50 and 50-40-10 plans with a 75-25 arrangement whereby the first billing would be 75 percent of the contract price on a job.

At the time the revision was necessitated by several factors, according to the AICP—the first and foremost one being the fact that some 70 percent of the cost of a production is laid out by the production company within the first 10 days of a shoot. This combined with late payment by advertising agencies and/or clients made cash flow a major issue for the production house community to contend with.

Fast forward to today and Miller noted that this revised guideline is even more relevant in light of the world financial crisis. "When they were originally issued, guidelines like this were important considerations for production companies," said Miller. "Now they've gone from important considerations to being imperative...At least by insisting on a 75-25 arrangement, a production company isn't behind the eight ball from the very beginning."

AICP memo

Through the industry grapevine, *SHOOT* obtained a copy of an AICP memo from Miller issued to member production companies on Oct. 10. The document contains thoughts and recommendations regarding



Matt Miller

business practices in response to the worldwide economic tumult. Front and center was the 75-25 payment guideline which the AICP memo read, "needs to be discussed with the agency or advertiser directly and up front."

Also covered in the memo was the aforementioned sequential liability and the fact that this was the number one reason given by agencies for late payments, according to the earlier cited AICP membership survey.

In the memo, Miller wrote, "I would venture to guess that we will see more agencies including in their contracts strict terms, which include sequential liability, meaning that the agency will only meet the payment terms that they have agreed to if the client has paid them; otherwise, you must look to the client for payment."

In this scenario, the memo advised production houses to make sure that:

- The client has an "agent relationship" with the agency.
- The client has committed to the terms of the contract that you have negotiated with the agency.
- And the client is aware of the payment terms and is committed to meet them, if the agency doesn't.

These three suggested points are best accomplished, continued the

memo, by having the advertiser countersign the final contract along with the agency.

Like the 75-25 guideline, these recommendations relative to sequential liability have been espoused by the AICP for some time.

Indeed AICP's position on sequential liability has been chronicled over the past several years in *SHOOT*, perhaps most significantly with the issuance of a guideline in December '04.

Risk evaluation

The AICP memo went on to advise production houses to evaluate risk when entering into an agreement, including how to do business with those parties that you feel may have trouble meeting their obligations.

If you have doubts regarding whether or not a client can meet its financial obligations, the memo reads, "there is no reason why you can't secure assurances that they can do so." The document then went on to suggest that such assurances could be achieved by:

- Getting 100 percent payment for the job up front.
- Having 100 percent of the payment put into an account that is specified for your production (with proper documentation outlining the terms of disbursement of the funds).
- And/or requiring other written assurances that would put you in a strong collection position legally if a company were to go bankrupt."

The memo noted that while these may seem like drastic measures, they will not be foreign to advertising agencies or advertisers. Similar measures are outlined, for example, in a book written for agencies and published by the American Association of Advertising Agencies (AAAA) entitled *Controlling Risks When A Client Is*

Financially Distressed.

In the AICP memo, Miller conjectured, "In times like this, I would think that all agencies are evaluating the stability of all of their clients."

The memo further noted that the AICP will be making these risk evaluation points in statements to the industry and to individual agencies and clients, as appropriate.

"But the only way," cautioned the memo, "that you [production houses] will be covered and you will secure these safety measures is if you discuss them up front, and are firm about insisting on these prudent steps during the course of booking a job."

Rumor mill

While the rumor mill and fear have contributed to the volatility of the stock market, the AICP would like to avoid a similar set of dynamics impacting the production community.

Miller wrote, "Over the past few weeks, I have heard many rumors about companies and their financial state, always from a third party who heard it from a third party and always couched in a statement of 'concern.'"

"Rumors flying do no one any good," continued Miller. "The less confidence that is instilled in the community about the stability of companies or the veiled innuendo of an otherwise stable company's ability to meet their business obligations, the more it puts all companies in a bad light. This in turn conveys instability. If you are truly concerned about a company, and want to know about their well-being, pick up the phone and call one of the company's principals."

The memo concluded, "This is a time to support each other and embrace a sense of community, which will only strengthen all of us in the long term."



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Director Albert Maysles Joins Nonfiction's Commercials Roster

Continued from page 3

Merrill Lynch. Albert Maysles continued in this short and long-form crossover after his brother's passing.

One of the early creators of what was known as direct cinema, Albert Maysles was among the very first to bring the documentary style to spots, capturing life as it unfolded before the camera without scripts, sets or narration, a style he still favors today. Maysles takes an organic approach to his craft, using charm, intuition and years of his observation of the human condition to capture moments that ring true.

"A lot of it comes down to knowing that your discretion is such that [you're] fully being responsible for taking the life of these people in your own hands and representing them truly, knowing you can do that and feeling confident that it's right to do so," said Maysles. "Then that confidence generates itself so that when people look at you, even for the very first time, they feel, 'Okay, well this guy can be trusted.' It's the look and it's the heartfelt empathy for the people that you're filming that makes it work."

Loretta Jenesi, Nonfiction partner/executive producer, said, "I've always admired Albert. He was one of the first to really understand how powerful it could be to bring a documentary approach to commercials and he continues to be one of the directors that really gets that."

Maysles' has been capturing honest human portraits for decades and continues in that pursuit with current projects that include the documentary *In Transit*, chronicling travelers' stories about their lives and sojourns, and *From the Mouths of Babes*, where Maysles captures the spontaneous conversations of young children talking about life, love, and how to make the world a better place.

Maysles also recently partnered with director Martin Scorsese and reunited with the Rolling Stones as one of the shooters on the documentary *Shine A Light* and also is in production on a series piece for Ovation TV featuring such photographers as Bruce Davidson, Brigitte Lacombe and Jay Maisel.

Also on the horizon is a film with Yoko Ono and Sean Lennon. The elegant and simple documentary is planning to at the Dakota, with Maysles documenting Ono telling Lennon stories about her family her growing up and her life with John Lennon.

Earlier this year Maysles received the Lifetime Achievement Award at the Ashland Independent Film Festival. In '01, he earned the Sundance Film Festival Cinematography Award for Documentaries on the strength of *Lalee's Kin: The Legacy of Cotton*,

which was also nominated for an Oscar, an Independent Spirit Award in '02, and received the DuPont Columbia Gold Baton Award in '04.

Back in '73, Maysles' *Christo's Valley Curtain*, documenting an environmental art project of Christo and

Jeanne-Claude, also garnered an Academy Award nomination.

Maysles has gotten up close and personal with assorted luminaries during his career. In the summer of '03, for example, he gained exclusive access to the Dalai Lama and filmed

his visit to New York.

At Nonfiction, Maysles joins a roster of documentary filmmakers, which includes notable Sundance and Academy Award winners, Rob Devor, Steve James, Barbara Kopple, Stacy Peralta, Ondi Timoner and Jessica Yu. The

company, founded in 1996 (then Nonfiction Spots), produces commercials and new media projects. Clients have included adidas, Anheuser Busch, BP, Columbia Sportswear, Dove, Ford, Hitachi, Intel, MasterCard, Nike, Nokia, Sprint, Target, the U.S. Navy and Visa.

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Directors Steyn, Duo Of Klinko And Indrani Join Aero Film

Continued from page 6

“Markus and Indrani want to take their dreamlike, larger than life images and make them move,” related O’Connor. “Their portfolio is astounding, their work is timeless, but with contemporary elements. They want to apply their icon-making talents to spots and Aero Film is going to take them there.”

O’Connor conjectured that doing spot work for fashion and celebrity-involved commercials would come quite naturally to the directing team. “I see many built-in opportunities for them. In a way, fashion and celebrity itself has become the product.”

According to Indrani, the duo has wanted to do spots for some time. “Our clients are asking us all the time, ‘would you do the spot in addition to the still campaign?’ Being so busy with still projects, we decided to wait until it was the right time.”

Indrani also noted that the pair’s approach to a still campaign was quite similar to producing a 30-second commercial. “We talk to our clients con-



Klinko and Indrani

stantly to get their concepts and ideas, then we storyboard our approach,” she said.

“We’re very interactive,” Indrani continued. “I think one of the keys to our success the past fourteen years has been our structured approach. We don’t believe in ‘happy accidents.’ We have a very specific vision and we fight for that vision. We want work where the clients want their still and spot campaigns to be as unified as possible. The same hair, make-up, lighting and

message, only with movement.”

Klinko and Indrani’s work is shown in galleries all over Manhattan. The duo loves working with film, but moved into the digital world some years ago.

“We start with sharpness,” said Indrani, referring to her digital images. “We post everything ourselves. That gives me the freedom to sometimes composite many images. “Right now our reel is our portfolio, just imagine

it moving.”

Steyn and the team of Klinko and Indrani join directors Klaus Obermeyer, Ken Arlidge, Nelson McCormick, Brent Jones and James Mangold on the Aero Film roster.

Howell Foresees Progress In Mobile

Continued from page 3

late 1990s as the next big thing. But there are very few examples of marketers creating viable content or applications for the channel.”

So why does Howell foresee a breakthrough on the horizon?

“A big hurdle has been all the different handsets and mobile operators—AT&T, Verizon, etcetera,” he said. “It’s difficult to make the economics work, to have something that will work across all these configurations.

“But,” continued Howell, “with Apple’s iPhone, the software developer’s kit makes it accessible to the entire web community—the same accessibility is

happening with the Google Android phone. With Android and iPhone, you have dominant standards, making it possible to develop something with the expectation that a large number of people can access it. We are working on some ideas.”

Howell began his career in traditional advertising at Ogilvy & Mather, London, and transitioned to digital marketing in 1996. He joined interactive agency R/GA in ‘99 and the next year founded its Stockholm office where he led the Ericsson account and also served as group director overseeing Nike. His work with Nike included having a hand in the development of

the Nike iD site and interactive Times Square billboard in Manhattan, which enabled mobile phone users to creatively customize and then order their own shoes.

Howell was also involved in developing and marketing the lauded Nike + iPod application whereby a computer chip is inserted in a special Nike shoe. That chip in turn can beam data to an iPod Nano, which records the time, distance, pace and calories burned in real time as one runs. After each run, the Nano can be docked and the information from a run can be uploaded to a server so that a runner can actually chart his or her progress.

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Bluerock Lands Editor Tom Vogt Of South Park Fame

Continued from page 6
EuroDisney in Paris.

While in France Vogt studied art and photography. His work caught the eye of the head of cinematography at (Colossal) Pictures, the now defunct but influential San Francisco animation studio behind numerous award-winning commercials, interactive media projects and TV series such as

Nola Signs MintMedia Helming Duo

NEW YORK—Production company Nola Pictures, based in Manhattan, has signed the directorial team MintMedia consisting of Sean Sahlin and Donnie Biggs.

The duo is focused on working in the non-traditional media arena, conceptualizing and lensing original branded entertainment and viral campaigns. Sahlin and Biggs' work has already been seen on movie screens, the web and television (including spots for Ikea and Spike TV).

Operating as a "one stop shop," MintMedia provides the capabilities to see a job through post. Sahlin and Biggs met while at Los Angeles Film School and their ongoing collaboration includes creating an AICP Show-recognized spec spot in 2003 entitled "Meter Maids Meter Maid." Another achievement found Sony Digital calling on Sahlin and Biggs to co-direct an original web series for the crackle.com site.

Prior to film school Biggs was a known child actor, appearing in several films, TV shows and commercials. Sahlin was part of the directing team IrishWiley before forming MintMedia with Biggs.

MintMedia is also involved in more traditional project work. Via Nola the duo has wrapped a television PSA campaign for the Texas Department of State Health Services.

MintMedia is represented by Nola Pictures on the East Coast and in the Midwest, and the indie firm Options on the West Coast.

MintMedia joins a Nola directorial roster that includes Robert Bryant, Juan Delcán, Kim Dempster, Claudio Droguett, Huge, Chris Hartwill, Kenny Morrison, Frank Samuel, Lloyd Stein, and Xandy Smith. Headed by executive producer Charlie Curran, Nola is represented by Sympatico on the East Coast, Hot Betty in the Midwest, Susan Bennett on the West Coast, and Sarah Lange working regionally.

MTV's Liquid Television. As a result, Vogt joined Colossal as a camera assistant, working on projects such as *Beavis and Butthead*, *Aeon Flux* and Oliver Stone's *Natural Born Killers*. At (Colossal), Vogt discovered a passion for editing, which he saw as a link

between his creative interests and his technical inclinations.

While working as a freelance editor in the late '90s, Vogt found himself hooked on this raucous animated cable series that had quickly become an underground hit—*South Park*. "I

was a big fan of the show, and did everything wrong trying to land a job there," he said about his constant inquiries to the series' creators. His persistence paid off, and he was eventually hired. "I had no idea how long it would stay on the air," he recalled.

Within six months he was serving as the series' lead editor.

Bluerock president/CEO Roe Bresnan sees Vogt as a custom fit for the company in that his "passion and dedication to the creative process mirrors the culture at Bluerock."

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Composer David Della Santa Turns Up Volume In Bay Area

SAN FRANCISCO—Composer/sound designer David Della Santa has returned to his native San Francisco to launch Volume Music + Sound. He had been in New York where he worked with tonefarmer.

Della Santa's notable work includes Tylenol's "In Concert" for Deutsch, New York, Gatorade's "X Factor" out of Element 79 Partners, Chicago, Boost Mobile's "RIP" via Berlin Cameron, New York, Violence Policy Center's "Bullet Factory" for Lunar Fish, San Francisco, and Discovery Channel's "Shark Week" promo out of Bayles Cronin, Atlanta.

"I got my start while talking music with a couple guys at a party eleven years ago," Della Santa recalled. "I didn't know it, but they were creatives at McCann San Francisco." Two weeks later, McCann producer Gary Krieg called with a job. That spot won a New York Festivals Award, and Della Santa began putting his stamp on ad work. He maintained his own company, Re-bar Sound, in San Francisco until "the dot bomb." A move to New York, and



David Della Santa

tonefarmer, followed.

"New York was a great place to work and an important piece of the puzzle when it comes to understanding the advertising industry as a whole," the composer reflected.

Della Santa described Volume Music + Sound as "a small, personal San Francisco company with a New York way of composing/producing. We have a NY approach in that we deliver several options and ideas. At the same time, we are small and personal in that our clients can give creative direction directly to the composers who will be

writing their tracks. We understand what you are talking about even when you don't," he related.

With AICP, SAC, AFM, and ASCAP affiliations, Volume is also home to two frequent collaborators: composers/producers Dan Miller and Joe Gore. Both have their roots playing with bands and artists—Miller with

They Might Be Giants, and Gore with the likes of Tom Waits, Courtney Love, Tracy Chapman, and Primus.

Flexing his creative muscles beyond the ad world, Della Santa has recorded with his New York-based band, Machines Kill Music, an indie rock ensemble with an electro edge, for which he writes the music, plays

keyboards, and provides vocals. The band's music is available on iTunes and MySpace. He enjoys that experience, but prefers his gig at Volume Music + Sound. "How else could I get paid to rock with out being stuck on the back of a bus with five smelly dudes for months at a time?" he wondered. "And I'm too shy for groupies."

Dan Smiczek Set To Enter Ring of Fire

Studio names him head of CGI and visual effects supervisor

SANTAMONICA—Dan Smiczek—who at press time was wrapping his work for Framestore, London, as the visual effects supervisor on the animated feature film *The Tale of Despereaux*—is moving back to his native U.S. to join Ring of Fire, Santa Monica, as head of CGI/VFX supervisor. He will be working in collaboration with Ring of Fire partner/creative director Jerry Spivack, partner/executive producer John Myers and their producing team to oversee and supervise 3D, animation and visual effects.

For *The Tale of Despereaux*, Smiczek has been overseeing a large team

of animators while supervising the VFX portion of the film, creating naturalistic and magical effects as well as crowds of computer-generated rats and humans.

Prior to Framestore, Smiczek worked at several other well known visual effects companies in the U.S. (Rhythm + Hues, Asylum) and New Zealand (Weta Digital) serving in various roles.

He is well known as a Massive software expert and has been on and led visual effects teams for numerous commercials and feature films including best visual effects Oscar winner

Lord of The Rings: The Two Towers. Other credits include *XMen X2*, *The Fast and The Furious: Tokyo Drift*, and *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe*.

During his Asylum tenure, Smiczek led the set-up and implementation of effects and animation on Propel's "Stress Monster," a spot directed by Baker Smith of harvest, Santa Monica, that went on to garner a 2007 Bronze Clio for animation. Smiczek's other spot work includes contributing to high-profile Nike spots "The Plan" and "Leave Nothing" featuring cur-

Continued on page 15

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Slave Trade Documentary Debuts

Undercover Look Brings Attention To Modern Day Slavery Problem

Continued from page 6
era interviewing such notables as Cornel West, Madeleine Albright, Julia Ormond, Ashley Judd, Nicholas Kristof, and many other prominent political and cultural figures who offer first hand accounts of this 21st century trade.

Dillon soon realized that this was much more than just a concert to end slavery—but a compelling music-driven documentary that clearly articulates the issue of modern day slavery.

"Working with so many tal-



Poster for CALL+RESPONSE

ented artists was inspiring," said Dickerson. "I decided to shoot black and white grainy Super16mm and designed the artistic look of the performances to connect with the film's prevailing message. So many people donated time and talent to support Justin as a modern day Abolitionist on a journey. And now you have a film in theaters where the profits are given to victims of slavery." (For a list of theaters and to buy tickets, log on to <http://callandresponse.com/tickets>.)

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BBDO New York Launches DesignWorks Under Aegis Of Duffney

In-house branding and design studio has now been set up to service both BBDO and non-BBDO clientele

NEW YORK—BBDO New York has formally launched DesignWorks, a stand-alone, full-service branding and design studio. Three years in the making, the studio will be headed by design director Craig Duffney, who joined the agency in 2005 from Fallon, Minneapolis. DesignWorks will work with both existing and non-BBDO clients in developing brand identities, retail and office environments, apparel, packaging, restaurants, and collateral.

“Without brilliant design, I don’t know how an agency can be an agency in today’s world. It’s paramount,” said David Lubars, BBDO North America chairman and chief creative officer. “The DesignWorks team is killer. I’m really excited about the new BBDO we’re creating together.”

To date, DesignWorks has already created work on the level of any autonomous big-branding agency for clients like HBO, Motorola, New Balance, Best Buy, AT&T, Target and Pepsi. Most recently, it unveiled a design for the New Balance Experiential Center at the Beijing Olympics, and later this month DesignWorks will unveil a new brand identity for Best Buy.

The seeds for DesignWorks were actually planted back in January ‘06 when BBDO introduced design to its list of agency offerings. At the time, Lubars commented that his goal was to transform BBDO into a “21st-century version of a kick-ass, 60’s agency.” To do so, he planned to expand BBDO’s service offerings by inviting in people from different skill sets and backgrounds, like technologists, designers, futurists and more. Over the years, as the agency has expanded its TotalWork capabilities, BBDO saw the demand for design and brand identity

grow, and with it the need to create an integrated, full-service branding studio, that works in partnership with the agency, as well as a stand-alone, revenue-generating shop.

DesignWorks has already received industry recognition for its work, winning awards from The One Show and the Art Director’s Club. Its work was even shortlisted at this year’s Cannes

Lions International Advertising Festival in the inaugural year of that competition’s design category.

In addition to Duffney, DesignWorks currently employs about 10

people with numerous years’ experience working at various agencies like Duffy Design and Fallon. DesignWorks is located within BBDO’s New York premises.

Smiczek To Ring of Fire

Continued from page 14
rent NFL stars.

Launched in 1996, Ring of Fire has kept its prime focus on commercials, although the studio has worked on several features and TV shows. Recent company credits include visual effects on the TV series *It’s Always Sunny In Philadelphia* (for the FX Channel) and Epoch Films director Matt Aselton’s feature *Gigantic*.

Among recent Ring of Fire spot endeavors are Nike and Old Spice out of Wieden+Kennedy, Portland, Ore., UPS for The Martin Agency, Richmond, Va., and the Getty Museum via M&C Saatchi, Los Angeles.

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Top Spot of the Week

Director Peter Farrelly, Goodby Slap Pants On A Hedgehog For Sprint

By Christine Champagne

It only takes one phone call to ruin a movie. That's the premise of "Pants Or No Pants," a :35 cinema ad that cleverly takes aim at Hollywood's meddling studio execs and their silly demands. The spot was created by San Francisco's Goodby Silverstein & Partners and directed by Peter Farrelly, who is represented for commercials by Caviar Content, which has offices in L.A., Brussels and Amsterdam.

As "Pants Or No Pants" opens, we see a poster for the animated feature film *Happy the Hedgehog*. Happy isn't wearing pants, and a studio executive is not pleased. She calls the agent representing the film's directors—Peter and Bobby Farrelly—and insists they put pants on Happy. In turn, the agent calls the Farrelly brothers and tells them the studio's demand.

The Farrellys are incredulous. Peter notes that Yogi Bear didn't wear pants. Refusing to back down, Peter says Bobby will walk off the project if they are forced to slap pants on Happy.

"Fine, that cuts the director fee in half," the studio executive retorts.

Suddenly, the Farrelly brothers have a change of heart and instruct the animation team to put pants on Happy.

Phone calls continue to fly, and by the end of "Pants Or No Pants," we see that the film has been tweaked, and Happy is wearing pants—that said, the fly is open.

A cheerful *Happy the Hedgehog* movie theme song composed by John Nau, Andrew Feltenstein and Brian Chapman of Venice, Calif.-based Beacon Street Studios plays us out of the Sprint-sponsored cinema spot as text on the screen informs us: "It takes many calls to make a movie, and only one call to ruin it. Please, no calls during the movie."

Empathy

Not surprisingly, Peter Farrelly, who, along with his brother has made films including *There's Something About Mary*, *Dumb and Dumber* and *Shallow Hal*, could relate to the concept for the spot. "We've been there a lot," he acknowledged. "Some of the things you fight for in a movie are so ridiculous—like the amount of hair gel in someone's hair in *There's Something About Mary*. It's insane. So the inanity of arguing for pants or no pants made perfect sense to us."

The script that Goodby sent Farrelly featured a generic director. He suggested that the agency cast him

and his brother in the spot. "My brother and I have never even been in our movies," Farrelly said. "But when I read this script, it reminded me of a few things that we have been through, and I thought this could be really fun."

Goodby and Sprint were thrilled to have the Farrellys star in the spot. "It was totally a bonus. We thought it would make it a much better spot," said Goodby copywriter Rus Chao, who conceptualized the ad with art director Kevin Koller. "A lot of people may not recognize them, but for the people that do, the commercial will be that much better for them."

By the way, for those of you wondering if there is a cross-promotional deal here involving a real *Happy the Hedgehog* movie, there isn't. Chao and Koller made up the Happy character, which was brought to life by creative director/lead Inferno artist Johnnie Semerad and the artisans at New York's Semerad.

Why did Chao and Koller choose to feature an animated hedgehog in the spot as opposed to say, a dog or a cat?

"It felt like the next animal in line for a starring role in an animated film," Koller mused.

"A hedgehog is the funniest animal without pants," Chao maintained.

Funny collaboration

Farrelly directed "Pants Or No Pants"—as well as another Sprint commercial that will break later this year—on location shooting in Los Angeles over the course of two days. Farrelly shot the script as it was written, and additional lines were lensed that he and the agency creatives came up with after a brainstorming session. "That was one of the cool things about working with Peter. He was very collaborative and threw ideas our way, and we threw ideas his way," Koller remarked. "Every step along the way, the spot got better and funnier."

Jim Hutchins of HutchCo Technologies, Los Angeles, cut "Pants Or No Pants." "He is a killer editor, and he really helped a lot," Chao praised.

Where Hutchins really excelled was in pacing the spot. "The fast pace is what really made that spot funny," Chao said. "It starts off kind of slow with the head honcho saying the thing needs pants, and then everyone goes into a panic, and there are calls flying around. We wanted to express that kind of panicked feeling through the edit."

Speaking of calls, Farrelly cannot be reached via cell—that's because he

doesn't have one. "I literally had a cell phone for one hour one day. I was on a movie set, my first movie, and they said, 'Here, you need a cell phone.' That phone rang so many times I said, 'I can't do this. This is distracting, and it's taking me away from what I'm doing here.' So I tossed it," Farrelly said, "and I never had a cell phone again."

Not everyone is thrilled about Farrelly going sans a cell phone. "My wife occasionally complains, 'How am I going to reach you?'" Farrelly laughed. "But the truth is, she's never had trouble reaching me because I'm always with someone who has a cell phone."



Peter Farrelly



[CLICK HERE TO VIEW SPOT](#)

The Farrelly Brothers won't budge off their creative right to have their animated film star Happy the Hedgehog not wearing pants. But in this tongue-in-cheek Sprint cinema spot, the brothers then see the value of Happy donning pants when the studio threatens to cut the directors' fee in half.

TOP Spot OF THE WEEK

CLIENT
Sprint.

AGENCY
Goodby, Silverstein & Partners, San Francisco.
Richard Silverstein, co-chairman/creative director; Paul Stechschulte, group creative director; Franklin Tipton, creative director; Kevin Koller, art director; Rus Chao, copywriter; Rachel Seitel, producer; Josh Reynolds, executive producer.

PRODUCTION COMPANY
Caviar Content, Los Angeles, Brussels and Amsterdam.
Peter Farrelly, director; Matthew Leonetti, DP; Jasper Thomlinson, line producer; Michael Sagol, executive producer. Shot on location in L.A.

EDITORIAL
HutchCo Technologies, Los Angeles.
Jim Hutchins, editor; Steve Miller, assistant editor; Jane Hutchins, editorial producer.

POST/VISUAL EFFECTS
Company 3, Santa Monica.
Stefan Sonnenfeld, colorist.
Semerad, New York.
Johnnie Semerad, creative director/lead Inferno artist; Tyler Jarrett, Lana Fehretdinov, producers; Carey Gattyan, executive producer.

Riot, Los Angeles.
Joey Brattasani, Flame artist.

MUSIC
Beacon Street Studios, Venice, Calif.
John Nau, Andrew Feltenstein, Brian Chapman, composers.

AUDIO
Lime Studios, Los Angeles.
Loren Silber, mixer.

GRAPHICS (END TITLES)
Roger, Los Angeles.
Mark Yamamoto, creative director; Sarah Cole, Judy Bowers, producers.

PERFORMERS
Peter and Bobby Farrelly.

The Best Work You May Never See

Director Hutsul Puts Mirror To Audience

By Robert Goldrich

Picture yourself in a movie theater or another venue as the unwilling, unknowing centerpiece of a film festival promo. In a sense that is what director Christopher Hutsul of *Soft Citizen*, Toronto, and agency TBWA\|Vancouver, B.C. have done in this cinema trailer/viral campaign for the Vancouver International Film Festival, (Hutsul is repped stateside by Sleeper Films, Santa Monica.)

Each trailer focuses on a film fest archetype, from the die-hard fan to the overly analytical, self-anointed critic to the person in over his or head, among others.

“Foreign Film” shows a woman seated in a theater who has facial expressions of dread, bewilderment and boredom at different times. She is surrounded by other moviegoers who seem enthralled in anticipation of what they are about to see on the big screen. The camera remains fixed on this sampling of the audience with the woman being the focal point.

While the camera perspective is static, the male voiceover reads a “tribute” to this woman which keeps us as attentive and interested as the audience members surrounding her.

“Thanks to all the people who aren’t really into foreign films but came because your friend or significant other or Internet date is,” relates the voiceover.

“And now you’re completely out of your element, about to see a film with subject matter you didn’t even know existed and that could possibly scar you for life, bore you to death or leave you wondering what the hell just happened. And you’ll probably spend the entire time silently wishing you were in a megaplex watching a light romantic comedy starring that lovable British fellow—you [or is that Hugh?] know who we’re talking about.”

Then a super appears which simply reads, “We’re glad you’re here,” followed by an end tag logo and ID for the Vancouver International Film Festival.

Other promos in the package take the same humorous approach and bent. For example, “Overanalyzer” has us looking through a coffee shop window at a man seated at a table across from another person. The man animatedly gestures as he seemingly makes observation after observation to his captive companion. The voiceover pays homage to “all the people who will overanalyze the following film over a bite to eat and find symbolism in every single scene—symbolism the filmmaker didn’t even know was there whether it’s the opening shot of an elderly man buying suspenders or the cutaway of a camel spitting...”

“Die-Hard” centers on a man who views the film festival as akin to an “iron man competition.” He’s there for the duration with sandwiches, snacks and other forms of sustenance to keep him in the theater ad infinitum. The voiceover notes that this is “time that could be instead spent with loved ones.”

And “Seat Saver” shows us the poor schlub who puts garments over the seats next to him in order to save them for “friends” who live closer to the theater than he does—and who have the day off. Meanwhile he endures the proverbial “stink eye” from other theater-goers. The voiceover describes him as having to wear “three chair-saving layers of clothing before you awkwardly strip down” to preserve part

of a row for your buddies.

Reflecting screen

Hutsul said he was “immediately attracted to the idea of turning the movie screen into a kind of mirror to the audience. Instead of focusing on the big stars and directors of the festival, the goal was to study the audience and illustrate some of the quiet narratives surrounding its culture.

“The challenge was to find the characters to best embody the film festival archetypes presented by the creative team—the over-analyzers, the diehards and the lowly seat saver, etcetera. We tell these stories in long, seamless takes that allowed our actors to enrich their characters with subtle expressions and movements. The moments are designed to be understated so as to feel natural and to complement the voiceover. The final product is the result of a smart idea, great writing, and a character-driven, uncluttered visual approach.”

It’s fitting that Hutsul helmed this week’s “Best Work” entry. A year ago in our fall 2007 Directors Issue, he was profiled as one of the up-and-coming directorial talents to watch.

Agency team

The TBWA ensemble included creative director Paul Little, copywriters Addie Gillespie and Jon Murray and producer Mike Hasinoff.

The DP was Phil Lanyon. Editor was Melanie Snagg of Tonic Post, Vancouver. The Vancouver Festival began on Sept. 25 and wrapped earlier this month.

credits

Client Vancouver International Film Festival **Agency** TBWA\|Vancouver, B.C. **Paul Little, creative director; Addie Gillespie, Jon Murray, copywriters; Mike Hasinoff, producer.**

Production Soft Citizen, Toronto **Christopher Hutsul, director; Eva Preger, Link York, Jacqui Wilkinson, executive producers; Phil Lanyon, DP. Editorial** Tonic Post, Vancouver **Melanie Snagg, editor** **Audio** GGRP & Pinewood Sound, Vancouver

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Directors Issue

Fall 2008



What's up, doc? Actually docs. are up, way up, in *SHOOT's* fall edition Directors Series. Indeed documentary filmmakers are well represented in this year's field of profiles and even in our feature on up-and-coming directors.

In terms of profiles, our lineup includes Albert Maysles, Alex Gibney, Nanette Burstein and Doug Pray. Maysles, considered by many to be the dean of documentary-making, shared his thoughts on the viability of "direct cinema" sensibilities in the ad arena. He just joined Nonfiction Unlimited for spots and new media ad projects.

Director Gibney, whose *Taxi to the Dark Side* earlier this year earned the best documentary Oscar, has signed with Chelsea for spot representation.

Also recently entering into a commercialmaking affiliation is Nanette Burstein who came aboard Hungry Man this past spring. Burstein's *American Teen* garnered her the best documentary director award at this year's Sundance Film Festival.

And Doug Pray scored with *The Reverse Graffiti Project* mini-documentary for Clorox's GreenWorks out of DDB San Francisco. Pray's spotmaking roost is Oil Factory.

Meanwhile gracing our list of up-and-coming directors is documentary filmmaker Maro Chermayeff who recently joined Workhorse Media for spot representation.

SHOOT didn't plan on a documentary bent for this Directors Series. We just gravitated towards the most interesting work and stories. Yet in a sense this mini-theme could be a reflection of how documentary filmmakers' stock is rising in the ad sector—perhaps due to a heightened awareness of the need to engage audiences in an age of growing media choices and fragmentation. And indeed real people and their stories—in spots and longer form content—can constitute a viable means toward attaining the nirvana of viewer engagement.

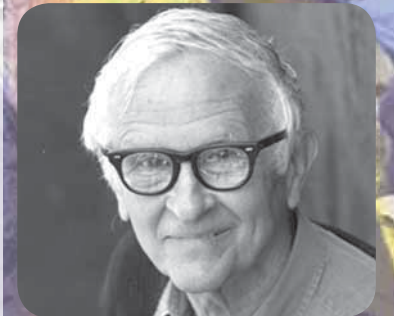
Still, this Directors Series goes far beyond the documentary realm. Also in the mix are such notables as multimedia collective ACNE, David Shane of oposit+ive who directed this year's primetime Emmy Award-winning "Swear Jar" for Bud Light, Andrew Douglas of Anonymous Content, Dave & Rory of Mekanism, and Outsider's James Rouse whose viral path led to high-profile diversification into TV spots this year.

Our lineup of up-and-coming directors too is quite diverse, including a directing team that has its roots in web fare for Nike, a still photographer who's taken flight in commercials, a Honolulu-based helmer whose short film has been a festival circuit hit, and a multimedia director whose work evaporates before our eyes.

And then our Cinematographers & Cameras Series looks at Claudio Miranda, Anghel Decca and Jack Green, ASC.

So read and enjoy. And as always, we welcome your feedback.

—Robert Goldrich, Editor
rgoldrich@shootonline.com



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“It’s been a big year of openings for us in America.”
—Tomas Skoging, ACNE founding member

ACNE

Breaking out with its own stateside shop

By Robert Goldrich

Let’s clear one thing up about ACNE—the acronym stands for “Ambition to Create Novel Expressions.”

With that mantra serving as its moniker, the Swedish creative collective was established in 1996 and has lived up to its billing. The initial idea was to act in many arenas, working as consultants as well as launching their own projects and initiatives. Today the collective encompasses film and interactive production, fashion, graphic design, character development and magazines.

Recently there have been several new wrinkles for the Stockholm-based ACNE, perhaps most notably the launch of its own creative production shop stateside. The collective had been handled by the venerable RSA in the U.S. since 2001, enjoying a successful run. However, said Tomas Skoging, one of the four original founding members of the ACNE brand, the time felt right for the collective to branch out on its own in the American market.

Serving as a partial catalyst for this independence was ACNE’s interactive division in Stockholm, which handles all aspects of web production. Skoging noted that stateside clients began asking for that web expertise to be brought to bear in tandem with ACNE’s spot filmmaking prowess. Thus rather than be under the umbrella of another company, ACNE saw the need to have its own U.S. roost spanning film and web content. Shop was set up in Venice, Calif., and former RSA exec producer Fran McGivern was chosen to manage the operation.

The collective has already wrapped the first job under the ACNE US banner, a worldwide campaign for Garmin navigational devices via Tierney Advertising, Minneapolis. This represented repeat business in that ACNE turned out Garmin’s “Moose” back when the account was at Fallon, Minneapolis (with Brian Tierney as group creative director), which earned an AICP Show honor in ‘07.

Skoging described the formation of ACNE US as a natural progression given the collective’s growing footprint. In a sense that creative imprint is reflected in its recent EA campaign for Wieden+Kennedy, Amsterdam, the centerpiece of which consisted of a couple four-minute films, each a mini-event akin to live sports coverage of a soccer game—one pitting Real Madrid against Manchester United, the other between Schalke 04 and Lyons FC.

A star player from each team was on hand for the games—which were being played in the context of the EA Sports soccer videogame online in four different nations and showcased on large scoreboard-sized screen projections in cities in each country. Watching the games as if attending an actual game were huge throngs of rabid fans in their home team neighborhood venues.

“Originally we were going to do it all live—it would be shot and shown live,” recalled Skoging who was one of four ACNE directors on the project. “But logistics didn’t make that feasible. Still, we filmed it all as if it were a live sporting event—with five or six cameras at each venue, a technical director switching from one camera to another, and crowds of fans acting like fans. No one was shouting instructions to them. Everything you see represents their true feelings, love, hate, joy and dismay.”

Skoging added that ACNE engaged “a television crew rather than our normal film crew talent in order to convey that real live sports event feeling.”



EA’s Real Madrid vs. Manchester United

ACNE shot in the four countries—Spain, the U.K., France and Germany—within 10 days. The four ACNE directors were Johan Dahlqvist and Jacob Marky on Real Madrid vs. Manchester United, and Skoging and Marcus Svanberg on Schalke 04 vs. Lyons FC. However there were many shared contributions with all four directors on location and involved in the films.

“We traveled together on the road—it was like we were a rock band on European tour,” quipped Skoging, “except we weren’t drunk and we acted responsibly. We had to in order to pull off this project.”

The four-minute film featuring the Real Madrid and Manchester game aired on TV in the U.K. during an actual game between Manchester and Chelsea. Both four-minute videogame events otherwise gained their principal exposure on the web.

Additionally ACNE handled the web portion of the EA campaign, which featured hours of content giving viewers the opportunity to not only watch the entire games but also to choose vantage points and camera angles. Visitors were encouraged to share their thoughts, including predictions as to the winning teams and the final game scores. “It was an ambitious production—we used three producers and the agency was very supportive,” said Skoging. “This was quite different from any project we had ever done.”

As for those other projects, ACNE’s spot work over the years includes such brands as Nike, Coca-Cola, Volvo, Burger King, Comcast, Guinness, Tele2, Sprite, Visa and ESPN. And the awards recognition has come from assorted competitions, such as the Cannes Lions International Advertising Festival, the AICP Show, the New York Festivals and the Golden Egg, Epica and Eurobest shows.

ACNE’s first major ad splash stateside was ESPN’s “Shelfball” for Wieden+Kennedy, N.Y., which went on to earn a Gold Lion at Cannes in ‘03.

Meanwhile ACNE’s stateside presence isn’t confined to its production house in Venice. Earlier this year the creative collective opened its first fashion store in America, situated in Manhattan’s downtown SoHo neighborhood.

“It’s been a big year of openings for us in America,” summed up Skoging.



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— Robin Berg, Director

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Nanette Burstein

The road to fiction paved with documentary filmmaking sensibilities

By Millie Takaki

In a sense this year's Sundance Film Festival was a coming out party for director Nanette Burstein whose major accolades up until then were for notable co-directing endeavors (with Brett Morgen, now of Anonymous Content)—namely the documentaries *On The Ropes* (which received an Oscar nomination and won a DGA Award) and *The Kid Stays In The Picture* (lauded on the festival circuit).

But Burstein and Morgen were a team out of necessity, having met in film school at NYU and needing to pool their talent and resources in the face of challenged budgets.

Several years ago, they went their separate ways and embarked on successful solo directing careers, Burstein's biggest recent splash being *American Teen*, which follows the lives of five teenagers through their senior year of high school in a small Indiana town. For this film, Burstein earned the best directing award for a documentary at the 2008 Sundance Fest.

Shortly thereafter, Burstein joined bicoastal/international Hungry Man for global spot representation—and she's been busy both personally and professionally ever since. She had a baby in July and has managed to be active in commercialmaking as well. Already during her short time at Hungry Man, she has taken on varied assignments including repeat Sprint business for Goodby, Silverstein & Partners, San Francisco, and a poignant public service message sponsored by the U.S. Olympics Committee and the Ad Council for TBWA\Chiat\Day, New York.

The latter tells the tale of a young athlete, Jake, who's big man on high school campus as he receives congratulations from his classmates and the community at large. The only blemish seems at first cosmetic in nature, a pimple that appears on his forehead. As he continues to be feted by his peers and others, the pimple grows in prominence. Ultimately the cheers give way to stark silence at a pep rally when students see that the acne has coalesced to form an asterisk on Jake's forehead.

A voiceover relates, "Take steroids and people will eventually see you for what you really are: A fake, a fraud, an asterisk. Don't be an asterisk."

Burstein's documentary sensibilities bring an extra dimension to this fictional story about Jake whom we see evolve from hero to a shameful embarrassment. She related that the agency also gravitated towards her for this spot due in part to *American Teen*. "I spent about a year in this small secluded Indiana town filming and getting to know these kids. I got to understand the youth culture and that helped land me 'Asterisk.'"

Beyond this single spot, Burstein thinks *American Teen* may bode well for her in the ad industry which so highly covets the youth demographic.

Paradoxically she is drawn to spots in large part for the opportunity they give her to diversify beyond the documentary discipline into fiction. "In commercials you work with incredible DPs and production designers and have control over acting performances, look and design. In some ways that's more appealing than documentaries where you have to leave a lot up to fate. Yes, you can have a certain style and approach your subject from a certain angle, but with commercials and fiction you have more control in shaping the film. Plus there's the allure of it taking years to make a documentary whereas a commercial can take a couple



U.S. Olympics Committee/Ad Council's "Asterisk"

[CLICK HERE TO VIEW SPOT](#)

of weeks, giving you more of an instant gratification."

Burstein noted that she'd like her next long-form film to be fiction, enabling her to further spread her creative and directorial wings.

Commercials, she said, have already enabled her to stretch herself. "My documentary real people sensibilities have been brought into play in commercials, even for fictional work. My experience has provided me a good eye for what feels real in my fiction. We weren't using real people for the 'Asterisk' spot but creating a situation to lend it realism and make it dynamic. Nonfiction experience has made my fiction better."

Prior to *American Teen*, Burstein had been active as a solo director in television, creating and directing a 10-part series for IFC titled *Film School*, which followed NYU grad students trying to make their names and calling cards in movies. Like many of her other documentary efforts, she managed to incorporate visual effects and animation elements into the story. Burstein also directed *Autobiography*, a series of portraits of celebs and icons for the AMC network.

As for her choosing Hungry Man (after stints at Believe Media and the aforementioned Anonymous Content), Burstein explained that she took note of the company's success in years past developing commercialmaking careers for such documentary-experienced directors as Bennett Miller (who has since joined Smuggler) and John O'Hagan (now with RSA). "Making that transition from the film world into commercials can be a major hurdle. Hungry Man has a great track record in helping directors successfully handle that transition. The people at the company are first rate."

She added that Hungry Man is also best known for its work in comedy. "Not every director at the company specializes in comedy, but there are quite a few comedy directors here—so I'm not directly competing with them. There are other opportunities for me, including perhaps comedy. The possibilities for me here are varied."

PERSONA

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Dave & Rory

Two for the road—from Mother to Mekanism

By Christine Champagne

Dave Clark and Rory Hanrahan—the two men who make up the directing duo Dave & Rory that recently signed with bicoastal Mekanism—don't necessarily have the same sense of humor. "Dave accuses me of being overly European," said Dublin native Hanrahan with a laugh, "and I accuse him of being overly American."

Clark grew up in Columbia, Missouri, by the way.

The duo first began meshing their respective senses of humor when they were paired as a creative team at Mother, New York, and it was there that the guys found opportunities to direct together.

Their first stab at directing came in 2005 when they worked on the TBS Department of Humor Analysis campaign, which won a Gold Lion at the Cannes International Advertising Festival and One Show Gold and Silver. The premise of the wonderfully silly campaign is that TBS has a staff devoted to "the comprehensive study of humor and humorousness," and the website that serves as the campaign's main hub features several viral videos narrated by John Cleese. Clark and Hanrahan fashioned these videos out of original footage and stock footage.

One of them centers on funny animals and posits that while humans have long found monkeys funny, the part of our brains that finds them funny is shrinking, therefore squirrels and other woodland creatures are rising in prominence when it comes to being funny, although they may very well be overtaken by puffins. That said, skeptics argue that puffins are not funny because they don't have arms but rather wings, which are not funny but tasty.

While the virals weren't in the initial brief, Clark and Hanrahan just went ahead and made one, then showed it to TBS. The client loved it and asked them to make more.

"We're opportunistic," Hanrahan affirmed. "Every time we get a new project, we're looking for different ways to up it. What can we give the client to surprise them?"

Another example of their opportunism: Back when they were at Mother, the agency was shooting a 16-page magazine insert for a "Take care of your mouth. It can be brilliant"-themed Rembrandt campaign, and one of the scenarios had two models kissing. Clark and Hanrahan took the models aside and filmed them kissing, then turned the footage into two commercials, including one titled "Kiss" that ran during the primetime Emmy

Awards broadcast last year and caused quite a stir. The spot was also posted on YouTube, where it garnered more than a million views.

Mother was supportive of their love of directing, but Clark and Hanrahan eventually left the agency and formed Dave & Rory. Actually, they each

formed their own entity, with Clark calling his Dave & Rory, and Hanrahan naming his Rory & Dave.

Continued on page 36



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Andrew Douglas

Making The "Journey" Worthwhile

By Christine Champagne

Even the best commercial directors have moments of doubt. Asked if he ever takes for granted that the top boards will keep coming his way, Andrew Douglas responded, "I still have those days where you go, 'Oh Lord, am I going to get another job?' I think the freelancers' curse never quite goes away. I remember it from twenty years ago. You damage all of your relationships by never having holidays—you're scared to go away because that job might come in, that job that puts you in this place or that place."

While this fear doesn't keep Douglas, who is represented by bicoastal/international Anonymous Content, lying awake at night, it does keep him from resting on his laurels.

If anything, Douglas continues to challenge himself to innovate with every spot he directs.

Take Canon EOS Rebel XSi Camera's "Journey." Highlighted as a *SHOOT* Top Spot earlier this year (6/6), the commercial out of Grey, New York uses still images to tell the story of a football play depicted through a range of scenarios, starting with the hike in a backyard game and ending with a professional player's touchdown in a stadium. The spot is striking in how it manipulates the still images, stretching them across the screen to create a moving image.

It is no surprise that Douglas would be the director to find such a creative way to bring still images to life. He did begin his career as a still photographer in his native England, after all.

Douglas was among a pack of still photographers shooting "Journey." He set up the various scenarios depicted in the spot, then got in a line with nine other photographers—everyone from DP Flor Collins to grips and gaffers was shooting—and snapped away as the action unfolded.

The director knew exactly how he



was going to shoot the spot, but he confessed that he wasn't quite clear on how he would put the stills together until he got further into the process. In fact, he couldn't even say for sure what the spot was going to look like early on. And the agency and client were okay with that?

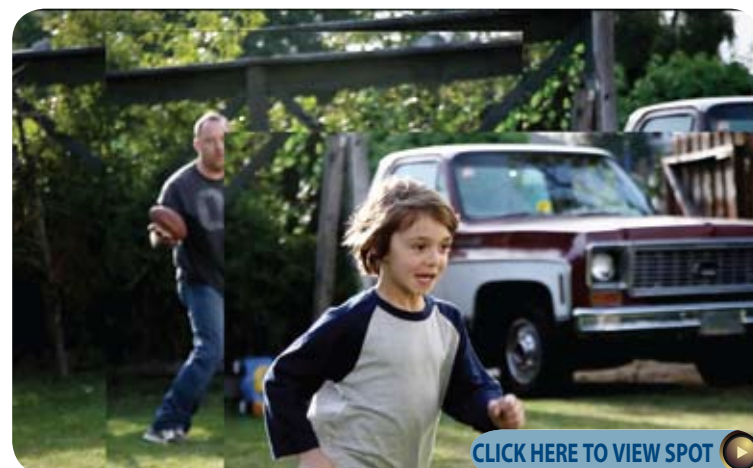
"I managed to get them to a place where there was no turning back," he said with a laugh.

In general, though, Douglas is a meticulous planner with a clear idea of how a commercial will and should look once completed.

"Even at the treatment stage, I try to express the idea as clearly as possible so that the rest of the journey is pretty safe," he shared, noting that more and more in today's competitive market agencies "want the thing made before their eyes. Treatments are getting longer and longer. In the U.K., I just pitched for a job because I went home to see my folks, and while I was there, just by coincidence, a nice job came up, and I wrote a treatment," Douglas said. "It was pretty good. I thought I had a good handle on the job, but I didn't get it, not the least because my treatment [which was a page and a half long] was fifteen pages short."

Douglas didn't have to pitch an agency to make *The Miracle of Phil*. Douglas, who directed the 2005 remake of *The Amityville Horror* was one of a five directors, including James

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[CLICK HERE TO VIEW SPOT](#)

Canon EOS Rebel XSi's "Journey"

Harold Einstein

Spots with smiles

By Christine Champagne

The three-spot Crest “You can say anything with a smile” campaign directed by Harold Einstein of bicoastal/international Station Film won a Gold Lion for campaign at the 2008 Cannes International Advertising Festival—not bad for a director only a year into his career at that juncture.

Created by Saatchi & Saatchi, New York, the absurdly funny Crest campaign is made up of three commercials—“Bulldozer,” “Lice” and “Prenup”—that find people sporting smiles while breaking bad news. Case in point: “Bulldozer,” featured as a *SHOOT* Top Spot, has a construction worker informing some kids that he is about to demolish their playground.

Not one person on the receiving end of the bad news in the Crest spots freaks out, and you can see why they don’t—the smiling gentlemen delivering all of the downers seem so incredibly sweet and sincere.

While the overall concept for the Crest campaign is clever, the spots ultimately succeed on the strength of the casting/performances.

It’s all about the actors when you talk to Einstein about directing. “I think the reason I’m directing is because more than anything else, I love being around actors,” said Einstein, expressing his empathy for any performer who has to walk

onto a set full of people who don’t react but just stare into monitors. “It’s different than walking onto a stage. You walk onto a set and do something funny, and you don’t hear anyone laughing.”



[CLICK HERE TO VIEW SPOT](#)

Crest’s “Bulldozer”

The director continued: “To find really talented people who can do that and to work with them and, hopefully, get them to do things they didn’t even know they could do, that’s what this job is about for me.”

Einstein, who grew up in Los Angeles, seemed destined for a career as a performer himself. A guitarist, he attended a performing arts high school in Los Angeles, then studied music at the University of Southern California with the intention of becoming a studio guitar player/composer/arranger.

Eventually, he was doing studio work and playing in a band, but Einstein just couldn’t get into the groove. “All of the guys that were in the band with me, if they couldn’t play music, they would have died. It was their oxygen. I was as close to feeling that as you could get without stepping over that line,” Einstein shared, “and I felt like if I couldn’t cross that line, then maybe music wasn’t the perfect thing for me.”

Einstein had always enjoyed writing, and before long, he was taking formal

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“I think the reason I’m directing is because more than anything else, I love being around actors.”

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Alex Gibney

Oscar winner looks to stretch creatively into spots

By Robert Goldrich

It's been an eventful year for Alex Gibney—perhaps the biggest event being his acclaimed documentary *Taxi to the Dark Side* winning the Oscar and being nominated for a Directors Guild of America (DGA) Award. The poignant, unsettling film—written, produced and directed by Gibney—examines the torture practices of the U.S. in Afghanistan, Iraq and Guantanamo Bay, focusing on an innocent taxi driver in Afghanistan who was tortured and killed in 2002. *Taxi to the Dark Side* additionally earned a Writers Guild of America (WGA) Award for best documentary screenplay.

Last month *Taxi to the Dark Side* debuted on HBO. The *Los Angeles Times* described the film as “a hair-raising, stomach-clenching reminder of why documentaries... were invented.”

Also this year, Gibney's *Gonzo: The Life and Work of Dr. Hunter S. Thompson*—which is slated for release in the coming months—was nominated for the Grand Jury Prize at the Sundance Film Festival.

And '08 additionally saw Gibney land at bicoastal/international Chelsea for spot representation. He credited friend and commercials editor Sloane Klevin (of edit house Union N.Y.)—who cut *Taxi to the Dark Side*—with recommending that he connect with Chelsea partners/executive producers Lisa Mehling and Allison Amon. “I liked them both very much,” said Gibney of Amon and Mehling. “They're smart, have integrity and savvy. I feel in good hands with them and the company has an interesting mix of directors, talent like Kevin Macdonald and David Gordon Green.”

Gibney noted that it was important to him not to be at a shop that only repre-

sented documentary directors for commercials. “I'm interested in being exposed to directors from other disciplines, getting to bounce ideas off of them. I'm looking to stretch myself.”

He believes that commercials themselves will stretch him creatively. “You work very hard on something for a shorter period of time than I'm accustomed to, you work with some wonderful talent, play with some interesting toys, try out new visual ideas and get the chance to experiment.”

At first blush, it would seem that the advertising community would gravitate to Gibney for his documentary sensibilities with credits that also encompass his breakthrough film *Enron: The Smartest Guys in the Room*, winner of an Independent Spirit Award, a WGA Award and nominated for the best documentary Academy Award in '06.

“Yes, I would figure to get interest from a documentary standpoint from ad agencies,” said Gibney. “That would be great but not as well known is the fact that I started out as an editor of fiction feature films—and a lot of sequences in my documentaries are playful in ways reflecting my fiction experience.”

After graduating from film school at UCLA, Gibney broke in editing trailers at the Samuel Goldwyn Company, which led to him editing fiction features.

“Eventually I got a bit frustrated doing that, working on a number of pictures that weren't so great,” he said. “I had done documentaries in film school, had an affinity for that work so I hung out my own shingle. On one hand you have more control over the process, which I like. Paradoxically at the same time

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Taxi to the Dark Side

“I'm interested in being exposed to directors from other disciplines, getting to bounce ideas off of them. I'm looking to stretch myself.”



Albert Maysles

No longer strangers on a train

By Robert Goldrich

Chalk it up to the instincts of an astute observer of people, which is what makes Albert Maysles a great documentary filmmaker. The woman seated on the train looked nervous, he thought.

“I was drawn to her. It just seemed like there was something more there,” recalled Maysles who was on board to capture people's stories for his documentary *In Transit*. “She was seated next to a child so I approached the woman and we struck up a conversation. We were on a train leaving Pittsburgh. At the age of three, she had lost contact with her mother after her parents had an ugly divorce. Now as an adult, after all these years, she received a phone call from a woman in Philadelphia who wanted to see her—the woman said she was her mother. The daughter and her child were headed for Philadelphia to meet her.”

“We got off the train with her at the Philadelphia station. Are you familiar with the train station there? When you get off the train, you're underground. Then you make your way up to the stairs. At the very top of those stairs, we saw a woman with her arms extended towards us. We were there for this reunion. We had filmed everything.”

Maysles related that he didn't want *In Transit* to be “us sticking microphones in front of people. Instead we have to sense something, observe something and engage in a spontaneous conversation to hopefully hear people's stories. It's been one long distance train road tour and I'm thoroughly enjoying it.”

Indeed the ride has been a wondrous one for Maysles who is a documentary legend. The latest stop on his professional sojourn has been joining the roster of bicoastal Nonfiction Unlimited for representation as a director for commercials and new media projects (see separate news story in this issue). The move

to Nonfiction marks the closure of Maysles' Shorts, the commercial division of Maysles' longstanding New York-headquartered Maysles Films, which continues to produce documentary projects.

Maysles related that joining Nonfiction enables him to let go of the business reins and responsibilities he held at Maysles Shorts. Now he's free to focus on his filmmaking. He chose Nonfiction upon looking at its roster of documentary

filmmakers represented for commercials. He saw the name of Barbara Kopple, a two time Oscar winner (for the documentaries *American Dream* and *Harlan County USA*).

“I regard Barbara as practically a member of the family,” said Maysles who in turn is regarded in many circles as the dean of documentary filmmaking, a pioneer of “direct cinema” in which there's no need for narration or a host. The film material itself has the unique power of putting its audience in a person's shoes, experiencing what he or she experiences.

Albert and his brother, David Maysles (who passed away in 1987), founded Maysles Films which over the years has produced more than

three dozen documentaries along with assorted commercials and corporate films. Among the brothers' credits as filmmakers are *Primary* (1960), *Meet Marlon Brando* ('65), *With Love From Truman* ('66) and *Salesman* ('68), a portrait of four door-to-door Bible salesmen from Boston. The film won an award from the National Society of Film Critics and in '92, the Library of Congress saluted *Salesmen* for its historical, cultural and aesthetic significance.

The Maysles' next two films became cult classics: *Gimme Shelter* ('70), which chronicled Mick Jagger and the Rolling Stones on their American tour; and *Grey Gardens* ('75), which captured the haunting relationship of the Beales, a

Continued on page 41



Grey Gardens

“Capturing people's experiences on film can humanize the whole medium of commercialmaking and the new forms that are taking shape in advertising.”

Doug Pray

The Art Of Reverse Graffiti

By Robert Goldrich

Doug Pray enjoys the self-described “gray area” he’s carved out for himself in the advertising arena. Best known for his feature-length documentaries such as the recently released *Surfwise* and *Big Rig*—and earlier films like *Infamy* and *Scratch*—Pray finds himself called upon as a commercialmaker to often work with actors and try to get them to act as if part of a real documentary. Conversely he’s frequently been coupled with non actors on spots, his goal being to elicit from them solid, believable performances.

While he revels in those scenarios, Pray can also look back fondly at a more clear-cut proposition presented to him this year—a three-and-a-half-minute piece that centered on Paul “Moose” Curtis, a pioneer of the art form known as “clean tagging” whereby dirt is cleaned off surfaces in public places to create shapes, designs, collages and words (through the use of letter stencils) that convey positive messages.

Titled *The Reverse Graffiti Project*, this mini-documentary was made on behalf of client GreenWorks, an environmentally safe line of cleaning products from Clorox, for agency DDB San Francisco. DDB creatives gravitated to Pray for the project based on *Infamy*, his 2006 documentary that delved into the lives and minds of six notorious graffiti writers.



The Reverse Graffiti Project

“For me the simple approach was best,” related Pray whose spotmaking home is Los Angeles-based Oil Factory. “It’s always a challenge to figure out how art and commerce can properly mesh. Yet I viewed this project as GreenWorks commissioning a film about an artist. It was a win-win situation. I’m filming in the streets of San Francisco showing Paul doing his thing—while doing the thing I enjoy, documenting an artist and his art. I love portraying artists. From Paul’s standpoint he got some well deserved attention as an artist—what he’s doing is really cool, profound and he’s a genius at it. And GreenWorks wins through an interesting association with cool, environmentally responsible art.”

That art was essentially a mural in San Francisco’s Broadway Tunnel. Curtis created a greenscape in a dirty urban environment. And the web film showing him creating the art generated an overwhelming positive buzz and hundreds of thousands of hits on the web.

Originally DDB thought its staffers would shoot the mini-documentary themselves guerilla style with digital cameras. But Frank Brooks, DDB San Francisco director of production pushed for the agency to go with an accomplished documentary filmmaker, Pray.



“It’s always a challenge to figure out how art and commerce can properly mesh.”

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James Rouse

From Viral To Mainstream—With A Common Bond

By Millie Takaki

When James Rouse made the transition from agency creative to director in 2004, he generated a major buzz in the then truly viral world, before the heyday of YouTube. Back then a spot had to capture people's imagination at a grass-roots level and then build at a rapid rate for it to launch onto the scene like an explosive chain letter.

The first of assorted viral successes in Rouse's career was his directorial debut, a web campaign for Trojan condoms in which carnal gymnastics take on Olympian proportions. Out of London agency Media Therapy and produced and created by The Viral Factory, also in London, the Trojan fare shows athletes going for the gold in tongue-in-cheek events such as pelvic power lifting. A champion in that dubious sport is shown who can clearly stake claim to being a strong man—with an even stronger appendage of manhood, which holds his stripped below the waist female companion in mid-air long enough to win the competition, to the cheers of an admiring, patriotic crowd.

Largely on the strength of this campaign, Rouse gained inclusion into the Saatchi & Saatchi New Directors Showcase as well as the second annual SHOOT New Directors Showcase, both in '04.

Yet it wasn't until this past year that Rouse—who's with Outsider in the U.S. and U.K.—diversified meaningfully into the mainstream TV advertising arena with such triumphs as the joyous Discovery Channel "Boom Dee Ya Da" anthem, the witty Nike U.K. football spot "Turning Spanish" and Kia Motors' inspired Flashdance takeoff.

"I love virals and continue to do them. I love that they put audience engagement first and that I think has become a necessity in television as well."



Discovery Channel's "Boom Dee Ya Da"

The latter came out of Los Angeles agency davidandgoliath while the Discovery Channel promo and the Nike U.K. ad both were created by 72andSunny, El Segundo, Calif. On the heels of these spots came Rouse-directed TV efforts that included a global Ikea campaign out of U.K. agency St. Lukes, BBC Radio 2 out of Rainey Kelly Campbell Roalfe/Y&R, London, and McDonalds via Leo Burnett, London.

So why did the past 12 months prove to be the time for Rouse to extend his directorial reach into high-profile TV advertising?

Rouse himself isn't sure but he does know that he's held true to his viral sensibilities even in broadcast. "For a viral, the priority is to engage the consumer," he related. "Once you've engaged them, then you can start selling. TV commercials often are about product first and audience entertainment is secondary. I believe in the prioritizing that goes into viral and I've applied that both to my viral and TV work."

Perhaps Rouse's increased involvement in broadcast advertising can in part be attributed to a shift in the landscape as TV spot creators too are coming to the realization that in today's multiple media choice/fragmented marketplace, content has to be entertaining and engaging just to gain attention.

"In that respect, my viral orientation has helped me in television advertising—at least in the TV spots I've been able to attract. I love virals and continue to do them. I love that they put audience engagement first and that I think has become a necessity in television as well. Advertiser awareness of this has increased. With the plethora of choices that viewers have, commercials had better engage

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David Shane

Work To Swear By

By Millie Takaki

David Shane recently earned the distinction of having directed the first prime-time Emmy Award-winning commercial not to air on television. Bud Light's "Swear Jar" out of DDB Chicago debuted on the ill-fated Bud.tv online entertainment network and then went on to a healthy viral life of its own.

The spot centers on a workplace in which a "swear jar" has been set up. Each time anyone swears, he or she has to put money into the jar, with the funds collected ultimately going toward buying Bud Light for everyone in the office. This proves to be incentive enough to send expletives flying—pretty much bleeped out in the spot but leaving little doubt as to what's being said.

"Swear Jar" was Emmy eligible because the Academy of Television Arts and Sciences (ATAS) decided that work gaining exposure on different platforms—not necessarily television—would qualify for consideration. This recognition of new media resulted in an estimated 20 percent-plus of spot entries coming from the online world. And keeping with that ratio, "Swear Jar" was one of this year's five Emmy-nominated commercials. The Bud spot set precedents as the first non-televised spot to be nominated for and then to win the Emmy.

"The credit goes to the DDB guys for coming up with the concept in the first place," said Shane. "I remember reading the script and laughing my ass off. The premise has universal appeal. It resonates with people. Up until a few months ago it was the third most uploaded YouTube video."

As for his contributions, Shane is self-effacing. "A storyline with potty-mouthed adults is like shooting fish in a comedic barrel."

However his DDB collaborators regard Shane as key to the success of the spot.



Bud Light's "Swear Jar"

Will St. Clair, VP/executive producer at DDB Chicago, affirmed, "The thrust from the beginning was to find a director who would put emphasis on performance and casting vignettes that would come across to an audience—to the point where the viewer would imagine a little bitty story about each of the people in the vignettes. That's why we went with David Shane as the director.

"The performances he captured felt real and the office situations hold your interest...." continued St. Clair. "David puts everything he's got into nailing performances. There are exhaustive callback sessions. He's never satisfied. And that helped us elevate 'Swear Jar' to the spot it became."

Shane and DDB Chicago associate creative director/writer Karley noted that at one point "Swear Jar" was supposed to be a 2007 Super Bowl spot. Karley explained that CBS rejected the ad in script form.

"At a certain point," related Shane, "we said 'fuck it, let's make ourselves laugh. We had a lot of fun putting those workplace bits for the spot together. Some of it was scripted. Some just sprung from and was built into the moment. The

cast had a lot of fun."

Shane said that "Swear Jar" reflects the fact that advertising is seeing the need to push and edge its way toward entertainment. Besides winning the Emmy, the spot was memorable for Shane in another respect.

"Our DP Ottar Gunderson is a stoic Icelandic guy. He was laughing so hard," recalled Shane, "that he was shaking and ruining take after take."

Shane directed "Swear Jar" back when he was at bicoastal/international Hungry Man, his home for eight years before he went over to opo+ive, New York, in the summer of 2007.

Continued on page 41

Jason Smith

A change of living space as reflected in Audi spot, new commercialmaking roost

By Millie Takaki

A year ago Jason Smith moved from London to L.A., underscoring his stepped up commitment to the American ad market. He has since placed two punctuation marks on that commitment, recently helming via Bob Industries, his home of the past nine years, the tour de force Audi A4 “Living Room” spot out of Venables, Bell & Partners, San Francisco—and then leaving Bob, a company he co-founded, to join bicoastal/international HSI Productions for worldwide representation. The latter move also ends Smith’s U.K. representation via Home Corp. in London.

The visually ground-breaking Audi commercial moves us through a living room that elegantly modernizes before our eyes in a single camera move, eventually revealing the new Audi A4 in the driveway, dovetailing with the “Progress is beautiful” slogan.

“The spot entailed a motion control move with two separate sets that we built, a combination of in-camera effects, animation and CG from [Santa Monica VFX studio] Method. It was a highly complex camera move achieved in one shot, which is unlike anything done before,” related Smith. “That was the prime appeal for me—to collaborate and problem solve in order to do something that hadn’t been done previously.”

“Living Room,” which earned the number two slot in *SHOOT*’s quarterly Visual Effects and Animation Top Ten Chart earlier this month (10/10), continues a string of Smith-directed work for San Francisco agencies. Among the other Bay Area ad shops with which Smith has recently collaborated are Heat on a shoot for EA, and Goodby, Silverstein & Partners on Sprint’s “People Mover.”

As for coming aboard HSI, Smith related that he felt the need for a change after nine years at Bob. Though he described departing Bob as “a difficult decision,” he was drawn to HSI’s reputation and the opportunity to consolidate his stateside and international activity under the aegis of one house.

Clip catalyst

Dating back to his days at the now defunct Propaganda Films, Smith developed a reputation as a visual storyteller. While that still very much applies today as evidenced by “Living Room,” he has since extended his directorial reach into actor performance-driven narrative work.

Key in helping him diversify further into that arena was a music video, “Late At Night,” for the band Electronic. The clip centered on a group of thugs wreaking havoc in London.

“It was one of the darkest pieces of work that I had done to that date,” recalled Smith. “But agencies saw it and came to me with storytelling campaigns, including work for Coke and Sony PlayStation.”

The latter, “Getaway 2” out of TBWA/London, was an ironic, dark spot which depicts a London tourism film that goes very wrong to the tune of “London Bridge Is Falling Down.” Well received in Europe, the spot performed well on the industry awards show circuit, including gaining recognition at the Cannes Lions International Advertising Festival.



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Audi A4’s “Living Room”

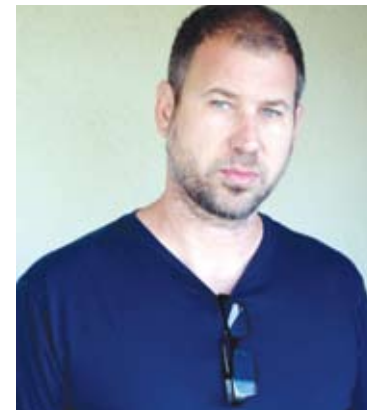
Smith’s actor-driven storytelling acumen is also reflected in such spots as the humorous “Buzzer” for Kia out of Deutsch LA, in which people from different walks of life are pretending they’re basketball players, throwing objects into various make-shift or imagined “baskets” to beat the game-ending buzzer as they go through their otherwise mundane daily routines. The spot promotes automotive company Kia Motors’ sponsorship of the National Basketball Association.

Among Smith’s other notable U.S. ad credits over the years are a Major League Baseball campaign out of Lowe, New York, a visually innovative Mitsubishi Endeavor commercial, “Street Level” (a live-action/effects combo accomplishment akin to the earlier cited Living Room” for Audi—both entailed his collaborating with VFX house Method) via Deutsch LA, which earned *SHOOT* “Top Spot” distinction, and Nike’s “Covert Texas” for Wieden+Kennedy, Portland, Ore.

The latter, which received an Association of Independent Commercial Producers (AICP) Show honor, opens with Tour de France champ Lance Armstrong biking on a panoramic, mountain road. As he pedals along, a cargo truck approaches from behind and, honking wildly, tries to pass. Annoyed by one another’s presence, the trucker and the biker begin a game of who can pass whom—much in the tradition of the film *Duel*, the ‘71 made-for-television movie that was helmed by Steven Spielberg in which a man in an automobile is being stalked by the driver of a big rig truck.

At one point, when Armstrong is riding alongside the truck, it crowds him off the lane. Armstrong then races back up to the truck, bumps it with his arm—the one wearing the Nike watch—and sends the multi-ton vehicle over the side of the cliff, where it explodes. The commercial ends with a shot of Armstrong’s Nike XTR Covert watch—which survived the battle unscathed.

Though Smith hasn’t helmed a music video in some time, he would now like to rekindle that flame for select ambitious projects and reasoned that HSI could facilitate that wish. Smith said he continues to be drawn to the narrative prospects that certain music video concepts carry.



“That was the prime appeal [of “Living Room”] for me—to collaborate and problem solve in order to do something that hadn’t been done previously.”

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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."

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SVP, Director of Music
Grey Worldwide
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New Fall Collection

SHOOT's batch of up-and-coming directors this time around includes a pair of brothers whose Nike work has catapulted them into the limelight, a noted still photographer who continues to be active in print while recently diversifying meaningfully into spots, an accomplished documentary filmmaker making her first foray into the advertising arena, a Honolulu-based director with a short film that has captured attention on the festival circuit, and a native Australian whose directorial stock has risen through a spot depicting evaporation.

Here's our fall collection of promising directors to watch:

The Hoffman Brothers

Nike's "Just do it" mantra applies to Mark and Matt Hoffman, a.k.a. The Hoffman Brothers, a directorial duo who recently came aboard Santa Monica-based production company harvest.

In recent years, the Hoffmans indeed just did it—client-direct for Nike. It started with Mark Hoffman as a one-man gang shooting, editing and directing web video journals about Lance Armstrong during what turned out to be the athlete's second Tour de France win.

Eventually Matt—a working actor and writer—came together with his brother on a digital media campaign for Nike tied into soccer's '06 World Cup. Matt conceived much of the work with Mark shooting and executing. A viral spot starring star soccer player Ronaldinho helped drive traffic to the then fledgling YouTube, piquing the curiosity of web surfers wondering whether or not the ball-off-the-crossbar scenario was real or not. The Hoffmans also turned out multiple viral soccer-themed spots for the "Joga" (which is Portuguese for "Play") campaign which helped to coalesce Matt and Mark as a directing team.

The Hoffmans grew up in southern Oregon, both played soccer in college and became well connected in the athletic community. They initially went their separate ways professionally, with Matt studying acting and Mark moving to Germany to study film, returning stateside to work at the Los Angeles office of Imaginary Forces, editing assorted jobs ranging from film title sequences to commercials and promos. There Mark met graphic designer Matt Cullen who later co-founded Motion Theory in Venice, Calif. Mark found himself involved in projects at Motion Theory, getting the chance to contribute editorially and directorially as a freelancer.

Then came the call from Nike. "The brothers had developed relationships with people at Nike dating back to when they grew up in Oregon," related har-

vest executive producer/co-founder Bonnie Goldfarb. "Outside of the agency [Wieden+Kennedy] sphere, Nike had started branding some digital work. Eventually the Hoffmans started conceptualizing, directing, shooting and editing work for Nike as an online component of campaigns. Their work is award-winning [i.e., the '07 "Joga Bonito Chain" spot won a Gold Cyber Lion at Cannes this year] and they handle everything from soup to nuts—in today's marketplace they are valuable assets."

Goldfarb noted that the Nike projects became progressively larger in scale and scope for the Hoffmans. "When they started exploring production house possibilities to launch them in the commercialmaking and ad agency markets," said Goldfarb, "they were hotly pursued by companies clamoring to get this kind of conceptual/filmmaking/editorial versatility onto their rosters. We feel fortunate to have landed the Hoffmans in that they can bring a lot to collaboration with agencies and clients and can help to create a unified branding voice for multifaceted campaigns."

Beyond "Joga" there have been assorted breakthroughs made by the Hoffmans in their Nike exploits. For example, they were called in on the fly to make good on a promise made by Nike CEO Mark Parker on air to Ellen DeGeneres. The talk show host had a youngster, Chris Bryant, as a guest. He is an inner city kid who jumps over cars. His wish was that he could some day perform in a Nike commercial. So DeGeneres got Parker on the phone live and put him on the spot—resulting in the lad getting to be in a spot. Shortly thereafter the Hoffmans got a call from Nike to make the commercial a reality on a modest budget.

Putting their conceptual and filmmaking prowess to bear, the Hoffmans came up with a charming portrait of Bryant shot in and around Portland, Ore. As an experienced actor, Matt Hoffman was able to nurture the

youngster's performance, bringing out his real fun-loving self and "Car Jumper" became a hit. This and other web projects began to get broadcast exposure, attesting to the Hoffmans' engaging spotmaking touch.

Then came another major stride when Nike got the green light to do a full-fledged TV spot starring tennis great Roger Federer sans an ad agency. The Hoffmans handled the project from concept to completion, brainstorming with Nike on Federer concepts. They came up with an offbeat idea with Federer and his crazy tennis coach paralleling the relationship between *Pink Panther* characters Inspector Clouseau and Kato, with the latter ambushing the former.

Continued on page 34

Directors show their wares, gain prominence

By Robert Goldrich and Millie Takaki



Emerging Directors Come From Diverse Filmmaking Disciplines

Continued from page 33

"Nike had never done this level of an ad on their own without Wieden+Kennedy," said Matt Hoffman. "It was a wonderful opportunity for us—the first well budgeted job and crew we had up to that point."

The spot debuted during this year's Wimbledon tournament telecast—plus there was a bonus ad developed by the Hoffmans in which Federer plays air guitar with a tennis racket.

"We were able to show a more playful side of Roger who is such a great tennis player that people sometimes view him like he's a machine," said Mark Hoffman.

Asked what makes them a successful directing duo, the Hoffmans point to their different orientations. "Mark brings the mind of an editor and I bring the mind of an actor to a project, and that mix is a dynamic that makes us work as a team," said Matt.

Mark concurred, reflecting upon his editing experience as being invaluable to him as a director. "When editing, I was sitting with clients directly behind me and the director often wasn't there. In a sense you're redirecting what

with a visually innovative project, it wasn't the instant catalyst for success that his first Nike print ad proved to be for his photography career.

"I'd do spots here and there in between print jobs," recalled Zibert who then made the conscious decision to more aggressively pursue his directorial aspirations about a year ago when he joined Toronto production house Sons and Daughters. Just prior to that, he had helmed Habitat For Humanity Canada PSAs which showcased his storytelling prowess. In "Electricity or Rent," a guy switches on a floor lamp in his house only to instantly be in the cold outdoors with an illuminated lamp. When he turns off the light, he's back in his darkened home. A super reads, "Over one million Canadians can't afford both electricity and rent," followed by an end tag for Habitat For Humanity. A second PSA had a woman opening up a can of food. As the top comes off, so too does the roof of her house as we see a dark forboding sky overhead. The unenviable choice for this woman is food or shelter.

"Electricity or Rent" was honored with Gold at Canadian industry com-



Mark Zibert

This summer Zibert picked up stateside representation, coming aboard the roster of bicoastal Sleeper Films. While he's yet to direct his first Sleeper project, Zibert is no stranger to the American ad market, having earlier helmed a BMX spot for BBDO San Francisco.

"I don't like to be pigeonholed," said Zibert. "I approach commercials like I do my print work—I adapt my style and approach to the subject matter. The concept is huge. Everything I do is based on the creative."

Maro Chermayeff

An accomplished documentary filmmaker, Maro Chermayeff recently came aboard Workhorse Media, Santa Monica, for commercials.

Chermayeff's work includes lauded series for PBS. She directed all 10 episodes of *Carrier*, the show about life aboard the nuclear-powered aircraft carrier USS Nimitz, which premiered on PBS this year. In addition, she was co-creator and co-executive producer of the series, in partnership with Mel Gibson's Icon Productions. The program was honored last month with an Emmy for outstanding cinematography in reality programming.

Chermayeff was also one of the producer/directors of the PBS series *Frontier House* in which three modern families homesteaded in the American West as recreated circa 1883.

Additionally Chermayeff has collaborated closely with noted journalist and interviewer Charlie Rose, having produced and edited many of his one-hour specials. She was also director of documentary programming at A&E for two years, and was nominated for an Emmy for her work on the series *Biography*. In addition to PBS and A&E, her work has appeared on HBO, TLC, Bravo, Discovery, Channel 4 in the UK and France 2.

Currently working on a new multi-part series for PBS that will premiere in 2010, Chermayeff also has a commitment to produce and direct feature documentaries for HBO and Turner's truTV cable channel, the latter an international co-production with France 2. In addition, she recently founded



Maro Chermayeff

and serves as chairman for the School of Visual Arts MFA program in Social Documentary, which is slated to launch next year.

Workhorse Media's executive producer/principal Pola Brown first heard about Chermayeff from friends on the agency side, who were aware of her ability to get deep inside subjects and capture their stories in visually exciting ways. Brown's long association with documentary director Peter Gilbert (*Hoop Dreams*), who also directs commercials through Workhorse Media, helped her see just how Chermayeff's background and skills fit into the current ad scene. Brown said she was drawn to Chermayeff's "combination of narrative skills with a great eye."

For Chermayeff, the ability to hold an audience's attention is one of the great appeals of working in the documentary space, and the unscripted nature of the work fascinates her. "One of the things I do best is find really interesting characters in each setting and then let them tell the story," she explains. "It's about immersing oneself in an environment and becoming intimately familiar with it. My best analogy is that it's not just like learning a foreign language, but actually being able to speak it fluently."

She sees parallels between her films and the ongoing trend towards reality-based content, both in television and on the web. "We've always striven to capture a heightened sense of reality in our work, one that drives a storyline, and that process can ac-

complish several things—it can entertain and inform, like we did for the audiences of *Carrier* over ten hours of programming, or it can drive you to a brand in a thirty second format."

Chermayeff is no stranger to the world of advertising and branding, as she's the daughter of famed graphic designer Ivan Chermayeff of Chermayeff & Geismar. "I've been around ads, brands and corporate identity all my life," she noted, although her first real love was filmmaking. After graduating with a film degree from the University of Colorado, she got her start in the industry working on feature promotion at The Kanew Company, R/Greenberg Associates and Balsmeyer & Everett, where she cut trailers and helped produce movie ads.

She credits her experience as a network executive at A&E with helping to expand her collaborative abilities, and said that this has obvious applications for working in advertising. "I was in a position to bring in new points of view and new talent to the network, and help develop ideas for programs and specials.

"Moving from being a filmmaker to the executive side of production was a real life lesson for me," she continued. "As a director, you're often totally focused on your vision for the film you're shooting. The A&E job called on me to step outside of that viewpoint and focus on creating accessible programming that clicked with audiences. I think that's what advertisers are looking for today, as well as agency creatives. They're looking to connect with consumers, which is becoming increasingly more difficult to do via traditional channels."

Brett Wagner

Hail to the *Chief!* In this case *Chief* is a 21-minute film directed and written by Honolulu-based Brett Wagner. The short has scored numerous accolades. The year kicked off with *Chief* becoming the first Hawaii-made short to premiere at the Sundance Film Festival in Park City, Utah. And among



Mark (l) and Matt Hoffman

someone else has shot, which means you're in a position to make or break a spot with the agency. You have your own creativity and get to bring your sensibilities to the project—and that really helped prepare me for directing."

Mark Zibert

Eight years ago, Canadian born Mark Zibert got a big break as a still photographer, landing a plum Nike assignment from agency Cossette, Toronto. From there his career as a still shooter built steadily and he continues to be selectively active in that discipline as evidenced by his adidas print work for this year's Summer Olympic Games in Beijing featuring a mass of humanity holding up a Chinese athlete. The job won China its first and only Cannes Gold Lion for print.

Some three years ago, Zibert's print ad for Arrow Shirts led to his directing a TV spot based on that print premise for agency John st., Toronto. Though he got his foot in the directorial door

petition the Bessies. The PSA was produced by Zibert's former Canadian production house roost, Steam. His first job upon joining Sons and Daughters had him loaned out to an affiliate house in Halifax for a Workers Compensation Board of Nova Scotia campaign via Halifax ad agency Extreme Group. One of the spots in that package, "Nail," earned a Bronze Lion at the Cannes International Advertising Festival.

Next came notable Canadian spot directing assignments for McDonald's (the "Mini Goalie" spot which won Bessie Gold), a commercial to promote awareness of Parkinson's Disease which depicts a man fighting against himself in a struggle just to answer the phone, an action performance car ad for Ford, and an elegant Infiniti spot promoting its sponsorship of Cirque du Soleil (via TBWA Toronto). At this year's Bessie ceremony, Zibert additionally won The Don Award signifying the year's best new director.



Chief

UP-AND-COMING DIRECTORS

the latest kudos is *Chief* winning the Best Dramatic Short Award at this summer's Los Angeles International Short Film Festival.

The L.A. ShortsFest is an Academy Award-accredited film festival with its winners eligible to be nominated for an Oscar in the short film categories. Thirty of the fest's past winners have garnered nominations and nine have won Oscars. *Chief* was among thousands of shorts submitted for consideration by judges at the annual L.A. ShortsFest competition.

Wagner, whose filmmaking pedigree includes commercials which he continues to direct as a freelancer, noted that "winning L.A. ShortsFest and getting our Academy qualification is huge for us, and a victory for the dozens of Hawaii-based cast, crew and supporters who contributed their talent and resources to this film."

Filmed in the jungles, waters and



Brett Wagner

urban nightscapes of Oahu, *Chief* tells the story of a highly ranked tribal chieftain from Samoa who flees his village after the drowning death of his young daughter, and winds up a taxi driver in Honolulu.

Chief has additionally been recognized with a certificate of excellence from the British Academy of Film and Television (BAFTA). The film, which also won best dramatic short honors at the Maui Film Festival, made its formal Oahu debut this month during the Hawaii International Film Festival.

Wagner began his career in commercial production in the New York market, writing and directing for such clients as Deloitte, CS First Boston and AIG Insurance.

Eventually spot work drew him way west to Honolulu where he has directed for McDonald's, Starwood Resorts, AT&T Wireless, KFC, Bank of America and Hawaiian Airlines, among others.

Over the past five years, Wagner's ad industry endeavors have scored a dozen regional ADDY Awards, including 2007 Best of Show recognition for *Detour*, a 10-minute branded entertainment film for Starwood Resorts.

Wagner also has diversified into long-form with his first feature film, *Five Years*, which was an official selection of 25 film festivals internation-

ally, earning honors at the Victoria Independent Film Festival and the Avignon Film Fest.

Andrew van der Westhuyzen

Australian native Andrew van der Westhuyzen is co-founder of Sydney design boutique Collider. Over the past several years, he has earned both

recognition and critical acclaim for his commercial animation direction, and web, print and title design for BMW, Red Bull, Target, Toyota, MTV Australia and the Royal Australian Institute of Architects. Van der Westhuyzen has recently completed his first book, *Cabal*, a graphic novel and the culmination of four years work featuring 60 original illustrations. He is a frequent

contributor to exhibitions, conferences and publications in his field.

Van der Westhuyzen has been directing spots for a little less than two years. He made arguably his most dramatic directorial impact with last year's BMW "Hydrogen" commercial out of agency GSD&M's Idea City in Austin, Texas.

The spot shows liquid coming to-

gether to form an automobile, the BMW Hydrogen 7. A voiceover explains that instead of producing carbon-dioxide, this vehicle emits water, at which point we see the car dissolve as it turns into H₂O. The voiceover relates, "A car that will leave its mark by not leaving a mark."

Fuel International, Sydney, was the
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Dave & Rory

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When they signed with Mekanism, they chose to go with Dave & Rory. But they have no problem with you calling them Rory & Dave.

To put it mildly, the guys were thrilled when Mekanism founder Tommy Means called and asked them to work with his company after seeing *HandSolo*, a short film they had done for Qualcomm through New York-

based Hill & Knowlton.

"I think he saw that we had a lot of the same comedic sensibilities when he saw that film," Clark said.

Once again, the *HandSolo* job came out of Dave & Rory being opportunistic. They had been working with Hill & Knowlton on a writing project and let the agency know that they also made films. Before long, they had pitched the idea of *HandSolo*, which

chronicles the invention of a futuristic phone that is implanted in one's pinky and thumb. Hill & Knowlton jumped on the idea for their client Qualcomm, which distributed *HandSolo* internally before it found its way to the web.

It was hardly a big budget venture, so Dave & Rory did some run-and-gun shooting around New York City and pulled the project together by calling in favors.

Now that they are with Mekanism, their budgets are bigger, and they don't have to beg their friends for help. At the moment, Dave & Rory are working on a few projects, including a nonlinear branded entertainment show for Microsoft. It's a client-direct project based on a concept by Means. They can't reveal much except to say that it involved a cast of 500 and a massive, six-day shoot that took them from New York to Los Angeles.

Additionally, the guys are directing a series of comedic shorts for eBay via Hill & Knowlton. Set in a retro chat show environment, the shorts explore the idea of using your senses when

you're shopping online.

Dave & Rory are also shooting a 22-minute documentary directly for Electronic Arts. The film examines the life of the main character in an upcoming game based on World War II. Dave & Rory have imagined a rather ridiculous story, centering on an Irish man who becomes a French resistance fighter, but it is told in all seriousness.

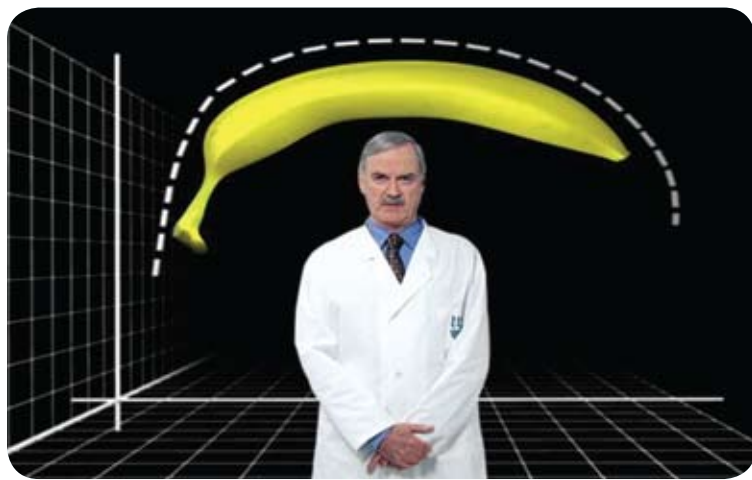
Hanrahan noted that he appreciates having a directing partner more than ever now that he is at Mekanism where their projects are getting bigger. "When there's two of you, you feel like someone else has got your back," Hanrahan said, adding, "and you don't try to keep things small and limited. We go for it and try to do a crazy amount in a shooting day. We never hold back, and I think fear would stop me if I were on my own. I know that for sure."

When it comes to how Dave & Rory work together, it is different on every project. Sometimes they direct together, sometimes they go off on their own to shoot. "If we have a little bit more

time, we really like to work together, and we check in with each other and see what's going on constantly. It's like we're having a dialogue while we're shooting," Clark shared. "But we've had projects where the amount of time or the intensity makes it necessary for us to split up and check in less often. That's fun, too. It's always surprising to get back together and see what the other one has shot."

As you might imagine given how outrageously funny their output is, Dave & Rory have a lot of fun when they are working.

When they were back at Mother and putting together the Department of Humor Analysis campaign for TBS, the men, both of whom happen to live in Brooklyn, would meet up and walk to Manhattan together in the morning, trading potential jokes and gags for the campaign, Clark recalled, noting what a blast they had during those strolls. "If you're not having fun doing something, there's no reason to do it," Clark mused. "You might as well become a tax attorney or something."



"The TBS Department of Humor Analysis"

Andrew Douglas

Continued from page 26

Wan, David Slade and Marcus Nispel, deemed "masters of horror" and invited by Safran Digital Group, Los Angeles, to make comedy shorts that are being distributed on the Xbox LIVE platform. Douglas' *The Miracle of Phil*, which premiered at Comic-Con in San Diego this summer, follows a man as he struggles through a pregnancy—his

own pregnancy. Just to be clear—yes, the man is pregnant.

Douglas, who along with the other participants was given free reign, conceptualized the film, acknowledging that analysis of his psyche might reveal a Freudian desire for more children.

While *The Miracle of Phil* is weirdly funny, and Canon "Journey" is

wonderfully artful, Douglas' recent spot output also includes the visual effects tour de force "Tumble."

Created by 180, Los Angeles, the commercial has a Sony HD camera falling off a mountain during a movie shoot and shattering to form laptops, digital cameras and other high-tech Sony products.

Additionally, Douglas recently directed back-to-back Toyota jobs out of Saatchi & Saatchi LA in Torrance, Calif., that really couldn't be more different from each other. One spot for the Toyota Camry titled "Only One" is a rhythmic piece full of simple, straightforward imagery highlighting the features of the car.

"I tried to have no artfulness at all. I tried to not be ugly because that's a different feat, but to be very factual," he explained. "I tried to be as flat and mundane as possible because the idea was the celebration of the ordinary, so if you saw the artist's hand, I felt that would diminish the idea."

Douglas took a different approach when shooting a yet-to-be-released Toyota Tundra spot that takes macho to an extreme, with the pickup truck towing a heavy weight through a scorching spiral.

"It was the biggest and the best of them all," said Douglas, who also shot the Toyota Tundra "See-Saw," "Ramp," "Pulley" and "Wrecking Hammer" TV commercials.

All of the stunts we see in these



Sony's "Tumble"

spots were done for real, Douglas stressed—even "Wrecking Hammer" in which a Tundra pickup tows a trailer loaded with more than 10,000 pounds while avoiding being slammed by two swinging pendulums carrying 9,000 pound I-beams.

The most recent Toyota Tundra commercial with the scorching spiral could be his last, Douglas cracked, not because he doesn't enjoy orchestrating these insane stunts but because of current events.

"We finished it exactly at the time the oil crisis was upon us, and the subprime meltdown started to unfold," Douglas related.

Well, if car and truck spot fare grinds to a halt, Douglas doesn't really need to worry about being out of work. He has hardly been pigeonholed as a car/truck guy.

Looking at his diverse body of commercial work, the director really hasn't been pigeonholed at all, and he has worked hard to make sure that never happens.

"You really have to stay incredibly agile and be mindful of the market," Douglas mused. "What I initially thought years ago [when he was directing with his brother Stuart as The Douglas Brothers] was, 'Here's what we do. We create a look, and then people will want us for that look.'"

But I found that really didn't work because once they've sucked you dry of that look, they move on."

Douglas then observed: "People want you to be new all the time because if you're not, they'll use the 21-year-old. So I try and be that great combination of fresh and also a safe pair of hands."

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Putting Art & Craft Into Proper Focus

One cinematographer has come up through the ranks over the years, building a remarkable short and long-form relationship with director David Fincher. Another comes off of an ambitious campaign for Leo Burnett, Chicago, shooting with the Red camera. And a third DP will receive the American Society of Cinematographers' (ASC) Lifetime Achievement Award even though there's a lot of professional life to still be lived as he figures to continue to build on his already impressive lensing accomplishments.

Here's a look at cinematographers Claudio Miranda, Anghel Decca and Jack Green, ASC, as they discuss subjects ranging from directorial collaborations to career reflections, digital cinematography, commercials, TV and features.

Claudio Miranda

At the recent production wrap party for the David Fincher-directed *The Curious Case of Benjamin Button*, cinematographer Claudio Miranda, who's repped by Dattner Dispoto and Associates, Los Angeles, earned a tongue-firmly-planted-in-cheek "Longevity Award." The honor was in recognition of his longstanding professional relationship with Fincher which dates back to 1985 when Miranda served as a stage manager for the director on some music videos at the SIR facility in Hollywood. Miranda steadily moved up the industry ladder with Fincher, handling best boy duties on projects and then gaffing some reshoots on the feature *Seven*. Miranda was then gaffer on Fincher's *The Game* and *Fight Club*. Miranda also gaffed features for Tony Scott such as *Crimson Tide*, *The Fan* and *Enemy of the State*.

The big break came when Fincher gave Miranda the chance to lens a couple of relatively minor shots for *Panic Room*. "I got my feet wet behind the camera and liked the experience a lot," recalled Miranda. "David was very supportive and then said to me one day, 'I've got this Nike job. Would you like to shoot it?'"

Miranda thus made his initial foray into ad cinematography with two spots at around the same time—the alluded to Nike's "Filmstrips" helmed by Fincher, and Pocari's "Tennis" directed by Joel Peissig. The latter commercial, an under-

water tour de force for the Japanese market (with Miranda and Pete Romano serving as DPs), went on to garner AICP Show and Clio honors.

Established as a film cinematographer, Miranda diversified into digital shooting. "David [Fincher] knew me as this technical guy and one day," recalled Miranda, "I got a phone call from his office asking me to meet him at [rental/sales facility] Bexel. I did some homework to determine what their newest camera was and it was the digital Viper [Filmstream camera from Thomson's Grass Valley]. I later met David to look over the camera and the groundwork was laid

for our next project."

That project was the Xelibri spot "Beauty for Sale" out of London agency Mother, which went on to earn Clio distinction. It was also one of the entries that helped Fincher of bicoastal Anonymous Content win the Directors Guild of America (DGA) Award as best commercial director of 2003. Miranda also shot Nike's "Gamebreakers," which too contributed to the DGA honor for Fincher.

Xelibri in turn garnered Miranda a reputation as a digital cinematographer which led to his being selected to lens *The Angel of Chilside Road*, a short directed by Jonathan Darby for the 2004 Sony "Dreams" series, presented jointly by Sony and Young & Rubicam, New York.

Chilside Road was based on a short story by David Almond from the book *Counting Stars*. The story is based on a real event, the death of Almond's sister when he was seven years old.

The personally moving and poignant story lent itself to that year's "Magic" theme for the "Dreams" ini-

tiative and Miranda found the project gratifying. He lensed it with a Sony F-900 Cine Alta 24p camcorder.

Several years later Miranda discovered that Fincher saw *Chilside Road* on the cinematographer's website. The director liked the work and showed it to Brad Pitt, and thus the seeds were planted for Miranda eventually shooting digitally (with Viper and the Sony F23) as well as some parts on film the aforementioned

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DPs Discuss Their Work, Digital Cinematography, Collaboration

By Robert Goldrich and Mildred Takaki



Leading DPs Reflect On Their Spot And Long-Form Work, Digital

Continued from page 37

The Curious Case of Benjamin Button. The feature stars Pitt, Cate Blanchett, Tilda Swinton and Julia Ormond, and is slated for a Dec. 19 release.

Adapted by Eric Roth from a story by F. Scott Fitzgerald, *Benjamin Button* tells the story of a man [Pitt] who ages backwards. Miranda was able to creatively explore and define the film's cinematography, a testament to the freedom afforded him by Fincher. "When I first started shooting for David, I thought initially that I'd be a little bit of a glorified gaffer—pretty much being told to do this and do that," recollected Miranda. "But he instead gave me great creative latitude and opportunities, the freedom to go with my aesthetics for soft quality of lighting and so on. He let me go and I was a little bit surprised and am grateful to this day. He wants someone to bounce ideas off of and affords you the freedom to do the unexpected."

An example of the unexpected was the decision to illuminate a *Button* church revival scene set in a tent only with light bulbs. "There was no film lighting at all. The Viper is great at having bulbs in shots. It gave the scene a certain feel we were looking for," said Miranda.

The cinematographer noted that the freedom he enjoys with Fincher has emboldened him on projects generally. "I tend to light less than I used to and am not afraid to make bold choices," related Miranda. "I'm not so overly protective about things. I remember a night shoot we did for this OnStar commercial. The gaffer was shocked when I told him that I thought the vehicle headlights would be just great for this particular shot. As it turned out, that's all I needed. It's the reward of being able to explore your space."



Claudio Miranda

Miranda's space over the years spans spots for such clients as Guinness (an '05 AICP Show honor for cinematography), Miller Genuine Draft, XM Satellite Radio, Coca-Cola, Harley Davidson, Suzuki, Reebok, Sprite, AOL, Mercedes-Benz, American Express, Mountain Dew, Volkswagen, Dodge, Grey Goose, Hummer, BMW, Toyota, McDonald's and Sony PlayStation—not to mention an MVPA Award nomination for cinematography on the strength of a Beyonce clip (featuring Sean Paul) in '04.

Miranda's first feature cinematography gig came in 2005 for the Chris Eyre-directed *A Thousand Roads*, which was shown at the Sundance Film Festival. The movie cemented Miranda's reputation as a DP to watch and he's lived up to that billing.

Anghel Decca

"Film is still king," related noted DP Anghel Decca who at the same time doesn't see red when asked about the viability of digital cinematography. In fact, he's no stranger to the Red camera, having shot with it a PSA for Disney as well as a real people TV series pilot, which was directed by Clay Weiner, a promising director with Biscuit Filmworks, Los Angeles.

Decca's latest Red endeavor is an Allstate campaign directed by Jeffrey



Anghel Decca

Karoff of Backyard, Venice, Calif., for Leo Burnett, Chicago. The spots capture real people talking about their financial planning and prospects for the future. Karoff and Decca ultimately thought the Red camera would be the best option for the project.

"No system is complete in the HD world—each one has its pluses and minuses. But for this campaign, Red clearly made the most sense," said Decca. "For one, in this kind of an interview situation, you don't want to have to stop in order to reload. Red has the capacity to record for an extraordinarily long amount of time. This gave Jeffrey the freedom to have tons of material shot."

Also Red can have a super compact configuration. "We were going into real people's homes and environments and the last thing I wanted was to bring in a big intimidating camera," explained Decca. "That can be intrusive. To have that lugged into people's living rooms can be psychologically intimidating and negatively affect the performances you get, which you want to be as honest and real as possible."

In fact the camera was so non-intrusive that Miranda had two Reds rolling all the time. He added that it was economically feasible to do so.

For the Allstate shoot, Decca—who is represented by United Talent



Jack Green

Agency (UTA), Beverly Hills—was able to keep the look filmic by deploying 35mm lenses. "This enabled me to control the depth of field very precisely. When you go into people's everyday environments, sometimes there's too much information in the background. I could better control this through selective focus with 35mm lenses, to stay out of focus with the backgrounds... This isn't unique to Red. There are other HD cameras that accept 35mm lenses but those cameras tend to be quite massive and we obviously needed a small footprint in these filming situations for Allstate."

Still Red is not a panacea, continued Decca. He cautioned that there can be limited dynamic range. Plus, he noted that "workflow can get a bit complicated. It won't save you money in post if you end up editing on Avid."

The bottom line, though, affirmed Decca, is that his experience on Red has been positive because he applied the camera to the right projects. "It's another tool with capabilities, and any cinematographer should welcome an expansion of his toolbox."

Decca first established himself on the film side, shooting a wide range of fare, including music videos, a low budget feature for Roger Corman's company, commercials, telefilms and TV pilots. Among his most notable

pilots is the one for the lauded HBO series *Entourage*.

Among Decca's recent lensing endeavors are spots for General Motors and Pennzoil. Over the years, he has shot commercials for such clients as Chrysler, HP, Axe, Barclays, Honda, Ford, Toyota, Lincoln and The Ad Council. He also made an early mark in branded content, lensing the '06 action/adventure/tongue-in-cheek comedy web short *Rusty Dogs* directed by Karoff and produced by Backyard for client Sea-Doo jet skis (*SHOOT*, 5/12/06) out of ad agency Cramer-Krasselt, Milwaukee.

At press time, Decca was about to embark on a shoot for a television movie of the week in New Orleans.

Jack Green

Jack Green, ASC, will receive the American Society of Cinematographers (ASC) 2009 Lifetime Achievement Award during the 23rd annual ASC Outstanding Achievement Awards celebration on February 15, 2009, in Los Angeles.

"Jack Green has earned the respect of his peers with an extraordinary body of work that is constantly evolving," said ASC president Daryn Okada. "His innovative cinematography has inspired other filmmakers to follow their dreams and explore new frontiers in visual storytelling. This recognition is an expression of our appreciation for what he has achieved, but we are quite certain that the best is yet to come."

Green earned an Oscar nomination for *Unforgiven* in '93, and an ASC Outstanding Achievement Award nomination for *The Bridges of Madison County* in '96. He has compiled around 40 cinematography credits, beginning with *Heartbreak Ridge* in '86, and subsequently including 11 films with

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Cinematography, Close-knit Collaborations With Directors

colleague Clint Eastwood as director.

Some of Green's memorable work includes *Bird*, *The Dead Pool*, *White Hunter Black Heart*, *A Perfect World*, *Twister*, *Midnight in the Garden of Good and Evil*, *Girl Interrupted*, *Space Cowboys* and the popular contemporary films *50 First Dates*, *The 40 Year Old Virgin* and *My Best Friend's Girl*.

Green began his cinematography career as an assistant cameraman on 16mm film projects, including industrial films, National Geographic specials, and other documentaries and commercials. He was also a stringer on ABC Television network news crews. His assignments included covering such breaking developments as the kidnapping of Patricia Hearst, the riots in Berkeley, Calif., during the Vietnam War, and the assassination of Robert Kennedy at the Ambassador Hotel in Los Angeles in '68.

For the latter, Green recalled, "My wife Susan heard on the television news that an ABC cameraman had been shot. She was sure that it had to be me because I was so busy trying to get the film through the lab I didn't call her until 2 a.m."

Green moved to Los Angeles in 1971 and spent the next 11 years working as an assistant and operator with an array of world-class cinematographers, including William A. Fraker, ASC, BSC, Donald M. Morgan, ASC, Ric Waite, ASC, Harry Stradling, Jr., ASC, Bruce Surtees, ASC, Michael Watkins, ASC and Rex Metz, ASC.

"I can't say enough about the impact all of those cinematographers and others had on my life and career," affirmed Green. "I was an operator for Bruce (Surtees) on *Pale Rider* [in '85]. When he lit a set, it was like watching a painter create a work of art. After four more films operating for Bruce, he told Clint Eastwood I was ready to move up to cinematographer."

Green has remained active in commercials throughout much of his career. At press time he was slated to shoot a PSA being produced by Venice, Calif.-based house Motion Theory. Last year Green lensed a global campaign for ExxonMobil. He is repped by bicoastal The Gersh Agency.

"Commercials are a wonderful place to expand on ideas that sometimes feature films are way too busy to let you do," he observed. "You can spend a lot of time on a single shot or scene in commercials, giving you room to adjust and experiment. I've found this experience invaluable."

On spots to some extent but primarily on added scenes he shoots at times for cinematographer colleague Dean Semler (on such features as the Adam Sandler-starring *Click*), Green has had occasion to use Panavision's Genesis

digital camera.

"Genesis in my estimation is still the leader of the [digital] pack," said Green who describes himself as "an image guy who tries to make as many good images as I can no matter what the medium—film or digital.

While he's accomplished in film, Green has enjoyed his digital shooting experience. "The ability to immediately preview as close to the final product as it's going to be is entertaining to me," he said. "You usually go with instinctive reaction when shooting film

because your report doesn't come in until the next day. But in the digi tent, you can make adjustments right then and there. At times that can make it easier to sleep at night."

Green regards cinematography as being both an art and a craft.

"It's like learning to mix paints to get just the right colors," he observed. "You aren't just creating looks. You are helping to tell the story by creating moods. I don't believe in playing it safe. I would rather work on the edge and trust my instincts."

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FUJIFILM

Harold Einstein

Continued from page 27

classes in agency copywriting. He put a book together and landed his first job as a copywriter at Ketchum in Los Angeles. After two years at Ketchum, Einstein crisscrossed the country, doing stints at DDB Chicago, New York's Cliff Freeman & Partners, BBDO West in Los Angeles, Portland's Wieden + Kennedy and Goodby Silverstein & Partners, San Francisco, working on campaigns for clients like Little Caesars, Guinness and HP over the years.

As he moved up the agency ranks, Einstein found himself writing less and less, so seven years ago he gave up full-time employment to become a freelance copywriter, and he spent a lot of time writing with Gerry Graf as Graf, who is currently the chief creative officer at Saatchi & Saatchi, New York, went from agency to agency. The two men were actually employed

by Goodby at the same time, Einstein noted, and they even sat across from each other but never got to work together back then.

One of their post-Goodby collaborations gave Einstein a chance to dip a toe into directing—while Graf was at New York's TBWA/Chiat/Day, the duo wrote some Sprint spots, and the agency asked Einstein to direct the batch, including “Wonderful Wheel,” which centers on a man so impressed with Sprint's Fair and Flexible plan that he's at a loss for words and must rely on Sprint's spinning wheel of adjectives to express his thoughts.

“I had so much fun directing those spots I kept going,” Einstein said. His next directorial effort was a spec spot for FedEx titled “Whee.” He had written the spot with Graf back when Graf was at BBDO New York, but it never got made. In “Whee,” we see a super-

visor's pacemaker going off after he learns that an employee didn't use FedEx to ship important packages.

Both the Sprint campaign and the FedEx spec were run through bicoastal/international Hungry Man, and Einstein signed with the production company in June 2007. He rounded out his reel while at Hungry Man by writing and directing a short film called Eulogy for Jack. The film, which depicts a man composing a eulogy for a friend as he goes through his morning routine, has been screened at numerous film festivals.

Einstein's run at Hungry Man was brief. When Hungry Man founder/managing partner Steve Orent left to form Station Film last February, Einstein followed. “I don't think I'd be doing this without him because he's a very good mentor, and he moves through this industry in a way that I

admire,” Einstein praised.

Einstein's first job through Station Film was a slyly humorous commercial for Avis out of McCann Erickson, New York, titled “Accents.” Promoting Avis' role as the official rental car of the New York Yankees, the spot demonstrates how baseball fans can determine team allegiance simply through a person's accent.

More recently, Einstein directed a commercial for Motorola called “Chase” that was a joint effort between Ogilvy & Mather's offices in New York and Buenos Aires. In the spot, a guy wants to use his cell phone to identify a song that he hears blasting from a car and embarks on a mad scramble that takes him through locations including a pet store, a music shop and a pool hall before he catches up to the car, stops it and identifies the song—it is Wyclef Jean's “Touch Your Button.”

As it just so happens, Wyclef Jean is behind the wheel of the vehicle.

“Chase” stands out on Einstein's reel for being action-oriented and not humor/dialogue driven like the rest of his spot work. Explaining his interest in the assignment, Einstein related, “I had seen lots and lots of spots with outdoor chases—creating and shooting a chase that took place predominantly indoors was very intriguing to me.”

That said, Einstein isn't turning his back on the dialogue-driven comedy that has won him acclaim so early in his career as a director. “It's very important for me to establish—I hate to say a niche, but who I can be before I can be everything,” Einstein reasoned, “and so what I'm interested in right now is stuff that's most reflective of what I loved when I was just writing—funny, dialogue-driven stuff. That's the sweet spot.”

Doug Pray

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Indeed that helped the project immeasurably. It's one thing to pass a :15 or :30 whacky film around virally for laughs. But it's quite another to get a fairly serious three-and-a-half-minute documentary passed along. Pray's documentary sensibilities and the unique appeal of the subject—artist Curtis and his artwork—helped make for a captivating portrait that viewers found entertaining, informative and worth sharing with others.

Diverse fare

This year two Pray-directed documentaries were released. In May his *Survive*, an intense and entertaining portrait of the Paskowitz family—telling the story of legendary surfer Dorian “Doc” Paskowitz, his wife and their nine children who were home schooled on beaches around the world—debuted in theaters. In June, Pray's *Big Rig*, an insightful look at truck drivers, came out on DVD.

And at press time, Pray was in the midst of *Art & Copy*, a feature-length documentary about advertising and creativity—and their profound effect on modern culture. The One Club project will tell the stories of such notables who while known in our industry aren't exactly household names in the general public—creative luminaries such as Lee Clow, George Lois, Mary Wells Lawrence, Hal Riney, Dan Wieden, David Kennedy, Phyllis K. Robinson, Jeff Goodby and Rich Silverstein.

Art & Copy is scheduled for completion in December.

Meanwhile interspersed among Pray's documentary endeavors are assorted spots, including an anti-smoking ad for the Virginia Tobacco Settlement Fund out of agency Barber-Martin, Richmond, Va., which is a 50-50 mix of real couples and actors. We see these couples kissing spontaneously in various settings. The tagline points out that nonsmokers “get kissed more.”

Pray's spot credentials also include

“Cynthia” and “Ed,” PSAs for the Kaiser Family Foundation and Viacom, part of the “Know HIV/AIDS” campaign from DDB Seattle.

In “Cynthia,” for example, Pray took an actor and put her in a real situation that was emotional and intense. The actress was a parent and played the part of a mom who traveled to an AIDS treatment clinic in El Salvador and reacted to what she saw. The piece indeed rang movingly true and earned a best PSA Emmy Award from the National Academy of Television Arts and Sciences (NATAS).

Pray's documentary acumen has also been applied to ongoing work for the grocery store chains Stop And Shop, and Giant out of agency Mullen in Wenham, Mass. “The commercials are incredibly simple, the ‘stars’ being real people who have never been filmed before,” said Pray. “We cast in the actual stores. These aren't your typical testimonial ads. We go into these people's homes, they talk about

their lives, their kids, their families.”

Returning to the aforementioned “gray area” cited by Pray, he kicked off the year with two shorts for Kodak out of Ogilvy & Mather, New York.

The three-minute films had Pray cast actors but he gave them characters to portray and interviewed them to get closer to the essence of a real person performance.

In one of the shorts, a pregnant

woman looks to connect with her mother who lives overseas. Using Kodak technology, the expectant woman constructs a flip book documenting the milestones of her pregnancy so she can share her experiences with her mom in Spain.

In essence the spirit of this storyline parallels Pray's talent and affinity for sharing lives and experiences through his filmmaking.



Virginia Tobacco Settlement Fund's “Kiss”

Alex Gibney

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you don't have that much control over the content because it's a documentary. Things were pretty lean for quite awhile but I got things going, did some television documentaries and got known for some pretty big TV documentary miniseries.”

He made his first major TV documentary mark producing and writing *The Pacific Century*, a '92 documentary series for PBS which went on to

win an Emmy as well as a Peabody Award. Later came the documentary miniseries *The Fifties* (based on David Halberstam's book) which Gibney directed, produced and wrote.

In retrospect a pivotal project for Gibney was producing the series *The Blues*, an examination of rhythm & blues and other forms of music with episodes directed by such luminaries as Martin Scorsese, Clint Eastwood, Mike Figgis, Wim Wenders, Marc

Levin and Antoine Fuqua.

“That was a big series that taught me a lot,” said Gibney. “It taught me how to stretch the rules, to find innovative visual solutions to documentary storytelling. The main lesson was that there was no rule book. You make the rules. I saw these directors make their rules. Without that experience, I could have never done *Enron*.”

Indeed Gibney's approach to the world of nonfiction was shaped in part

by *The Blues*. But there were other key influences. He cited his experience in journalism such as work for *Frontline*, his involvement in print journalism, and his family's Fourth Estate pedigree.

Speaking of family, Gibney's late father was a Naval interrogator during World War II and was outraged by the revelations of torture at U.S. prisons, which his son explored in *Taxi to the Dark Side*. Said the elder Gibney of his World War II interrogation work,

“There was a rule of law. You never forgot that ... It was something we believed. It made America different.”

Filmmaker Gibney hopes to bring his worlds of fiction and nonfiction to the commercialmaking discipline, noting that feature directors like Wenders and Scorsese have successfully and selectively crossed over into the ad arena. Word at press time was that some international ad work might be in the offing for Gibney.

David Shane

Continued from page 30

Comedic stretch

While the Emmy Award solidifies Shane's already well established reputation in comedy dialogue and casting, the director has quietly diversified into more visually driven humor and storytelling fare. At press time, he was about to embark on a Netflix assignment, which is sans any dialogue, for Goodby, Silverstein & Partners, San Francisco.

Also departing from his comedic norm was a Renault spot produced by Wanda Productions, Paris, for BETC Euro RSCG, Paris. The ad focused on a quirky if not deranged chap on a street corner displaying strange mannerisms that turn into his launching into a full sprint across a busy intersection, culminated by an acrobatic backwards flip into a Renault sports car.

"The Europeans were the first to give me a chance to do more visual

storytelling and that has led to some of the same opportunities for me in the U.S.," said Shane who brings agency creative experience and sensibilities to the director's chair.

He was a creative at TBWA\Chiat\Day, New York, and later at the agency's London office. Shane moved to Los Angeles upon selling a screenplay. *In the Southland*, he wrote for television, including contributing to *South Park*. Shane even landed a development deal at Brillstein-Grey Entertainment which didn't bear fruit.

Then a former compatriot at Chiat\Day, creative director Marty Cooke, asked Shane to help accent the humor in a script for New York agency Merkle Newman Harty. When the director slated for the project, Albert Brooks, fell through, happenstance had the agency turn to Shane to helm the job, which was for Bell South. Shane did just that, working with Hungry

Man, and a directing career he hadn't planned on was off to a fast start.

The directorial momentum continued with an offbeat Hungry Man-produced, Shane-scripted MTV promo campaign, which centered on a Jewish accountant to rock 'n rollers.

Over the ensuing years, Shane helmed assorted spots for U.S. and international audiences. Among his credits are commercials for such clients as Comcast and the NBA out of Goodby, Opel for 180 Amsterdam, Olympus for The Martin Agency, Richmond, Va., and Animal Planet via BBH, London.

Long-form is also on Shane's horizon. He is attached to direct *69*, a film out of art house studio Vox 3. The movie revolves around an aging baby boomer couple who get the idea to start a line of senior citizen pornography. There's no actual porn in *69*, a comedy that explores each baby

boomer's relationship with one another and their son whose inheritance they're squandering in the name of entrepreneurial porn.

Shane is additionally slated to direct a theatrical feature for another studio, a project he wasn't at liberty to discuss at press time.

Whether short or long form, filmmaking for Shane is collaborative. "What I like to do the most is collaborate. Working with smart, facile people is the best."

Empathy

Shane added that his experience on the agency side has helped his collaborative prowess.

"It's given me a shorthand, I understand the language. It's also given me a kind of empathy for agency creatives. I remember when I was on the agency side and directors wouldn't listen to me—how galling that was. It put me in

the position of reminding them that: A) I hired them; and B) I wrote this.

"Now as a director I always have a working understanding when I go into a project—an understanding of how hard a job it is that agency people do. I also understand the tyranny of 24 seconds, of trying to tell a story in such little time. But whether you're working with 24 seconds or two hours, viewers seem to take little moments out of what you do. I try to remember the importance of those moments, of memorable behavior, which I try to bring to my work. Months, even years after watching a film, people retain certain little moments.

Asked if there's a downside to his agency roots, Shane related, "It can be a double-edged sword. I'm quick in a weird way to default to the agency's point of view on a job. I need to be careful about that. The truth is that no one has a monopoly on great ideas."

Albert Maysles

Continued from page 28

mother and daughter living secluded in a decaying East Hampton mansion. *Grey Gardens* recently became a Broadway show.

Maysles Films has produced many films on arts and artists, including Christo and Jeanne-Claude whose monumental environmental projects were documented in the Oscar-

nominated *Christo's Valley Curtain*, then *Running Fence*, *Islands*, *Christo In Paris*, and *Umbrellas*, which won the Grand Prize and People's Choice Award at the Montreal Festival of Films on Art. Albert's documentary of Christo and Jean-Claude's latest artwork, *The Gates—A Project of New York City*, premiered on HBO in February of this year.

Albert Maysles' filmography also spans the world of music, with subjects who have included The Beatles, Leonard Bernstein, Vladimir Horowitz, Mstislav Rostropovich and Wynton Marsalis. Maysles recently shot for friend Martin Scorsese on his Rolling Stones documentary *Shine A Light*.

Maysles' current endeavors include his autobiographical documentary film *Handheld* as well as *From The Mouth of Babes*. The latter has Maysles capturing the spontaneous observations of children, ages four to six, on such topics as life, love and how to make the world a better place.

Maysles was among the very first directors to bring the documentary

style to commercials—for such clients as IBM, Shell Oil and Merrill Lynch.

He's excited to continue his spot-making exploits via Nonfiction, noting that ad industry opportunities encompass not only :30s but longer form sponsored content for the web and other media. Maysles believes documentary sensibilities can figure prominently in today's evolving advertising landscape.

"I don't see how automobile makers sell their cars today with commercial after commercial showing cars in motion. Bringing a documentary sensibility to these messages can give audiences something to identify with and benefit from. Consider a young-

ster graduating from college as we see him being given the keys to his first car. To experience that feeling of joy is something we can all relate to—youngsters and adults."

While documentaries, said Maysles, "have come into fashion recently," the problem is that many advertising people still view them as translating just into testimonials. The real translation into advertising, though, is storytelling, which can engage, entertain and enlighten audiences.

"Capturing people's experiences on film," he affirmed, "can humanize the whole medium of commercialmaking and the new forms that are taking shape in advertising."

James Rouse

Continued from page 30

the consumer, talk to the consumer on a one-to-one level, give the consumer something back of value. Then it is more likely that the consumer will listen and give back to you."

Rouse's terms of engagement have been entertainment and humor. But while the viral sensibilities have been a constant, the humor in his work is quite different from the Trojan campaign that put him on the map.

"I don't see myself as a comedy director in the traditional sense," he related. "Most of the recent TV spots I've done are playful in nature."

Playfulness certainly characterizes "Boom Dee Ya Da" as people and Discovery Channel celebs break out into song as they revel in different scenarios, each reflecting the wonders unfolding all over the world and across the universe.

Rouse noted that he strives to make his work ring true emotionally. "And sometimes humor comes out of that emotional truth, even if it's absurd hu-

mor," he observed.

Another strongsuit that influences Rouse's work is his agency creative experience in the U.K. "Even though I think in terms of engaging and entertaining an audience first, I have an inherent understanding of what the client and agency are trying to achieve. The goal is to build brand and to hopefully sell something in the process. I have experienced what agency creatives go through and that has informed me as a director."

Rouse served as a creative—often multi-tasking as a writer, art director and creative director at different London agencies, including BMP, TBWA and Euro RSCG. He then contributed to the creative on the Trojan campaign under the condition that he be considered to direct the spots. "There was no earthly reason for Ed Robinson [The Viral Factory's executive producer/producer on the Trojan campaign] to give me the opportunity to direct but he took the leap of faith and did, for which I'll always be grateful."

Promising Directors Gain Prominence

Continued from page 35

visual effects house on "Hydrogen" with van der Westhuyzen helming the job via Collider. Earlier this year "Hydrogen" earned a Visual Effects Society (VES) Award nomination for outstanding VFX in a commercial.

Though technically challenging, the 25 seconds of CG animation appear simple and elegant, attesting to van der Westhuyzen's directorial and design acumen.

GDD&M recently returned to van der Westhuyzen for another commercial, "Clay," in which a large lump of clay gets shaped and molded right before our eyes from the classic BMW to the design of the brand new BMW X6, which is innovative yet has its

roots in the time-honored tradition of BMW style.

The Texas agency gravitated to van der Westhuyzen based initially on an abstract minute-long sequence on film that he designed and directed, showcasing an evolving architecture for the earlier alluded to Royal Australian Institute of Architects. GSD&M came across the '03 piece and found it of the same look and creative spirit that the ad shop aspired to for "Hydrogen."

Now van der Westhuyzen begins a new chapter in his commercialmaking career, securing stateside representation via bicoastal Believe Media. He has a comfort level with Believe in that Collider director Joel Pront has been repped in the U.S. by that com-



Andrew van der Westhuyzen

pany for several years.

"I'm looking forward to exploring opportunities in American advertising," said van der Westhuyzen. "I believe that Believe is the ideal place to help me in that exploration."

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News

street talk

Director Lena Beug has signed with bicoastal/international Moxie Pictures for exclusive global spot representation. For the past year she had been handled in the U.S. and U.K. by bicoastal/international RSA. Beug broke into the commercialmaking arena via the former Reginald Pike in Toronto, earning inclusion into *SHOOT's* New Directors Showcase in 2006....Bicoastal, design-driven live-action/animation/visual effects shop Buck has brought Bradley Munkowitz (a.k.a. GMUNK) on board as senior design director. A noted motion design industry artisan, GMUNK had been working independently prior to joining Buck. Earlier he had been at bicoastal Imaginary Forces....Director John Moore is again available for commercials via executive producer Tom Mooney's New York-based spot production house Moon after wrapping the feature *Max Payne*, which topped the box office chart this past weekend....Howard Wulkan has joined Yessian Music as director of creative development. Based in New York, he will work in tandem with Yessian N.Y. managing director Marlene Bartos to create new business opportunities for the company, as well as to explore new music licensing prospects and branding and marketing initiatives in both the business to business and business to consumer arenas. Wulkan comes from a 16-year run in record labels and distribution, having worked for Universal Music, PolyGram and Warner Music Group's Cordless Recordings. Yessian maintains shops in New York, Detroit and Los Angeles....Ed Colman, formerly owner/president of SuperDailies, has joined Burbank, Calif.-headquartered FotoKem, a provider of lab and postproduction services, as its new director of commercial services....

rep report

VFX/animation/design studio rhinofx, with shops in N.Y. and Stamford, Conn., has secured London rep firm The Roster—headed by Georgina Poushkin—to handle sales in the U.K....Los Angeles-based Chuck Silverman of independent firm Chuck Silverman Represents has added Santa Monica-headquartered production company Fallout Entertainment and L.A.-based visual effects company Kroma to his roster. Silverman is handling Fallout nationally while covering the West Coast and Texas for Kroma....Jack Reed of Jack Reed Reps, Dallas, is handling sales in Texas and the mid- to southern region of the U.S. for recently launched L.A. house Bob Gordon Films....Peligro Music and Sound Design Co., Los Angeles, has enlisted indie firm Craig Skrzynecki Represents, also based in L.A., to handle sales efforts in the U.S....DP Aaron Platt has joined Endeavor, Beverly Hills, for features, TV, music videos and commercials....Innovative Artists, Santa Monica, has signed DP Shane Hurlbut, ASC, exclusively for spots and music videos. He will be repped by agent Robbyn Foxx. Hurlbut just wrapped *Terminator Salvation* for director McG....

bulletin board

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- >November 10/London, UK: London Intl Advertising Awards. www.liaawards.com
- >November 13/Richmond, VA: AICP Show. terry.stroud@lobe.com
- >November 14/Los Angeles: SHOOT presents: "Music for Commercials & Beyond" panel at THR/Billboard Film & TV Music Conf. www.billboardevents.com
- >November 19-23/Wellington, New Zealand: AFCI Cineposium. www.afci.org
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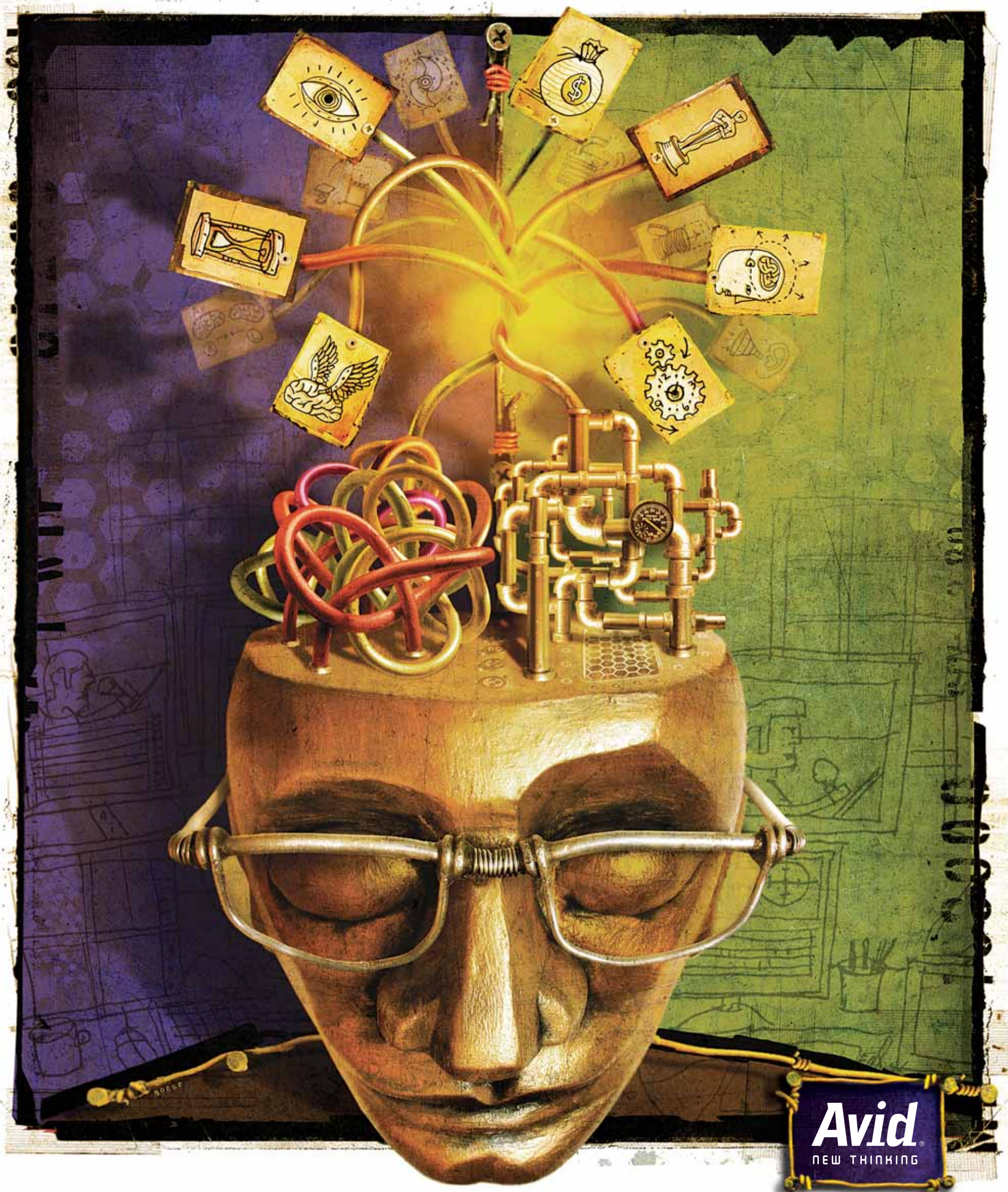
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