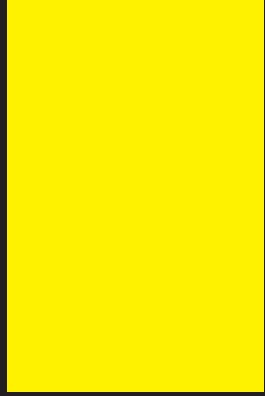


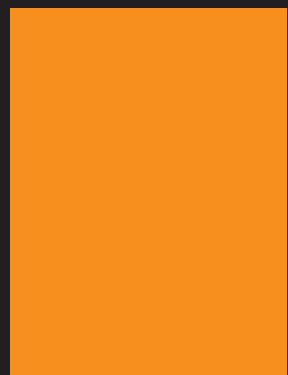
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Profiles of leading helmers spanning multiple disciplines, and a look at promising, up-and-coming talent.



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This year's Oscar and ASC winner for *Inception*, the Spirit Award winner for *Black Swan*, and an ASC TV honoree.



9 NAB Show Preview

James Cameron, Vince Pace among the keynote speakers. Transmedia, 3D, workflow to be addressed at sessions.

Music & Sound Series: Agency Producers

New career chapters for ad shop EPs; Quarterly Top Ten Chart
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A "Crude" Awakening

Litigation Carries Chilling Effect For Documentary Filmmakers While More Make Inroads Into Ad Biz

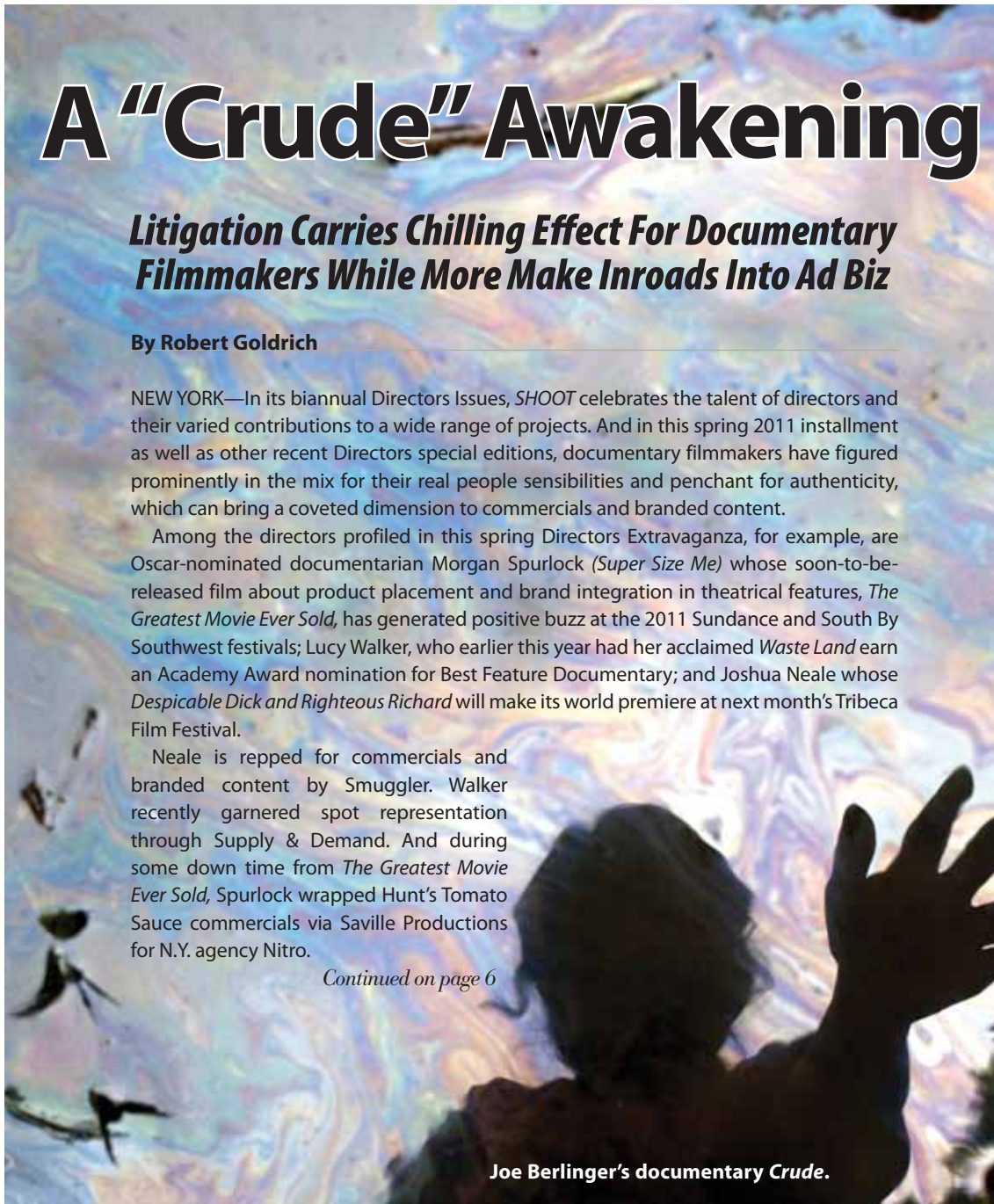
By Robert Goldrich

NEW YORK—In its biannual Directors Issues, *SHOOT* celebrates the talent of directors and their varied contributions to a wide range of projects. And in this spring 2011 installment as well as other recent Directors special editions, documentary filmmakers have figured prominently in the mix for their real people sensibilities and penchant for authenticity, which can bring a coveted dimension to commercials and branded content.

Among the directors profiled in this spring Directors Extravaganza, for example, are Oscar-nominated documentarian Morgan Spurlock (*Super Size Me*) whose soon-to-be-released film about product placement and brand integration in theatrical features, *The Greatest Movie Ever Sold*, has generated positive buzz at the 2011 Sundance and South By Southwest festivals; Lucy Walker, who earlier this year had her acclaimed *Waste Land* earn an Academy Award nomination for Best Feature Documentary; and Joshua Neale whose *Despicable Dick and Righteous Richard* will make its world premiere at next month's Tribeca Film Festival.

Neale is repped for commercials and branded content by Smuggler. Walker recently garnered spot representation through Supply & Demand. And during some down time from *The Greatest Movie Ever Sold*, Spurlock wrapped Hunt's Tomato Sauce commercials via Saville Productions for N.Y. agency Nitro.

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Joe Berlinger's documentary *Crude*.

The Oscar Goes To: Collaboration

A *SHOOT* Staff Report

HOLLYWOOD, Calif.—With the movie awards season now in the industry's proverbial rearview mirror, reflections on what transpired abound. But perhaps most telling are the observations of the Oscar-nominated and -winning artisans themselves, from whom you find a key point of consensus, which could best be described as a corroboration of collaboration.

Indeed a common theme among honorees is how their achievements were spurred on and nurtured by their collaborators and the art of collaboration. Included in this mix are a number of artists very much involved in commercial production.

Akin to *SHOOT*'s feature story earlier this year (1/21) in which director David Fincher shared insights into his collaborative relationships on *The Social Network* spanning cinematography, editing, sound and production design, we now share the reflections of others who entered the Academy Award winners' circle or were among the distinguished field of nominees.

Head and shoulders

After winning the Oscar for Best Director on the strength of *The King's Speech*, Tom Hooper (who recently garnered spot representation via Smuggler), related, "I'm standing here

Continued on page 8

AICP Digital Recognizes Evolving Industry Standard

By Robert Goldrich

LOS ANGELES—Last month, the Association of Independent Commercial Producers (AICP) Digital Chapter introduced its Standard Production Agreement specifically tailored to companies which produce content digitally (*SHOOTonline*, 2/23).

To put the significance of that document into context, *SHOOT* connected with Matt Miller, president/CEO of

the AICP, and Ed Ulbrich, president of the AICP Digital Chapter as well as president of the Commercials division at Digital Domain.

"For a long time, our members, the agencies and clients have lacked an agreement that applied to work produced digitally, and were attempting to retrofit contracts, or piece something together," said Miller. "With this new resource, there is now a document

which provides sound legal framework for this type of production."

But rather than filling a void, Miller sees the document as reflecting an evolving industry. "A growing number of AICP member companies are doing work digitally versus projects that are purely live action. Digital has been moving from being solely in an area of what we would have a long time ago called 'post techniques' to now be-

ing 'production techniques.' And the AICP has seen its digital community membership continue to grow."

Digital, though, is a moving dynamic so this newest standard agreement will need to evolve as well. "It's in sharp contrast to physical production," related Ulbrich who played an instrumental role in the AICP Digital Chapter's formation some two years

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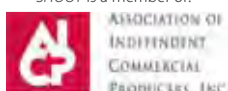
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By Robert Goldrich



Show of Support

This week's lead story, "A Crude Awakening," chronicles the chilling effect an appellate court ruling in the case Chevron vs. Berlinger could have on documentary filmmakers.

While this column often serves as home to my individual opinion, this time around we thought it apropos to provide a platform for others in the filmmaking community to share their opinions, concerns and support for noted documentarian Joe Berlinger. Here's a sampling:

DGA president Taylor Hackford wrote in response to the lower court opinion that the appellate court eventually upheld, "The Directors Guild of America, in support of filmmaker Joe Berlinger and the First Amendment, objects to a judge's decision that Berlinger must turn over 600 hours of raw footage from his documentary *Crude* for their use as defendants in the lawsuit depicted in the documentary.

"Documentary filmmakers work under the presumption that their research, sources and draft materials are protected under the First Amendment," continued the DGA's Hackford. "Their work often explores sensitive subjects that might not ever reach the public eye if not for the tenacity of the filmmakers and the bravery of

is ultimately about protecting the public's right to know and preserving the role of investigative filmmaking in exposing the issues, educating the viewers and informing the public."

Documentary filmmaker Michael Moore related, "the next whistleblower at the next corporation is going to think twice about showing me some

risk...If witnesses sense that their entire interviews will be scrutinized by attorneys and examined in courtrooms they will undoubtedly speak less freely. This ruling surely will have a crippling effect on the work of investigative journalists everywhere....

"In fact, as traditional news media finds itself taking fewer chances

"Safeguarding the right of documentary filmmakers to protect their sources is ultimately about protecting the public's right to know..."

their sources.

"The chilling effect of this court decision will be felt throughout the documentary community, as future filmmakers will be constantly aware that their materials may be seized as evidence, and those who once might have been willing to share their point of view become wary that a documentarian cannot protect them, even if their participation is anonymous. Safeguarding the right of documentary filmmakers to protect their sources

documents if that information has to be turned over to the corporation that they're working for."

And an open letter signed by International Documentary Association board president Eddie Schmidt and members of the IDA board as well as assorted other filmmakers read in part:

"At the heart of journalism lies the trust between the interviewer and his or her subject. Individuals who agree to be interviewed by the news media are often putting themselves at great

due to advertiser fears and corporate ownership, the urgency of bold, groundbreaking journalism through the documentary medium is perhaps greater than ever.

"This case," concluded the IDA letter, "offers a clear and compelling argument for more vigorous federal shield laws to protect journalists and their work, better federal laws to protect confidential sources, and stronger standards to prevent entities from piercing the journalists' privilege."

POV



Sound: More Important Than Ever

By Terry O'Gara

At the close of 2000, I was among several members of the ad community enlisted by SHOOT to imagine what the coming decade might bring. In "The 2001 Challenge" I described how changing technologies might impact Audio Solutions. Among the things I got right, I suggested, "Tomorrow your projects will cross all platforms." But the truth is, that wasn't prophecy because by then I'd already jumped into interactive. I could not have predicted, however, that with all the advances in music technology, the sound of a \$5 toy horn called a "Vuvuzela," would a decade later captivate the world and exemplify the new century's strongest example yet of sonic branding.

I also proposed that with the definition of "TV" expanding, the definition of "Composer" should also evolve. But today, even though many of us have retooled our studios, I'm not so sure that many of us have rewired our process. Advertising isn't what it was, so why treat a spot from 2011 the way you would one from '01? Have things changed that much? I think they have.

For instance, did you notice, a funny thing happened on the way to the Internet? Everything downsized: Budgets, rosters and earnings. I've read attention spans have also dimin-

ished. But I don't think that's necessarily true, because there's plenty of evidence—from Amazon to Zinio—that people still crave good story experience. Nevertheless, marketers have initiated a defense some call "Direct Branding," i.e. cut, cropped and full frontal message. I've come to think of these increasingly nano-sized communications as less story constructions than an extension of the art of Gesture. And in case you didn't notice, one result of this trend is the very real decline of traditional Film Scoring, and the ascent of Music Design.

Make no mistake, I mourn the elegant :60 cast aside in favor of the svelte, more energetic :15. But score treatments suddenly seem to lack the efficacy they once had to command undivided attention. Even scores won through competitive demoing, theoretically insuring awesomeness, lack immunity from the infectious disinterest of the texting, twittering masses. It used to be TV was accused of turning people into zombies. Now it's the other way around, and we're in the position of trying to reach out to a wireless, oft jaded demographic and make them feel something. But little can prevent a man with a remote from using it.

But there's good news: inventive gestures cut through media clutter,

consolidate focus and even direct multitaskers engaged with a secondary device to look up, notice and listen. Marshall McLuhan said, "The medium is the message." The phrase never fails to foster thought, but it may be that today that message is actually the medium. And if that's the case, then what is required of the modern sonic artisan is not so much mere musical enhancement but audio that capably provides thrust to a client's message.

Certainly, there will always be a need for scores that support story or evoke feeling. However, increasingly more critical is the fulfillment of a marketing objective with sonic solutions that trigger immediate brand signification. Which means, even at the cusp of another new game changing paradigm, the intelligent application of sound is more important than ever.

Terry O'Gara is managing director of Orisha Palais.

Flash Back

March 23, 2001 Apple Computer iTunes, the company's new CD burning software, is introduced in the :60 "Concert" via TBWA/Chiat/Day, Los Angeles....Acclaimed cinematographer John A. Alonzo, A.S.C., whose feature DP credits include the film noir classic *Chinatown*, passed away March 13 after a long battle with cancer. He was 66.... Steve Ross, executive producer of *Cylo* tv, has also been named president of the bicoastal commercial production house.... Composer David Logan has joined the New York branch of Amber Music, which also has a London operation....

March 24, 2006 Director Dana Adam Shapiro has joined Little Mixx@RSA Films for representation....Stink, London, and DDB London earned prime honors at the British Television Advertising Awards (BTAA), being named respectively, the top production company and ad agency of the year in the U.K.....Director Eric King has joined Tate USA for exclusive spot representation in the U.S.....After a trial run encompassing several projects at Plum Productions, director Gavin Bowden has formally come aboard the company....



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Short Takes

BBDO NY's HANDCRAFTED SPOT FOR STARBUCKS

We open at a Starbucks shop where a cup has the name "Sue" written on it in black marker. We soon find out that this cup of espresso was destined for Sue some time ago, as we see the planting of a bean stalk in the soil accompanied by Sue's name. Sue is also written on the hand-operated bean grinder, and then on the burlap bags containing the ground coffee. The name Sue even appears on the side of a ship transporting the burlap bags.

Upon returning to the Starbucks, we see Sue pick up her espresso and go outside to drink, enjoy and soak in her environs. A super appears with the simple message, "Handcrafted for Sue." Shortly thereafter, the word "You" is substituted for "Sue."

Titled "Espresso," this spot was directed by Samir Mallal of Smugler for BBDO New York. The BBDO team included CCO David Lubars, sr. creative director Linda Honan, copywriter Ant White, art director Russ Fox, sr. producer Tricia Lentini and music producer Rani Vaz.

Editor was Adam Pertofsky of Rock Paper Scissors. VFX house was MassMarket.



CALABASH'S LUCKY 3D CHARM

Over the years Calabash Animation has taken Lucky the Leprechaun, the beloved brand icon for General Mills' Lucky Charms cereal, on an amazing number of adventures. But none quite like their :30, "Everybody Flies," which finds Lucky animated in 3D for the first time ever. The ad was created by Saatchi & Saatchi, New York.

The spot begins with Lucky opening his book of magical spells to the one that imparts the power of flight. Suddenly Lucky finds himself caught up in a magical roller-coaster ride through the night sky atop a flying shooting star charm. Unbeknownst to Lucky, three kids far below are preparing an ambush from an ancient stone bridge. When Lucky swoops low overhead, the kids temporarily snag him in a giant net but are pulled over the edge, landing on their own magical flying shooting star charms and following Lucky up into the sky. The spot ends with the kids crash landing unharmed and Lucky swooping in to nab his box of Lucky Charms.

"The challenge for our CG team was to capture the spirit of Lucky and the kids in a way that feels both natural and expressive," said Wayne Brejcha, Calabash creative director. "Traditional animators tend to think about the characters differently than CG animators. When you're drawing something you bring a sense of design to it simply because every line in it comes from hand to the paper. With CG a digital model exists inside the computer with form and structure, and there's a tendency to let the computer model do its thing, but doing that gives up some of the artistry you get from cel animation. We wanted our CG team to think about the nuances you get with cel and bring that to life in 3D. We took all of the expertise our staff has developed drawing these characters for the last 20 years and brought it into the CG world."

PEOPLE IN THE NEWS...

Edmund Choe will join TBWA\Greater China as co-president and head of creative in May. He joins group president Ian Thubron and together, as partners, they will run the agency's operations across the Greater China region. Choe spent the last two decades at Saatchi & Saatchi, in Malaysia, Singapore and latterly as chief creative officer for Greater China based in Beijing....L.A.-based ad agency/production company Stun Creative has hired Corey Stern as VP, development. He formerly served as director of development at (Conan O'Brien's) Conaco Productions....



Edmund Choe

Chevron vs. Berlinger Court Ruling

Continued from page 3

Other documentarians of note who have been covered in *SHOOT*'s Directors Issues in recent years include the venerable Albert Maysles, Oscar winner Alex Gibney (*Taxi to the Dark Side*), Doug Pray, Ondi Timoner, and Marina Zenovich.

However, even as they stretch their creative wings, the overall community of documentary filmmakers faces a potentially chilling effect on what they do and how they do it stemming from litigation brought by Chevron against noted documentarian Joe Berlinger who too has made his mark in the ad industry, via his longstanding relationship with @radical.media.

Chevron vs. Berlinger

The case of Chevron vs. Berlinger centers on the director's documentary *Crude*, which tells the story of Ecuadorians who sued Texaco (since acquired by Chevron) some 17 years ago, alleging that waste and pollution from the company's oil production over three decades caused indigenous people living in Oriente region villages to contract cancer as well as other environmental diseases.

In 2005, Steven Donziger, one of the villagers' lawyers, contacted Berlinger, inviting him to look into the case. Berlinger ultimately decided to pursue the story, scrutinizing both sides, an investigation which yielded *Crude*.

But then Berlinger himself became part of the litigation. Chevron sought the outtakes from *Crude*—some 600 hours in all—to search for proof it was being treated unfairly by Ecuador's government and that the country's court system was rigging the case against the petroleum company. A U.S. District Court judge ruled in Chevron's favor in May 2010. Then in July, the 2nd U.S. Circuit Court of Appeals limited the scope of that decision, curtailing access to some 500 hours of unused footage.

Finally this past January, the same 2nd U.S. Circuit Court of Appeals in Manhattan upheld the original lower court ruling, forcing Berlinger to turn over the full 600-plus hours, contending that the filmmaker did not maintain his journalistic independence because he acted on an invitation from legal counsel for the plaintiffs and later edited a portion of the documentary at the request of that same counsel.

The 2nd Circuit Court of Appeals in essence ruled that Berlinger gave up his protections as a journalist when he allegedly relinquished his editorial independence on the project. Berlinger has since turned over to Chevron all his *Crude* footage, emails related to the film, and was subject to several days of depositions.



Joe Berlinger

Big chill

On whether or not he was journalistically independent, Berlinger defends his actions. He explained to *SHOOT* that while Donziger pitched the story to him, "this was not a commissioned film. I had complete editorial independence as did *60 Minutes* and *Vanity Fair* who also produced stories on this case that were solicited by Mr. Donziger. The decision to modify one scene in the film based on comments from the plaintiffs' lawyers after viewing the film at the Sundance Film Festival was exclusively my own and in no way diminishes the independence of this production from its subjects. I rejected many other suggested changes and my documentary *Crude* has been widely praised for its balance in the presentation of Chevron's point of view as well as the plaintiffs'."

Yet while Berlinger affirms his editorial independence, he stressed that this shouldn't be the litmus test for journalistic protections.

"The Court of Appeals ruling was disturbing because the facts concerning my editorial independence were never fully presented to the Second Circuit, since this was not a significant issue in the District Court proceedings and not even addressed as a relevant factor in the lower court's decision," related Berlinger. The Appeals Court's ruling advances the entirely new notion that a journalist must affirmatively establish editorial independence in order to assert the reporters' privilege, which represents a sea change in the law. The high standard it then articulates for proving 'independence' from the subject of a film is likely to deter a great deal of important reporting by independent journalists.

"Forcing filmmakers," continued Berlinger, "to justify their independence, in my opinion, contradicts basic First Amendment principles and will severely undercut all advocacy filmmakers who express any overt point of view in their reporting. Indeed, my approach to documentary filmmaking is to provide a neutral presentation of multiple viewpoints, yet this was found insufficiently 'independent' to justify any reporters' privilege. Many

documentarians do not consider themselves neutral reporters, but rather advocates for a cause, and this ruling threatens to undermine their kind of reporting significantly. I don't need to tell you that journalism of all forms is under assault in this country. Newsrooms are being cut back; print journalism has been gutted by the economics of the Internet; concentrated corporate ownership and fear of offending advertisers keeps certain stories out of the mainstream media.

"In my opinion, documentary-makers are one of the last bastions of independent journalism. Whether those films show a bias or not, some of the most courageous and important reporting on real problems affecting all of us is being done by the documentary community."

Sources beware

And what of the chilling effect on people who are sources of information on issues of importance? There's concern that such sources, including corporate whistleblowers, could now be more reluctant to come forward."

In support of Berlinger after the original lower court ruling in May of last year, Taylor Hackford, president of the Directors Guild of America (DGA), issued a statement which in part read, "Documentary filmmakers work under the presumption that their research, sources and draft materials are protected under the First Amendment...The chilling effect of this court decision will be felt throughout the documentary community, as future filmmakers will be constantly aware that their materials may be seized as evidence, and those who once might have been willing to share their point of view become wary that a documentarian cannot protect them, even if their participation is anonymous. Safeguarding the right of documentary filmmakers to protect their sources is ultimately about protecting the public's right to know and preserving the role of investigative filmmaking in exposing the issues, educating the viewers and informing the public."

Shallow pockets

The other chill being felt from this case is of a financial nature.

Berlinger said that the cost of this litigation and subpoena compliance has been "staggering...over \$1.2 million in legal fees. I am gratified that we were able to raise a significant amount of funding to mount a challenge to Chevron's subpoenas, but the subsequent cost of complying with the court's final order has been overwhelming for an individual. I fear that the cost to comply with Chevron's subpoena, let alone fight it, will have

Sends Chill Down Down The Collective Spine Of Documentarians

a chilling effect on younger directors and on the making of future documentaries involving powerful companies or legal cases.”

As for what his next course of action will be on this matter, Berlinger responded: “At this point there is no further legal challenge I could mount. We ruled out petitioning the United States Supreme Court some time ago, because the process would have been long and expensive with a highly uncertain outcome—just trying to convince the Court to take the case would have been a long-shot. I didn’t have the resources or, frankly, the appetite to proceed on such bad odds against a very deep-pocketed opponent. (Chevron is the third largest American corporation and the third largest oil producer in the world.) Having already spent a year in this costly legal battle, I believe the best thing I can do at this point is to devote my time toward fighting for a federal shield law that would protect journalists from these kinds of invasive demands for their unpublished work product, something I encourage all of your readers who care about freedom of the press to get involved in.”

@radical activity

Meanwhile, Berlinger continues to be active in different disciplines, including branded content.

He noted that his 10-year relationship with @radical.media continues but it goes beyond just being repped for commercials. His Third Eye Motion Picture Company has “an overhead deal” with @radical for all of his entertainment projects “which means I hang my hat at @radical and they get a ‘first look’ at all of my longer form film and TV work.”

For example, Berlinger is working with @radical.media on such feature fare as *Paradise Lost 3* for HBO, the third in a series of feature-length documentaries examining the “West Memphis 3” murder case. And Berlinger and @radical are currently developing a feature-length documentary centered on the 25th anniversary of Paul Simon’s *Graceland* album; they are aiming for this film to be theatrically released in early 2012.

Berlinger has also taken on a substantive body of nonfiction television series work via @radical.media, including five seasons of the critically acclaimed *Iconoclasts* on the Sundance Channel (he has been an exec producer and director of the most episodes), and the new series *Masterclass* for The Oprah Winfrey Network (which Berlinger has executive produced for and directed).

On the advertising industry front, Berlinger has been active in branded

content and web-based initiatives for a number of clients, including the *Power of Dreams* documentary series for Honda, a series of web films for the accounting firm Deloitte, and a similar web project for Russell Investments.

Berlinger has also been engaged

in real people commercials that have web components such as a series of real people :15s for Kellogg’s Special K cereal along with a longer format version for Facebook, and spots for frozen fish company Gorton’s of Gloucester as well as a short documentary portrait

of the real residents of Gloucester.

Berlinger related that “these opportunities that allow me to pull longer format material out of traditional television commercial shoots have been a real ‘sweet spot’ for me during the last few years.”

Furthermore, he has tapped into @radical’s international reach. Berlinger noted that the company has an office in Berlin and “because I speak fluent German, they have allowed me to broaden my relationships to Europe in a very organic way.”

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A Corroboration Of Collaboration

Continued from page 3

on the shoulders of an extraordinary team and some of whom are long-term collaborators. Danny Cohen, my director of photography, did *John Adams*, *Longford* [both directed by Hooper], and the way he photographed this movie [*The King's Speech*] I thought is integral to telling something that could have been a series of talking heads into something that was acknowledged as cinematic."

Hooper also acknowledged Tariq Anwar—"my brilliant editor, who cut *American Beauty*, *The Madness of King George*, among other great films. It was his idea to choose Beethoven's Seventh, all the classical music choices are his, and I think this film is so much about the way it's edited. It's understated, but it's very clean."

Among other collaborators on *The King's Speech* cited by Hooper were Frances Hannon on makeup, Jenny Beavan for costumes (an Oscar nominee), and production designer Eve Stewart (also Oscar nominated for *The King's Speech*). Of Stewart, Hooper remarked, "I mean the wall in the consulting room which has now become famous—the very first day of preproduction, she said, 'I am going to take you to Logue's consulting room.'"

Hooper noted, "I recognize London inside out. I had no idea this place existed, and she led me to this real house and showed me this room, and I knew we had the movie when I saw that room."

A nominee for the Achievement in Art Direction Oscar and winner of the Excellence in Production Design for a Period Film at the Art Directors Guild Awards on the basis of *The King's Speech*, Stewart told *SHOOT*, "I knew it was the right room." She had collaborated previously with Hooper on *Elizabeth I* (starring Helen Mirren for HBO) and the footballer movie *The Damned United*.

Stewart first teamed with Hooper on *Elizabeth I* and found that they were simpatico as history buffs.

"That's why and how we connected originally," recalled Stewart. "We decided to make Queen Elizabeth live in her actual chambers, which required a great deal of investigation and attention to infinitesimal details." Stewart, who is represented by Dattner Disputo and Associates, noted that Hooper is "very much into accuracy of characterization historically. I will constantly feed him visual scrapbooks. If he asks about a certain aspect of the period a film is in, I will have a big book for him to immediately reference."

Cinematography

In accepting the Best Cinematography Oscar for the Christopher Nolan



Eve Stewart

directed and written *Inception*, Wally Pfister, ASC, said, "None of what I did would have been possible without the incredible vision of my master Christopher Nolan....His work has inspired me for twelve years and continues to do so. He's a brilliant filmmaker."

Pfister, who's repped as a cinematographer and feature director by ICM, and as a commercials director via Independent Media, also won the ASC Award for *Inception*. These were Pfister's first career Oscar and ASC Award. He earned three prior Academy Award nominations—for the Nolan-directed *Batman Begins*, *The Prestige* and *The Dark Knight*—and two previous ASC noms, for *Batman Begins* and *The Dark Knight*.

And the longstanding working relationship between Nolan and Pfister continues as they were at press time in pre-pro on *The Dark Knight Rises*. (See separate Cinematographers & Cameras feature story in this issue for more on Pfister and *Inception*.)

Pfister said that his directorial aspirations have been fueled by working with and observing Nolan.

"I study Chris, watch him work with great actors—how he directed Leonardo DiCaprio and Marion Cotillard in *Inception*, for example. I've had lengthy conversations over the years with several of the performers Chris has directed and this has helped me to gain further insights into the process and what it entails."

Meanwhile, nominated for this year's Best Cinematography Academy Award was Matthew Libatique, ASC, for *Black Swan*, directed by Darren Aronofsky. Earlier Libatique's work on *Black Swan* earned him the Film Independent Spirit Award for Cinematography. Backstage in the press tent at the Spirit proceedings, Libatique—who's handled by United Talent Agency (UTA)—said of Aronofsky, "Darren and I share the camera...I am thankful to have a relationship with a director such as Darren." Among the challenges Libatique faced on *Black Swan* was learning about ballet so his cinematography could do justice to the art.

Asked by *SHOOT* how his working

relationship with Aronofsky (who is repped for commercials by production house Alturas Films) has evolved over the past 10 years, dating back to their collaboration on *Pi* (for which Libatique also won the Best Cinematography Spirit Award), the cinematographer observed, "Early on, we were two very aggressively creative people trying to show the world we could make films. We've transitioned into 40 year olds who are comfortable in our skins and are able to work together, and work apart from ego...I don't know if we have a shorthand with each other. I do know what he wants. He's consistent in what he wants, how he wants to make a film. I can anticipate where he wants the camera, what action he wants. But he always has surprises, keeps you on edge. There's not a whole lot of politics around him. He cares deeply about what the eventual product will be. He's very engaged with his cinematographer."

(See separate Cinematographers & Cameras feature story in this issue for more on Libatique and *Black Swan*.)

Original score

While the aforementioned feature story on Fincher (whose spotmaking home is Anonymous Content) covered several of the director's collaborators on *The Social Network*—Oscar and ACE-winning editors Angus Wall and Kirk Baxter of Rock Paper Scissors, Oscar and ASC-nominated cinematographer Jeff Cronenweth who's part of The Cronenweths commercial directing duo at Untitled, and Oscar-nominated sound mixer Ren Klyce of Mit Out Sound—not touched upon in that initial coverage were Trent Reznor and Atticus Ross, who went on to be Original Music Score Oscar winners for *The Social Network*. Reznor, perhaps best known as the leader of industrial rock band Nine Inch Nails, said backstage after winning the award, "I am truly stunned by this. I mean, we kind of fell into this. David Fincher approached us to work on this film, he kind of bugged us to do it. I'm very glad he did. It was an incredible working experience and a lot of fun and very rewarding."

The collaboration was so gratifying that Reznor and Ross are working on Fincher's next film, *Girl With The Dragon Tattoo*.

Reznor noted that the "only immediate direction" from Fincher on *The Social Network* was "I don't want to use an orchestra. I would like it to feel kind of electronic." He referenced a couple films. *Blade Runner* was one of them. Not to sound like *Blade Runner* but to...have a score that felt like the same iconic quality that the music *Blade Runner* had in its time."

On The Wire

Herwig Maurer Signs With Visual Music

LOS ANGELES -- Academy Award® nominated sound artist Herwig Maurer, recognized for his work on the film "Apocalypto," has signed with LA-based music house Visual Music. His unique sensibilities have attracted the film and TV worlds where he has created sound design and atmospheric soundscapes for major motion pictures such as "Zombieland," "Passion of the Christ," "Hostel," "Easy A," "Secretariat" and many others.

Hybrid Edit Launches "AlterEgo"

Santa Monica, CA -- Hybrid Edit has launched a new, bi-monthly community outreach event series called "AlterEgo," open to those working across all areas of the advertising industry. The AlterEgo series invites these members to showcase their personal creative works, culled from the mediums of art, creative writing, photography, music, film, live performance, etc.

Cristina Anderlini Directs Debut Spot For THQ

LOS ANGELES -- Hired by the Ayzenberg Group, Cristina Anderlini recently directed the initial :30 TV spot for THQ's "Dance Paradise" video game on Kinect for Xbox 360. The all-new dance game features over 40 Favorite Songs in pop, Hip-Hop, R&B and Disco - the most songs featured in a Kinect for Xbox 360 game.

Cutting Room Gives Pint-Sized Athletes A Starring Role

NEW YORK -- Cutting Room, NY editor Debbie McMurtrey and Park Pictures, Bicoastal/London director Alison MacLean push children to the forefront of athletics for the United States Tennis Association and Obama's "Let's Move!" campaign in the new :60 PSA, "Ball Adults," out of The Martin Agency, Richmond, VA. The spot features first lady Michelle Obama and tennis superstars Andre Agassi and Stefanie Graf.

Gravity Creates VFX for "The Adjustment Bureau"

NEW YORK & LOS ANGELES -- Gravity (formerly RhinoFX), an international creative content and brand communications company, has created highly dramatic and unique visual effects for the new Universal Pictures' romantic thriller, "The Adjustment Bureau." In addition, the company also designed the Main and End Titles for the film.

Fox Australia To Buy Panalux Lighting Equipment

SYDNEY -- Fox Studios Australia announced plans to purchase Panalux's entire Australian lighting equipment inventory. Panalux, Panavision's lighting division based in New South Wales and Queensland, has serviced the film industry since 1999 supplying lighting equipment to a large number of local and international blockbusters shot at Fox and across the region.

Silverdraft Launches Mobileviz VFX Studio-On-Wheels

LOS ANGELES -- Silverdraft Mobileviz, the first supercomputer-powered digital visual effects (VFX) and pre-visualization studio-on-wheels has just launched in LA. Mobileviz can be used for 2D and 3D stereo capture (2K and 4K data, HD video), in-camera pre-visualization and realtime, high-resolution visualization of VFX shots, plus performance and motion capture recording.

Ruben Latre Directs "The Conductor" For Global Hue

NEW YORK -- Global Hue selected Ruben Latre of Kipany Pictures to direct an awareness campaign for the National Museum of Hip-Hop. The spot, which Latre also shot and edited, aims to create national recognition for the Museum, a project currently in development.

ARRI releases ALEXA Update Packet (SUP) 3.0

MUNICH -- ARRI has released the latest software update for its ALEXA camera system. The ALEXA Software Update Packet (SUP) 3.0 provides a number of exciting new features and improvements, based on detailed consultation with the many top film and TV professionals now working with ALEXA.

'Lou Dobbs Tonight' Music From Stephen Arnold0

DALLAS -- The highly respected TV commentator Lou Dobbs returned to the airwaves on March 14th on the FOX Business Network (FBN) with his new show "Lou Dobbs Tonight." Airing daily, Monday through Friday at 7 PM EST, the show's opening theme and multiple sonic elements come from The Vault, the elite library of music maintained by Stephen Arnold Music.

Directors Don Rase and Steve Petersen Join TDN

LOS ANGELES -- The Directors Network (TDN) is now representing Directors Don Rase (Comedy/Dialogue - Visual Storytelling - Kids) and Steve Petersen (Live - Action/VFX) to the Freelance world.

For full stories, video, pics, more releases and further info or to post your publicity release visit www.shootonline.com/go/publicitywire. The SHOOT Publicity Wire (SPW) is the publicity news release distribution service for the filmmaking, commercialmaking, television, cinema, and online & mobile video production and postproduction industries. SPW is where "word of mouth" gets started.

NAB Menu: Transmedia, Post Education, 3D, Honor For Maysles

LAS VEGAS—While its exhibit floor will again feature the latest technical advances spanning hardware and software, the National Association of Broadcasters (NAB) convention slated for April 9-14 (exhibition, April 11-14) in Las Vegas also has in store discussions and sessions that will explore such areas as post workflow, cross-platform entertainment experiences, even insights into director Martin Scorsese's much anticipated 3D project. Furthermore, an honor is on tap for venerable documentarian Albert Maysles.

Filmmaker James Cameron and cinematographer Vince Pace, CEO of PACE, will deliver the opening NAB keynote address on Monday, April 11. Cameron, the creative force behind the two highest grossing motion pictures of all time, and Pace, a visual effects visionary and 3D innovator, will discuss recent developments and innovations in 3D technology and storytelling, and future implications for the entertainment industry at large.

Cameron's films have blazed new trails in visual effects and set nu-

merous performance records both domestically and abroad. His films have earned numerous nominations and awards, most notably *Titanic's* 14 Academy Award® nominations (a record) and 11 Oscars® (the most any movie has received), which included Cameron's wins for Best Picture and Best Direction. Cameron's *Avatar* earned Golden Globes® for Best Director and Best Picture, and won three of the nine Academy Awards® for which it was nominated. *Avatar's* astonishing cinematography and success is the result of a collaboration between director James Cameron and cinematographer Vince Pace (who is credited as Los Angeles DP on the film; overall cinematographer on the film and winner of the Oscar® for Best Achievement in Cinematography was Mauro Fiore).

Cameron, Pace and PACE president Patrick Campbell teamed to develop innovative technology for FUSION 3D, an advanced stereoscopic acquisition system. FUSION 3D is now the most utilized, creative and proven 3D

and workflow system available today. Cameron/Pace's technology and innovation has resulted in over \$4.6 billion in box office receipts and major 3D benchmarks recognized within the industry, including *Avatar*.

Transmedia

The cross-platform topic will be front and center stage during an NAB panel session titled "Transmedia: Telling the Story Through Narrative Content, Games and Real-World Adventures." Panelists include: Danny Bilson, executive VP, Core Games, THQ ("Homefront" video game); Jeff Gomez, transmedia producer/CEO (Microsoft's "Halo"), Starlight Runner Entertainment; Gale Anne Hurd, producer (*The Walking Dead*, *The Terminator*, *Aliens*); Tim Kring, multiplatform storyteller (*Conspiracy for Good*, *Heroes*); and Kim Moses, executive producer/director/writer, Sander/Moses Productions/Slam (*Ghost Whisperer*).

American media scholar and originator of the term "transmedia," Henry

Jenkins, will moderate the NAB Show Super Session, which takes place Monday, April 11, from 2:30 to 3:30 pm.

The session will explore how to create an immersive and expansive cross-platform entertainment experience. Citing examples from recent and upcoming feature films, TV, ARG, video games and location-based projects, panelists will examine the necessary ingredients of a fertile transmedia property, the impact of video games and multiplayer participation on storytelling and the need for fresh creative skill sets and new forms of collaboration.

Workflow

David Moritz, film editor of movies such as *Jerry Maguire* and *Rushmore*, will deliver a keynote address at Post[Production World (PPW) on Sunday, April 10 during the NAB Show. Open to all PPW attendees, the address will center on the creative process and workflow that Moritz has developed over many years as one of the leading editors in cinema.

Moritz's long career in postproduc-

tion for film and television includes impressive credits such as *Bottle Rocket*, *The Life Aquatic with Steve Zissou* and *It's Complicated*. He recently completed cutting the network premiere of the new Showtime series *Shameless* and is currently working on a not-yet-released comedy entitled *Wanderlust*.

Produced in partnership with Future Media Concepts (FMC), PPW is a training event for digital media professionals including editors, producers, directors, graphic artists, motion graphics designers and new media specialists. Sessions are taught by the FMC team of certified instructors, published authors and industry experts who share best practices and the latest innovations.

Scorsese/3D

Oscar®, Emmy® and BAFTA award winner Rob Legato will speak at DCS 2011 at NAB about his work on the highly anticipated 3D project from the director Martin Scorsese, *The Invention of Hugo Cabret*, which

Continued on page 33



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Top Spot of the Week

Director Ulf Johansson, W+K, MPC Create A Cat Army For Cravendale

By Christine Champagne

Combine a fetching cast of cats with a fantastically over-the-top premise, slick compositing work and a delightfully dramatic voiceover by Tim Curry, and you've got "Cats With Thumbs," an entertaining, charming and most memorable new commercial for Arla Foods' Cravendale milk.

Created by Wieden + Kennedy London, the spot was directed by Ulf Johansson of London's Smith and Jones Films. London's Moving Picture Company (MPC) handled the visual effects.

"Cats With Thumbs" opens on a man pouring milk into a bowl of cereal as his cat watches quite intently.

Banished to the backyard so the man can enjoy his breakfast without being stared at, the cat suddenly sprouts opposable thumbs, and one of the best moments of the spot finds the cat picking up a ball with ease thanks to his newfound dexterity and realizing he will now be able to do all sorts of things he couldn't do before.

His feline friends in the neighborhood also grow thumbs, enabling them to thumb through books on military strategy (as well as file their claws and do needlepoint), and before long,

the cats organize an army, and they've got only one thing on their minds—Cravendale milk!

Depicting a wonderfully imaginative offbeat scenario concocted by Wieden+Kennedy London creatives Sam Heath, Chris Groom, Hollie Sayers and Freddie Powell, "Cats With Thumbs" is the debut spot in a Cravendale campaign that takes small observations—in the case of

"Cats With Thumbs," it is "why do cats stare when you're pouring milk?"—and milks them for drama, building up to absurdly intense conclusions. The idea is to play with the mismatched intensity that exists between people who, in general, don't put much thought into

the milk they buy, according to Heath, and the folks at Cravendale "who go to unique lengths to make their milk the best you can buy."

We'll see this premise played out in future Cravendale commercials—cats were featured in the campaign's first spot because "cats felt like the stickiest thing to launch the campaign with," Powell said.

Real cats were cast for the commercial despite the inconvenient fact that Heath is allergic to them. "I had to take antihistamines for a week before

the shoot to build up immunity," he shared with a laugh.

Out on a limb

Weeks were spent training each of the felines to perform a particular activity such as playing with a ball or touching pages in a book.

In the meantime, London's Artem constructed fake cat limbs seven times the scale of actual cat limbs.

Once the cats proved proficient at their tasks, live-action plates of the cats in action were shot at London's Malcolm Ryan Studios, then a hand artist was shot manipulating the prosthetic cats limbs in front of a bluescreen.

It was up to MPC to seamlessly blend the live-action elements.

"Every take was carefully recorded and immediately pre-composited in FCP and Nuke on the set in order to assure that all of the elements worked nicely together," MPC lead Flame artist and visual effects supervisor Kamen Markov explained.

After the final material was selected and cut by editor Russell Icke of The Whitehouse, London, MPC began the compositing process.

"We had to come up with a lot of creative solutions until the agency, the director and we were satisfied with the look and the performance of the cats," Markov said, noting, "We tried to pay attention to all the small details, including finding and compositing the best eyelines, shoulder or head movements, little flicks and movements of the mouths, ears, winks, etc."

Curry seasoning

While MPC finessed the visuals, Wieden+Kennedy sought the perfect voice to narrate the commercial, and Curry, who in addition to acting on-screen is an in-demand voice actor, won the job with a delivery that builds in intensity.

Powell's voice is also heard in the spot. Wave London engineer Jack Sedgwick took the Wieden+Kennedy creative's meows and purrs and mixed them with those uttered by real cats to create all sorts of kitty noises.

The appropriately dramatic score accompanying the spot was composed by Multiverse through London's Tonic Music Ltd.

Ultimately, "Cats With Thumbs" succeeds because the cats look and feel real.

Johansson actually won the job over other competing directors because he was insistent on capturing the felines in-camera as opposed to creating some CG cats.

"Even with the best CG we haven't yet reached a point where you look at a completely CG-generated cat and believe it's real," Heath said. "You're innately aware that something is digitally created, you know it's not real, so you're less invested in it. You don't care as much or believe as much, and with a spot like this where you're asking people to make such leaps, it would have stopped them from going along with us."

Apparently, lots of people are willing to believe in "Cats With Thumbs." The spot is airing on television in the U.K. but has found a worldwide audience on YouTube.

Posted on February 28, "Cats With Thumbs" had raked in nearly two million views and thousands of thumbs ups at press time.

Furthermore, the main cat in the spot—dubbed Bertrum Thumbcat—has become a social media darling, communicating with his fans via Twitter and Facebook.



Bertrum Thumbcat



[CLICK HERE TO VIEW SPOT](#)

Cats are smart enough and manage to somehow get what they want anyway—but imagine giving them thumbs, empowering them to do even more. In this commercial, the "more" is satisfying their craving for delicious Cravendale milk. It's the beverage to which felines give a big "thumbs up!"

TOP Spot OF THE WEEK

CLIENT
Arla Foods/Cravendale.

AGENCY
Wieden + Kennedy London.
Sam Heath, Chris Groom, Hollie Sayers, Freddie Powell, creatives; Lucy Russell, producer; Theo Izzard-Brown, planner.

PRODUCTION COMPANY
Smith and Jones Films, London and Los Angeles.
Ulf Johansson, director; Philippa Smith, producer. Shot on location in London and on stage at London's Malcolm Ryan Studios.

EDITORIAL
The Whitehouse, London.
Russell Icke, editor.

POST/VISUAL EFFECTS
The Moving Picture Company, London.
Kamen Markov, lead Flame/VFX supervisor; Richard McKeand, assist Flame; Ryan Hadfield, Heather Goodenough, Neil Griffiths, assist Nuke; Charlotte Tyson, matte painter; Jean-Clement Soret, telecine; Josh King, post producer.

MUSIC
Tonic Music Ltd., London.
Multiverse, composers.

AUDIO
Wave London.
Jack Sedgwick, engineer.

The Best Work You May Never See



[CLICK HERE TO VIEW SPOT](#)

Lending Weight To Sexy Advertising

By Robert Goldrich

“Sex sells” is an adage that for better or worse remains viable. But DDB Canada in Toronto takes it to a comedic and literally much weightier level, proving once again that sexy sumo wrestlers can sell in a return engagement for the Subaru Forester.

DDB Canada creatives debuted the sexy sumos back in 2008 (*SHOOT*, 5/23/08) in Subaru’s “Car Wash,” making a big splash in Canada as the 350-pound-plus wrestlers—behaving as if they were svelte, playful, bikini-clad girls—cleaned the grime off of a muddy Forester. A voiceover chimed in, “Japanese SUVs just got a little sexier—introducing the all new 2009 Subaru Forester.”

Fast forward to 2011, and we see a garage door open one morning, revealing a Forester as well as a sumo wrestler standing alongside it, striking a *Vogue*-like pose. Other vignettes show the sumo lying provocatively on a Forester hood while being soaped and sprayed in a hand car wash, two wrestlers licking ice cream cones while seated atop the hoods of two Foresters parked next to one another, and a sumo whose body sprawled across the windshield makes it impossible for a parking ticket to be placed on the SUV. The scenarios make for an offbeat send-up of those automotive magazine covers featuring sexy women perched on muscle cars.

Other TV spot interludes include the wrestler seated in the backseat of a Forester, shoe-horned in between two children. We also see two lovebirds cooing up to one another inside a Forester. But disrupting their imminent embrace is the sight of the sumo laid out across the hood of the vehicle, staring at them. The :60 concludes at a Subaru dealership where assorted sumo wrestlers are relaxing on the hoods of the dealer’s fleet of Foresters. A voiceover relates, “With the new Japanese-engineered Subaru Forester, sexy comes standard.”

This :60—titled “Sexy Comes Standard”—and a :30 version are airing nationally on TV in Canada as well as on Subaru Canada’s YouTube channel.

Return engagement

“Our original campaign was an enormous success in getting people to notice how ruggedly sexy the Subaru Forester is,” said Todd Mackie, co-creative director, DDB Canada. “The sumos have become an iconic part of not only Subaru, but the Forester brand as well, reinforcing the fact that this vehicle is no ordinary Japanese SUV.”

Ted Lalka, VP, product planning and marketing for Subaru Canada, added, “Consumers aren’t the only ones who have responded positively to our sexy sumo ads, Subaru dealers have been especially receptive to the campaign. This is why we were immediately interested when DDB approached us regarding a new take on the original idea.”

The new Subaru campaign marks not only the return of the sumos but also of the director, the editor and much of the agency creative team who worked on the original “Car Wash” commercial. Jorn Haagen again directed the sexy sumo work, collaborating once more with DDB Canada associate creative director/art director Paul Riss, associate creative director/copywriter Matt Antonello, and

producer Andrew Schulze.

During the first go-around, Haagen was with The Corner Store, Toronto. He is now at OPC, Toronto.

Editor was Mark Morton of School.

Integrated effort

The TV work is complemented by print, online, PR, and in-store, point-of-sale presentation materials.

For example, three head-turning images of Byamba, star of the “Sexy Comes Standard” campaign and three-time sumo world champion, are being used for the campaign’s print creative. The first sees Byamba seductively licking an ice cream cone with his right leg propped up against a Forester tire as he stares longingly into the distance. The second image gives us a glimpse into a day in the life of Byamba as he does his best to pack the back of his Forester with groceries. The third image is one of Byamba’s most seductive to-date as he leans over the front of a Forester with a stunning British Columbia park in the background.

Byamba also was featured in the Subaru booth at last month’s Toronto Auto Show as part of a publicity initiative from DDB PR.

Online elements and Flash banners were developed by Tribal DDB Toronto. This month, behind-the-scenes footage and funny outtakes from the commercial shoot were uploaded to the Subaru website. Radar DDB will engage communities by cultivating assets on various social networking sites.

credits

Client **Subaru Canada/2011 Forester Agency DDB Canada, Toronto** **Todd Mackie, Denise Rossetto, creative directors; Paul Riss, associate creative director/art director; Matt Antonello, associate creative director/copywriter; Andrew Schulze, producer. Production OPC, Toronto** **Jorn Haagen, director/DP; Ed Callaghan, line producer. Editorial School Editorial, Toronto** **Mark Morton, editor. Post Notch, Toronto** **Bill Ferwerda, colorist. Audio Up is Louder/Pivot Girls (Music Licensing) Paul Seeley, audio engineer. Music Peaches’ “Boys Wanna Be Her”**

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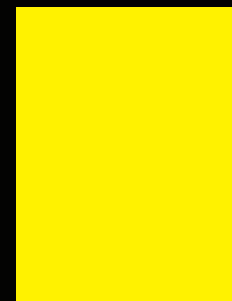
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expert vfx artist
superstar audio engineer

(choose one)



DIRECTORS



Welcome to *SHOOT's* spring edition Directors Series featuring helmers whose range spans Oscar-nominated documentaries, and DGA Award wins in commercials and TV comedy series. One of those Oscar-nominated documentarians, Morgan Spurlock, takes a behind-the-scenes, tongue-in-cheek yet insightful look at product placement and brand integration in his latest documentary, *The Greatest Movie Ever Sold*. The other alluded to documentary filmmaker, Lucy Walker, who earned her Oscar nom this year for *Waste Land*, has secured her first major spotmaking representation via Supply & Demand.

Also registering with his documentary acumen is Joshua Neale whose *Despicable Dick and Righteous Richard* is making its world premiere at next month's Tribeca Film Festival. The film is one of 12 selected for Tribeca's World Documentary Feature Competition.

The earlier referred to DGA winners are Stacy Wall who back in January earned the Guild honor in Commercials, and Michael Spiller whose TV sitcom directing distinction came on the strength of an episode of *Modern Family*.

Our mix of profiles also includes Tim Godsall, a nominee for the DGA Commercials honor won by Wall.

The other three DGA Commercial nominees this year—Frank Budgen, Craig Gillespie and Tom Kuntz—are not in this spring Directors installment because all had been profiled relatively recently in prior special editions.

Similarly Tom Hooper, Best Director Oscar winner for *The King's Speech*, was profiled in *SHOOT's* fall 2010 Directors Series. He is, however, covered in this issue's news section feature on the importance of collaborators and collaboration to Academy Award-winning and -nominated work.

Meanwhile our lineup of up-and-coming directors includes: a pair of editors whose spec work as a directorial duo shows considerable promise; a veteran editor who has extended his creative reach into directing, making his documentary debut at this year's Slamdance Film Festival; an accomplished ad agency entrepreneur/creative director who's made a successful transition to directing with two series of humorous web shorts for real-world clients; a choreographer turned stylist and recently turned director who has scored high marks for her spec fare; and a director whose spoof of a noted music video became an Internet sensation, leading to her being tabbed as a viral video expert speaker at the TEDxObserver Festival in London.

And then in our Cinematographers & Cameras Series, we meet three DPs who are no strangers to the industry awards season. One earned the Oscar and ASC Award for his lensing of *Inception*; another won the Film Independent Spirit Award for shooting *Black Swan*; and the third has been nominated four times in the past five years for ASC Award honors in TV series.

So read on and enjoy. As always, we welcome your feedback.

—**Robert Goldrich**, Editor
rgoldrich@shootonline.com



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Samuel Bayer

A stirring anthem for Detroit

By Robert Goldrich

Samuel Bayer has a simple explanation for why he continues to shoot whatever project he directs.

"I don't know how to hand that off to somebody. I wish I did. I just can't let go of holding the camera and looking for that perfect moment."

Viewers of the Super Bowl and many folks in Detroit, if not all of Michigan, are grateful for that streak of control freak in Bayer because he held out for and captured a succession of perfect moments in Chrysler's "Born of Fire," a two-minute spot which played as much as an anthem for Detroit as it did for Chrysler itself. In some respects the sought after economic comeback of the Motor City is intertwined with that of Chrysler as we see gritty urban images—some reflecting hard times—yet still feel an attitude of perseverance and survival in the face of adversity. Also captured are city landmarks, hustle and bustle, a sense of emergence, and a feeling of determination among people in Detroit. We also eventually see Eminem driving a Chrysler 200, with all the action playing to the strains of his music from *8 Mile*.

"What does this city know about luxury, huh? the narrator asks. "What does a town that's been to hell and back know about the finer things in life? Well, I'll tell you—more than most. You see, it's the hottest fires that make the hardest steel."

"Because when it comes to luxury, it's as much about where it's from as who it's for. Now, we're from America, but this isn't New York City or the Windy City or Sin City, and we're certainly no one's Emerald City."

Online buzz was overwhelmingly positive about the spot and its "Imported from Detroit" mantra/tagline. And industry feedback was generally glowing, as reflected in *SHOOT*'s annual informal survey of ad agency creatives regarding the crop of

Super Sunday ads. For example, Neal Davies, partner in Naked Communications, New York, assessed, "What I really enjoyed, what saved the Super Bowl for me, was Chrysler's ode to Detroit. A two-minute celebration about a city that's been to hell and back. It was done in such a convincing and beautiful way, with the Eminem music from *8 Mile* and then the reveal that he's driving the car. They used the two minutes to make a statement in the Super Bowl environment, asking us to indulge them while they shared what they thought was something important. That stood out for me in a positive way."

Cindy Winetroub Rogers, creative director, Partners+Napier, Rochester, N.Y., said of the Super Bowl commercials, "My favorite was the Detroit anthem for Chrysler—powerfully written, beautifully executed, cinematic and big yet real and honest. I'm a sucker for those manifesto sort

of things. It made me want to root for Detroit and Chrysler."

Whether that rooting will translate into buying Chrysler offerings remains to be seen. Still, the Chrysler anthem did—on the biggest ad stage of them all—what its creators hoped it would do: make Chrysler a buzz-worthy topic, the first step in reviving a brand.

This rallying cry seemed to buoy not only Chrysler but Michigan itself, according to news reports of people's reaction throughout the state.

Risky business

Bayer directs via Serial Pictures, which produced "Born of Fire." Headed by executive producer/partner Violaine Etienne, Serial is partnered with yet autonomous from Anonymous Content, operating as a separate label. Bayer credited

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Chrysler's "Born of Fire"

"They wanted to capture the spirit of the city, the sense of recovery, a feeling of hope. For me as a director and cinematographer, it was a project that was in my wheelhouse."



Tim Godsall

From guerrilla filmmaking to production "Opulence"

By Robert Goldrich

While Tim Godsall of Biscuit Filmworks is best known for his comedic sensibilities, there's a range to that ad humor as reflected in the three spots that recently earned him a Directors Guild of America (DGA) Award nomination for best commercial director of 2010. Godsall became a first-time DGA nominee on the basis of DirecTV's "Opulence" out of Grey New York, Hyundai's "Bull" from Innocent Worldwide Americas, and HBO's "Eastbound & Mom" for BBDO New York.

"Bull" has a voyeuristic guerilla filmmaking bent which showcases teenagers' judgement—or more accurately the lack thereof—as the youngsters opt to jump over a fence and tease a not very amused bull. Meanwhile "Eastbound & Mom" is an over-the-top spot promoting a full season DVD release of the HBO series of the same name. In what Godsall describes as "a low-fi character promo," a mom and dad recreate a crude scene from the show to entertain their son who becomes more embarrassed by the second. And "Opulence" is a tongue-in-cheek, production-rich character study of a wealthy Russian who has only the best of everything—to outrageous excess.

The latter was marked by a casting detour, according to Godsall. "We set out on a path to find an authentic Russian. I felt very strongly he had to be the real deal. But what we wound up with was a crumbling authentic Russian theory. We found an Irish guy in Los Angeles who put an accent on and totally fit the part. I was told he went out drinking with a Russian friend the night before the audition and got a crash tutorial on Russian brashness. He came out swinging during the audition, impressed us, and his performance rang true in the final commercial."

Godsall credited Gary Naccarato, head of creative at Biscuit Filmworks, for

selecting his entries for DGA consideration. "If he had a strategy, it was his own. I can tell you that when he sent me a link to the work for approval, I thought the selections were good and represented some of my best work of the year," related Godsall. "There was a bit of breadth and scope to them. I liked each spot in different ways."

Breadth and scope are what Godsall seeks as he continues to diversify his directorial reach beyond the humor niche which he loves and for which he is best known. "It's natural to want to explore other types of storytelling," he related. Perhaps the best example of Godsall departing from his norm is the visually driven Environmental Defense Fund/Ad Council viral spot "Polar Bears" for Ogilvy New York. "The concept had no dialogue, no comedy and no money. My challenge was to shoot a garbage bag and make it a moving experience."

In the PSA, white plastic trash bags tied to subway grates on a NYC sidewalk come to life when the underground train passes. Air rushes up the grates to inflate the bags which take the form of a mother polar bear and her cub.

Onlookers gaze at the creatures whose existence is short lived. Soon the train is gone and the "creatures" deflate and return to being eyesore trash bags.

A series of parting supers promote riding on the subway: "Help Save The Planet"/"Ride, Don't Drive"/fightglobalwarming.com." The spot was honored in the AICP Show's Viral/Web Film, PSA, and Agency Art Direction categories.

Creative chops

Godsall is one to appreciate a good concept—both as a director and from his prior perspective as an agency creative. In fact, he and the other four nominees

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DirecTV's "Opulence"

"Most striking for me about becoming a DGA nominee was it being so nice to spend time with the other four directors."

Joshua Neale

Documentary with a drama aesthetic

By Robert Goldrich

Studying film and theater at the University of Leeds in the U.K., Joshua Neale fell into acting for a short period. Although he knew from the beginning that directing was his career aspiration, the short-lived role of thespian proved of value, putting him on sets, enabling him to observe the creative process.

Neale's educational breakthrough came, though, when he got the chance to work with Pawel Pawlikowski, a director he greatly admired for his BBC documentary work as well as several dramas to which he brought documentary sensibilities reflected in his casting of real people as well as an improvised approach to scripts. Neale starting working on Pawlikowski's film *My Summer Of Love*, helping out on various tasks, including casting local people as extras.

Pawlikowski's mesh of documentary and drama has served as a lasting influence for Neale. "There are still things I learned from him that I try to carry over into my work," said Neale, observing that part of that lesson is allowing for things to happen on set whether it be for a documentary or a commercial. Neale values "having that little bit of randomness or chaos that can provide special human moments that don't come from a writer."

Indeed documentary and drama in several respects come together for Neale's latest feature-length endeavor, *Despicable Dick and Righteous Richard*, which will make its world premiere at the 2011 Tribeca Film Festival. The film is one of 12 selected for Tribeca's World Documentary Feature Competition.

Tribeca is a fitting venue for the film, related Neale, in that the festival has an independent spirit and showcases both dramas and documentaries. Those two disciplines are very much woven into the fabric of *Despicable Dick and Righteous Richard*,

which Neale characterized as "a real documentary" that was made with a drama aesthetic in mind both visually and from a narrative standpoint.

Helping this aesthetic along is the film's protagonist, Dick Kuchera, who's very much like a character from a great American novel or as Neale described him, "a rascal."

It was through his good friend, Kuchera's daughter, that Neale became aware of the "rascal," a rugged individualist who burned quite a few bridges along the way.

The documentary follows the 68-year-old Dick Kuchera who, said Neale, "is tired of being a Dick. He wants to become known as Richard, to be more respectable." But the path to that respectability takes the form of a tragic yet comic road trip in which Kuchera, a recovering alcoholic, sets out to make amends to those people he's hurt, including his ex-wives, kids and best friends. The sojourn takes him across the Great Plains region of the U.S. and ends up in Las Vegas. In essence, Kuchera is trying to realize steps eight and nine of the Alcoholics Anonymous-originated 12-step program by identifying those people he has wronged and reaching out to them.

However, this isn't your traditional story of redemption as things don't go quite as expected and Kuchera struggles mightily to make the changes needed to be a "Richard." "It's a 'Can-a-leopard-change-its-spots?' story," summed up Neale.

The project entailed Neale staying with Kuchera in his portable ranch house in South Dakota, getting to know him, filming a bit, later gaining permission to film and delve into the lives of his wronged loved ones across the country, and of course getting the necessary funding for the production.

Eventually, Neale wound up spending 10 weeks on the road with Kuchera, shooting the bulk of the documentary,

Far ranging

Despicable Dick and Righteous Richard adds to the range of documentaries in Neale's filmography. He directed his first broadcast documentary in 2006 with the chilling *The Boy who Killed His Best Friend* for Channel 4 as part of that U.K. station's initiative to discover new filmmaking talent, often involving films centered on young people. The documentary shed light on a tragic story in which a 17-year old boy—for reasons still not fully known—killed his best friend and fellow member of the band they were on, the Not So Red Hot Chili Peppers.

From there, Neale took a 180 degree turn to the whimsical *Karaoke Soul* in '07, which mixed intimate observational documentary with musical performances from the central characters, and a stylized directorial approach. In its review of the film, *The Guardian* wrote, "Neale has come up with a genre all of his own—a doc-music video." The film centered on karaoke singers at a pub in the north of England. The authenticity took a more personal turn when Neale got them to perform karaoke in their homes. On the strength of *Karaoke Soul*, Neale was nominated for the '07 BAFTA Breakthrough Award.

The film also helped Neale break through on another front, catching the eye of exec producer Chris Barrett who at the time was with Independent, London, and has since joined Smuggler's London office. Neale's documentary work proved to be a pathway to the advertising arena. He initially joined Independent, bringing his documentarian chops to commercials and branded content—the first project being a documentary launching the Jazz for Honda via Wieden+Kennedy, London. This was followed by the Nokia 97 Portraits Series featuring individuals from around the world who use technology in interesting ways.

Neale also took on traditional format spots such as two :30s he helmed for Lurpak's "Joy of Creation" campaign, which included "Pie," a BTAA Award winner last year.

It was also in 2010 that Neale signed with Smuggler for worldwide representation in commercials and branded fare. Under the Smuggler banner, he directed a series of branded shorts for Kerry Foods Ltd./Wall's packaged snack foods out of Saatchi & Saatchi, London. Included in these people portraits was one titled *Granny Glider*, which introduces us to a grandma who pilots a glider. We see her fly through the air with the greatest of ease and joy, a far cry from the shuffleboard

mindset typically associated with senior citizens. After a smooth landing in a field where her family—son, daughter-in-law, and grandchildren—are having a picnic, granny joins them to snack on Wall's.


Granny Glider and the other alluded to portraits in the same campaign as well as in the aforementioned Nokia initiative underscore Neale's talent and affinity for capturing a diverse range of characters and for applying authentic documentary sensibilities to branded content.



"It's [*Despicable Dick and Righteous Richard*] a 'Can-a-leopard-change-its-spots?' story."



Despicable Dick and Righteous Richard



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Michael Spiller

DGA Award winner for Modern Family

By Robert Goldrich

There's something about this past awards season that brought out the best in Michael Spiller. He scored at one awards show the conventional way, earning a coveted honor. But at two other marquee competitions, his impact wasn't felt as a nominee or winner but rather on a comedic promotional front.

First on the conventional score, Spiller in January won the Directors Guild of America (DGA) Award in the TV comedy series category for the "Halloween" episode of *Modern Family*.

"Being recognized by your peers against such great nominees [including directors behind episodes of *30 Rock*, *Glee* and *Entourage*] is the highest honor," said Spiller. One of those nominees was Steve Levitan for another episode of *Modern Family*, a series he co-created. "The joke going into the DGA Awards was that if I win, I'm in big trouble," laughed Spiller. "When I was announced as the winner, the *Modern Family* table I was at cheered and there were hugs all around. Steve hugged me and whispered in my ear, 'You're fired.'"

The fact is that Spiller's role on the series has only grown, blossoming to his directing 12 of season two's 24 episodes. He helmed four episodes during year one of *Modern Family*.

As for those two other alluded to awards shows in which Spiller made a splash, consider last month's Oscars during which a *Modern Family* promo ran, featuring the series' families engaged in an Oscar night contest of charades with some characters playing considerably better than others. Spiller directed the spot.

And then there was the Emmy Awards show last September. Though Spiller didn't personally win an Emmy, *Modern Family* earned the award for outstanding comedy series. At the same time, Spiller made his mark during the Emmy pro-

ceedings with a short film featuring the *Modern Family* cast and actor/director George Clooney. The short had the sitcom's families living out certain far-fetched, Nielsen-boosting proposals from a wet-behind-the-ears television network executive—like adopting a son, Stewie, from the animation series *Family Guy*, or going 3D to exploit a certain cast member's physical attributes.

Ultimately none of these new wrinkles gained approval from the cast—that is until the slickster television executive pitches killing off a character to make room for Clooney.

Cast members then start to envision their *Modern Family* lives with Clooney—and they very much like what they see. Each wants Clooney to be part of his or her family, and you can feel the lobbying is about to begin.

Each lead wife character quickly embraces Clooney literally and figuratively—as does the series' gay male couple who are seen lying blissfully in bed with Clooney.

This scenario has Clooney wistfully coming to the conclusion that he better get another movie gig so he can escape sitcom purgatory.

The short drew big laughs from the audience, and critics cited it as being one of the Emmy show's highlights.

Still, Spiller is not a *Modern Family* one-trick pony. Recent credits include his first episode of *The Office*, as well as a comedy pilot for Sony and NBC titled *My Life As An Experiment*.

Spiller's career TV credits span not only comedy but also dramedy (*Sex and the City*, *Ugly Betty*, *Scrubs*) and drama (HBO's *Big Love*, *The Riches* for FX, *Big Shots* for ABC). Even his comedy series work often has an emotional core such as *Modern Family* and *The Middle*.

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Brand integration on Modern Family

"Entertaining commercials are not being skipped, but celebrated and shared virally."



Morgan Spurlock

The no longer hidden persuaders

By Robert Goldrich

In 1957, Vance Packard wrote *The Hidden Persuaders*, a seminal book on advertising and marketing that was on *The New York Times* best-seller list for a full year. "Many of us are being influenced and manipulated, far more than we realize, in the patterns of our everyday lives," wrote Packard who passed away in December 1996. He compared motivational research and certain marketing techniques to "the chilling world of George Orwell and his Big Brother."

Fast forward to today and for some that chill has become more pervasive, with product placement and brand integration burrowing their way deeper into all walks of life, including entertainment content such as movies and TV programs. However, helping to take a bit of that chill out of the air by shining a light on product placement, promotional tie-ins and the behind-the-scenes meetings that bring them about is filmmaker Morgan Spurlock with his latest documentary, *The Greatest Movie Ever Sold*.

The film explores product placement in movies—but with a unique, humorous, tongue-in-cheek twist. Spurlock made the movie itself an exercise in product placement, directly pitching agencies and prospective sponsors on the idea of funding the documentary in exchange for visibility in the film. For example, the full official title of the documentary is *POM Wonderful Presents: The Greatest Movie Ever Sold*.

The movie shows Spurlock as he seeks backing from corporate folks, brand managers and agency execs. Beyond the not-so-subtle product placements for the dozen or so sponsors, also woven right into the documentary are three commercials conceived by and featuring Spurlock—one for lead sponsor POM Wonderful 100% Pomegranate Juice, another for JetBlue, and the third for Hyatt

Hotels & Resorts.

In addition to POM, JetBlue and Hyatt, the sponsors who came on board were: Amy's Kitchen (frozen foods), the Aruba Tourism Authority, Ban antiperspirant/deodorants (whom Spurlock connected with via New York ad agency kirshenbaum bond senecal+partners), Carrera sunglasses and Solstice Sunglass Boutique, Mane 'n Tail Shampoo, Merrell footwear, MovieTickets.com, Old Navy, Seventh Generation household products, Sheetz convenience stores, and Thayer's Natural Remedies.

All the sponsors come off quite well in *The Greatest Movie Ever Sold*, and took quite a leap of faith to commit to the film to begin with in that there was no promise of how they would be depicted. Spurlock's credits after all include the Academy Award-nominated feature docu-

mentary *Super Size Me* in which he showed the effects of eating a diet consisting exclusively of food from McDonald's for an entire month.

"I took care of my sponsors," said Spurlock, commending them for being willing to relinquish creative control. He sees a lesson there, noting that if advertisers and marketers want to make a positive impact, they need to be woven into a film in a way that fits the storyline, meaning they have to cede meaningful control to the creative community.

In his recent talk at the TED Conference, Spurlock related his experience on the film, saying that for the most part he made little or no progress when pitching ad agencies and product placement firms. He said that a number of agencies seemed to be risk-averse, to the point where he wonders if they even presented his ideas to brands. It was when Spurlock started engaging brands directly that

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The Greatest Movie Ever Sold

"Over the last year or two, some of the most blatant placements have surfaced in film and television. My goal is to make people start to re-examine what's going on."

Lucy Walker

A memorable first date at the Oscars

By Robert Goldrich

For director Lucy Walker, the highlight of her first career Oscar nomination—for best documentary feature on the strength of *Waste Land*—was the 30something date she brought with her to last month's gala Academy Awards ceremony: Sebastião Carlos dos Santos, a recyclable materials collector, also known as a catadore.

"Since the age of 11, Tião [short for Sebastião] has been a garbage worker in a landfill," noted Walker. "He went from the world's largest trash dump in Rio de Janeiro to the largest Red Carpet on Hollywood's biggest night."

Tião's journey—which includes what at press time was a scheduled visit with President Obama—underscores the transformative power of a documentary. *Waste Land* chronicles the journey that made Tião's odyssey possible, telling the story of Brazilian artist Vik Muniz and the catadores, who make their way from a massive landfill to a renowned auction house in London by transforming refuse into contemporary art. This helped realize Tião's dream of improving the quality of life in his community. Tião now serves as president of the Association of Pickers of Jardim Gramacho, the name of the landfill near Rio.

Meanwhile the dream of an Oscar nomination was also realized for Walker. "The Documentary Branch of the Motion Picture Academy determines what work is nominated," said Walker. "These filmmakers in that Academy Branch are my heroes. To have my documentary picked by the most worthy of a nomination is the best recognition for me personally."

Waste Land is only the fourth film directed by Walker. And it continued what's become a tradition of honors for her exploits as a documentarian. *Waste Land* premiered at last year's Sundance Film Festival and went on to win Audience Awards from both



Movie poster for *Waste Land*

Sundance and the Berlin fests. Walker also gained acclaim for *Countdown to Zero* (best documentary nomination in the 2010 International Press Academy Satellite Film Awards), *Blindsight* (Audience Awards winner at both the 2007 Berlin International Film Festival and the 2006 AFI Film Festival) and *Devil's Playground* (Audience Award winner at the 2002 Best Film Sarasota International Film Festival).

Walker left "a comfortable gig"—as director of Nickelodeon's lauded *Blue's Clues*—to move into documentary filmmaking. *Blue's Clues* earned her two Daytime Emmy nominations for directing of a children's TV series. But she yearned to explore new challenges, which led her to *Devil's Playground* for which she worked

diligently to gain access to the Amish community. The documentary shed light on what Amish youths face as they are thrust virtually overnight into independent decision making as teenagers, navigating through a crash course on dating, sex, drugs, coping, and finding one's identity and aspirations.

Spot diversification

Devil's Playground marked an auspicious documentary debut which helped Walker gain momentum in the discipline. Now, on the heels of her Oscar nomination, she's diversifying into another discipline, commercials, via bicoastal production house Supply & Demand. In some respects, it's not so much a diversification as it is a return to the ad arena after a lengthy absence. Walker's late father, Norman Walker, was an account director at JWT London and then went to Spottiswoode which became U.K. agency Davidson Pearce Berry & Spottiswoode. Later he became a VP at toymaker Hasbro, a position which had him collaborating with New York agency Griffin Bacal as he shuttled back and forth between the U.K. and U.S.

So Lucy Walker grew up in the ad business. As a child, she was fascinated by advertisements. Inspired by her dad, she imagined ways to make the advertisements better. As a young adult, her first real-world job was serving as an English-language copywriter

for BMP DDB Needham in Bangkok.

Walker then pursued filmmaking, first through a formal education as she went to graduate film school at NYU where she won a competition to direct a music video for the band Cowboy Junkies. Among her other short-format credits around that time were another music clip for an experimental band, branded content for Panasonic, and short narrative pieces promoting a Japanese television show.

But rather than continue in the music clips/promos/spot marketplace, Walker sought to make headway and hone her craft in longer form projects—her first big break coming with *Blue's Clues*.

"It was," she recalled, "an ideal show to work on, a great first break for me, mixing live action and animation, learning about blue screen and other effects, working on a tight television schedule—and most importantly being involved in a show that was a positive learning experience for children."

Her learning curve there and in subsequent documentaries has translated into filmmaking sensibilities that Walker believes will help inform her future commercial and branded content endeavors. "My documentary work has helped me to recognize and capture heartfelt reality, a feel of authenticity, finding that sweet spot that connects human beings with one another. You have to engage and connect with an audience, and that is key to successful commercialmaking."

Still, the challenge is different. "In long-form work, you're building over a very big story arc, you need to sustain the story," said Walker. "By contrast in thirty seconds you have to be more focused and can just go for it. The commercial in a sense is like a perfect pop song—you want to watch it over and over again like you want to listen to a great song over and over again. There's a real art to properly honing a message—using your craft, the tools and resources that are emerging to communicate that message in the best way possible."

Walker gravitated to Supply & Demand based on its body of work, and the affinity she felt for the company's managing partner/executive producer Tim Case and managing director/executive producer Kira Carstensen. "It seemed like a natural fit for me," observed Walker. "I aspire to do the quality of work and concepts they're consistently producing. And they provide the production support that artists need to do their best work. I'm looking forward to collaborating with them and agency creatives."



"The filmmakers in that Academy Branch [Documentary] are my heroes."



A scene from *Waste Land*



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Stacy Wall

One regret in DGA Award acceptance speech

By Robert Goldrich

It's hard to have any regrets over winning a Directors Guild of America (DGA) Award. But Stacy Wall of production house Imperial Woodpecker does lament that he didn't mention a certain icon in his acceptance speech.

"In the rush of the moment, I completely forgot to thank Joe Pytka. When I was an agency creative years ago, I worked with him a lot. Through osmosis, I learned what it is to be a professional director and to build an eclectic body of work."

Asked for an example of what Pytka imparted to him, Wall related, "As much as his reputation precedes him, Joe continues to have a blue collar sense of the job. He treats the job like a job. He's engaged. He pushes you as a writer to make the job better. He pursues what else is needed to make the work as good as it can be. At the same time, he isn't fussy, often seeing that the simple way is the best way. Plus he runs his production company [PYTKA] in a way that made me as an agency person feel like I was being taken care of, and which went great lengths to make the production a well-oiled machine."

"Joe and I are a lot different in terms of personalities," continued Wall. "Yet I continue to think a lot on the set about what Joe would do in this or that situation. I'm not saying I'm on his level. I don't think I ever will be. He's a legend in this business."

While the legendary Pytka has a record high three DGA Award wins (for best commercial director of 1982, '86 and '91) and 15 nominations, Wall is nonetheless starting to stake his own claim in the directorial chair. Kicking off the new year with his first career DGA nomination, Wall went on to win the honor as best commercial director of 2010 on the strength of: Nike's "Rise" and "Handshake," both out of Wieden+Kennedy, Portland, Ore.; Microsoft's "Really?" from Crispin Porter+Bogusky, Boulder, Colo.; and adidas' "Slim Chin And D Rose" for 180LA. Wall topped a field of stellar DGA nominees: Frank Budgen of Gorgeous Enterprises, London, and Anonymous Content; Craig Gillespie of MJZ; Tim Godsall of Biscuit Filmworks; and Tom Kuntz of MJZ.

Though he forgot to mention Pytka, Wall in his acceptance speech was very

mindful of his fellow nominees. Wall said he was "shocked" to have won given the high caliber of his competition in the category, "guys I consider the best in the business." He described Budgen simply as being "the master." Wall characterized himself as "a flash in the pan" when compared to Budgen's longevity of excellence in filmmaking. Next Wall praised Snickers' "Game" featuring Betty White—directed by Gillespie—as the best spot of the year. Then Wall paused as if to ponder, noting that perhaps Old Spice's "The Man Your Man Could Smell Like"—directed by Kuntz—was the top commercial of 2010. And then with tongue firmly in cheek, Wall said he's less enamored with nominee Godsall since he has lost work to him on numerous occasions.

Common bond

However, all five nominees share a common bond—they started out as agency creatives. Wall was perhaps best known for his lengthy tenure ('91-'99) as a copywriter and then a creative director at Wieden+Kennedy. His prior roots as a writer were Deutsch New York preceded by BBDO New York. Wall believes his agency experience has served him in good stead as a director.

"It's helped me immensely. Whenever I talk to an agency, I know what they're dealing with, what they have been dealing with in order to get to the point where they're even talking to a director. This understanding makes it a delicate dance for a director. You're being entrusted with bringing their idea to life. It's not your idea. So you need to be as collaborative as you can be while still having a strong point of view."

Wall added that he has also benefited from his experience with clients dating back to his agency days. "What you learn is that it's counterproductive on the set or on location to set a tone of hi-

erarchy where the agency or client feels that I can't be 'bothered.' The fact is that I'm there to be 'bothered.' I'm thankful to be in the position to be 'bothered.'"

Upon exiting the agency side in '99, Wall landed at Hungry Man where he was involved in developing TV shows. Then he decided to pursue directing full time, signing with Epoch where he enjoyed a seven-year run.

"I respect what Epoch does. Yet you reach a point in this business where you ask, well, 'What's another way to grow and challenge myself?' That "challenge" took the form of Imperial Woodpecker, which was launched in early '09 with initial backing from Epoch and teaming Wall with former Epoch producer Doug Halbert who is managing partner of Imperial Woodpecker.

Wall wanted to form a production house for another reason which he doesn't want to come off as sounding crass. "As a person who has written and directed a lot of commercials, Imperial Woodpecker is something I wanted to do to plan for my inevitable irrelevance. Despite aspiring for Joe's [Pytka's] career, the moment in the sun can be brief in this business. I want to make the best commercials I can for as long as I can but when no longer relevant, I want a company that will represent and support directors who still are. We've started to bring in some new [directing] talent such as Simon McQuoid."

As for the meaning of the Imperial Woodpecker moniker, Wall explained, "Somehow Doug and I agreed to this crazy name which we have both grown to love. The Imperial Woodpecker was once the largest woodpecker before becoming extinct. We like the name because it conveys both a high and low opinion of ourselves—it has a sense of self importance while being quite self-deprecating."

"Somehow Doug [Halbert] and I agreed to this crazy name [Imperial Woodpecker] which we have both grown to love."



Microsoft's "Really?"

Bayer Credits W+K For Taking Risks On The Biggest Ad Stage

Continued from page 14

Wieden+Kennedy, Portland, Ore., for the creative and being willing along with Chrysler to take a risk—two essentials to making "Born of Fire" a success.

"The copy was amazing, really beautiful," said Bayer. "They wanted something different—almost a form of anti-car advertising. This wasn't a job about a luxurious car interior or conventional product shots. They wanted to capture the spirit of the city, the sense of recovery, a feeling of hope. For me as a director and cinematographer, it was a project that was in my wheelhouse. Wieden and Chrysler took a big chance.

When you watch the Super Bowl, you see a sea of funny commercials and big CG animated stuff—up against images I shot hanging out of a van down a freeway in Detroit. The idea of doing longer form nonlinear narrative film is such a departure for the Super Bowl."

Bayer acknowledged, "I was a bit concerned how this would play during the Super Bowl. I envisioned beer drinking and partying, fun loving football fans who suddenly see this mood piece. I thought the reaction could be 'What the hell is this?' Instead people connected with an uplifting message of hope, they connected with this city that

was once at the forefront of the American Industrial Revolution."

Bayer's experience over the years in many respects positioned him to do justice to "Born of Fire." Sophisticated visual storytelling sensibilities mark an extensive commercial filmography via such production houses as HSI, RSA and now Serial (Nike, Coca-Cola, Volkswagen, Mountain Dew, Miller Lite, Converse, Mercedes-Benz). Bayer also is credited with assorted breakthrough music videos (Green Day, Justin Timberlake, The Strokes, The Rolling Stones, Metallica, David Bowie), underscored by his earning a Lifetime

Achievement Award from the Music Video Production Association.

The director diversified into theatrical features last year with *A Nightmare on Elm Street*, which was a worldwide box office hit though not a critics' favorite. Bayer characterized the film as being "an interesting lesson in the trials and tribulations of Hollywood. It was an experience that had its value but that also made me come back to the world of advertising with fresh eyes and hungry to collaborate with people."

Currently developing his next film, Bayer doesn't see much music video work on the horizon. "I haven't done a

video in five years. I've been approached but nothing has moved me. I find less reason to do videos. It's not like the days when there was high profile exposure on MTV and the work was constantly pushing the envelope visually."

That's why Bayer values "Born of Fire" all the more, for giving him the opportunity to again push the creative envelope. "In all my years in this business, the feedback on 'Born of Fire' was the most gratifying. It's a project that meant more to me than my first movie and so much other stuff. I am grateful to get the opportunity to do such relevant work in advertising."

Tim Godsall Reflects On His First Career DGA Award Nomination

Continued from page 14

for this year's DGA Award all came from agency creative ranks—directors Frank Budgen of Gorgeous (and Anonymous Content stateside), Craig Gillespie of MJZ, Tom Kuntz of MJZ, and Stacy Wall of Imperial Woodpecker. (Wall wound up winning the DGA Award—see separate profile of him in this *SHOOT* Special Section.)

Godsall has found his agency experience—freelancing at various shops and on staff as a writer and creative director mostly at Kirshenbaum, Bond & Partners, New York, in the mid-1990s—as being invaluable to him as a director:

“You're aware of all the hurdles and impediments to getting some-

thing made—let alone, something good made,” explained Godsall. “I didn't have a terribly long run as a creative so I wasn't subjected to years and years of concepts being killed. But even in the short run, I gained an appreciation of how hard it is to get something into production.”

Godsall was at Kirshenbaum around the same time as a couple of other creatives who wound up becoming directors: Kuntz, as well as Brian Lee Hughes who is with Skunk.

The DGA nomination brought Godsall and Kuntz back together. “Most striking for me about becoming a DGA nominee was it being so nice to spend time with the other four

directors,” said Godsall. “You don't often spend time with other directors outside your company. The nominees, though, are corralled together for a few things during the course of the week leading up to the DGA Awards. It was great to catch up with Tom a few times. I had known Craig in passing but got to know him a little better. I've known Stacy for a long time but had never met Frank until the nomination events. Adding to everything is the tension of which nominee will win. But overall it's a lot of fun and there's some nice bonding. Part of the fun is awards night when you're a few tables away from [feature film] nominees like David O. Russell [The Fighter]



Environmental Defense Fund/Ad Council's "Polar Bears"

and Tom Hooper [who won the DGA Award for The King's Speech].”

Going forward, the DGA nomination represents a new challenge for

Godsall. “You try to live up to that nomination, and strive to perhaps get nominated again. It raises the bar, which I think is a good thing.”

Spiller Makes Toyota's Sienna Part of the Modern Family

Continued from page 16

Spot on

Now Spiller is looking to bring his range of experience to bear on commercials and branded content, for which he is handled by Lookout Entertainment, a Hermosa Beach, Calif.-based production house headed by president/exec producer Yvonne Bernard. Spiller has directed a number of spot assignments for Lookout, and earlier in his career as a DP shot assorted commercials (adidas, HBO, ESPN, MTV), working with such notable directors as Noam Murro. (Spiller was also a DP on *Sex and the City* before getting his chance to direct that show.)

The meshing of Spiller's comedic chops and ad biz sensibilities was recently exhibited in his direction of the Valentine's Day episode of *Modern Family*, which realized a product

placement/tie-in between the series and Toyota. The scene has Claire Dunphy (played by Julie Bowen) driving her Toyota Sienna minivan when her hubby Phil (Ty Burrell) phones her to tell her how great she was last night. Of the romantic escapade, he says, “Sorry, I got the oil everywhere—but they're not our sheets.”

The only problem is that the couple's three kids are in the minivan listening to the conversation. Claire responds, “Remember when the salesman told us the Sienna was built with the whole family in mind. Well, the whole family just heard that.”

Phil then observed, “I guess the Bluetooth works.”

Their young son asks, “Why did you have oil?”

“Because we were making french fries,” explains dad.

The mom offers some concluding parental advice: “Why don't you guys just pop in a DVD?”

Spiller observed that integrating a brand into a show represents a delicate balance. “You don't want viewers to feel somehow compromised, and yet you want the client to feel its product or service got the right kind of exposure. It's a challenge but I like exploring areas where the lines are a bit blurry.”

Via Lookout, Spiller has several possible projects pending, including spots and branded content endeavors.

“For me, it's all about the opportunity to tell stories,” he related. “It's an interesting time in the advertising world. While there's concern over time shifting, viewing habits, the Internet, skipping commercials, there are also unprecedented opportunities to create entertainment and storytelling.



A scene from a *Modern Family* promo that aired during the Oscars.

“Longer form branded pieces,” he continued, “are drawing huge numbers on the Internet. Entertaining commercials are not being skipped, but celebrated and shared virally.”

The director also welcomes the collaborative nature of commercials. “I like working in television series where

producers and writers have a lot of input. I'm a strong collaborator. And my experiences in commercials with agency art directors and writers, and the client have been an exciting mix for me. There's great input, feedback and an exchange of ideas that can help to make the work better.”

Documentarian Spurlock Directs The Greatest Movie Ever Sold

Continued from page 16

he started to make headway.

Meanwhile, the documentary has made its own headway on the festival circuit, debuting at this year's Sundance Film Festival, and showcased earlier this month at both the Miami International Film Fest and the South by Southwest (SXSW) Film Festival. *The Greatest Movie Ever Sold* is slated for release by Sony Pictures Classics on April 22.

Spurlock affirmed he is not looking to banish product placement from films and TV. “I don't want to see a guy holding a beer can with a label that just says ‘beer’ on it,” he said. “Advertising and marketing are part of our world. What I hate to see, though, is a blatant extreme close-up of a product to gratuitously set up a scene. Over the last year or two, some of the most blatant

placements have surfaced in film and television. My goal is to make people start to re-examine what's going on.”

In fact, Spurlock has proven that he can embrace advertising. While making the documentary, he took time out to direct spots for Hunt's Tomato Sauce out of New York agency Nitro via Saville Productions, which handles him for commercials. The spots feature chef George Duran dropping in on the Glen Cove (NY) Volunteer Fire Department with Hunt's to help make lasagna for the firefighters. The work was so well received that Nitro came back with repeat Hunt's biz for Spurlock.

Furthermore, the aforementioned three commercials—for POM Wonderful, JetBlue and Hyatt—appearing within *The Greatest Movie Ever Sold* reflect Spurlock's deft creative and di-

rectorial touch in short-form fare.

For *The Greatest Movie Ever Sold*, Spurlock described his role as being “both a filmmaker and an anthropologist. I needed to be careful that I did not become part of the punch line or part of the campaign. I had set out to see how important advertising is in our daily lives; maintaining that perspective was the only way I could get the movie made. I also wanted to maintain a healthy respect for all of our sponsors and what their goals are and meanwhile I remain the third eye observing it all.

“I think this film does a great job of pulling the curtain back in a way we've never seen,” continued Spurlock. “After people watch this film, I think they will start to look at everything a little differently, especially the way they

are marketed and advertised to every single day of their lives.”

Spurlock's filmography includes his first feature, *Super Size Me*, which besides the Oscar nomination earned him best directing honors at the 2004 Sundance Film Festival and the inaugural Writers Guild of America best documentary screenplay award. He has since gone on to direct and produce the acclaimed FX television series *30 Days*, and the films *Where in the World is Osama Bin Laden?*, *Confessions of a Superhero*, *Czech Dream*, *Chalk*, *The Future of Food*, and *What Would Jesus Buy?* Spurlock also directed a segment of *Freakonomics*, a documentary based on the book *Freakonomics: A Rogue Economist Exposes the Hidden Side of Everything* by Steven Levitt and Stephen J. Dubner. Notable film-

makers each took on documentary adaptations of different chapters in the book, which was on *The New York Times* best-seller list for more than two years. These documentarians included Spurlock, Alex Gibney (*Taxi to the Dark Side*), the team of Rachel Grady and Heidi Ewing, a.k.a. LOKI (*Jesus Camp*), and Eugene Jarecki (*Why We Fight*). Filmmaker Seth Gordon (*The King of Kong*) directed the interstitial glue that helped to mesh these chapters into a unified film.

Additionally Spurlock directed and co-wrote *The Simpsons 20th Anniversary Special: In 3-D! On Ice!*, which garnered nominations for a primetime Emmy and a Writers Guild Award.

Currently Spurlock is in postproduction on his next feature documentary, *Comic-Con Episode Four: A Fan's Hope*.

Looking Through The Eyepiece

DPs Wrap Awards
Season, Discuss
Their Work, Craft

By Robert Goldrich

One cinematographer just won his first career Oscar and ASC Award.

Another earned his second Film Independent Spirit Award for Best Cinematography.

A third DP recently received his fourth ASC Award nomination in five years for his TV series work.

Here's a close-up look at cinematographers Wally Pfister, ASC, Matthew Libatique, ASC, and Eagle Egilsson, ASC.

Wally Pfister, ASC

It's been a breakthrough awards season for Wally Pfister, ASC, who won his first Best Cinematography Oscar as well as his first career ASC Award for Outstanding Achievement in Feature Film—both for director Christopher Nolan's *Inception*, a breakthrough movie in terms of its originality, imagination and vision.

Pfister earned three prior Academy Award nominations—for the Nolan-directed *Batman Begins*, *The Prestige* and *The Dark Knight*—and two previous ASC noms, for *Batman Begins* and *The Dark Knight*.

And the longstanding working relationship between Nolan and Pfister continues as they are at press time in pre-pro on *The Dark Knight Rises*.

In accepting the Oscar, Pfister credited Nolan for his “incredible vision...His work has inspired me for twelve years and continues to. He's a brilliant filmmaker.”

As for what winning the Academy Award felt like, Pfister told *SHOOT*

of an experience he had years ago on *Insomnia*. “It was one of the first bigger movies Chris and I had done together and I remember putting my eye to the camera eyepiece and seeing Al Pacino in front of me delivering a phenomenal bit of dialogue with great emotion. At that moment I couldn't believe where my journey had taken me. It's very much like how I recently felt when I was holding the golden statue [Oscar] with Tom Hanks' arm around my shoulder. I believe we make our own luck. But I still feel very fortunate.”

Part of that good fortune is the education in directing that Pfister has gained by working with and observing Nolan. “I study Chris, watch him work with great actors—how he directed Leonardo DiCaprio and Marion Cotillard in *Inception*. I've had lengthy conversations over the years with several of the performers Chris has directed to gain insights into the process.

Pfister is himself an up-and-coming director, one who is repped for commercials and branded content by Santa Monica-based Independent Media.

Gratifying to Pfister was Nolan's positive feedback on the Montana Meth campaign he directed via Independent Media for Venables Bell & Partners, San Francisco.

The centerpiece spot of the package made *SHOOT*'s “The Best Work You May Never See” gallery last year. Titled “Ben,” the PSA presents a series of flashbacks, showing scenes from a meth addict's life and the now eerily silent and empty venues in which they took place. First we see dramatic glimpses of a man going into convulsions on a couch. As we see the couch today—now sans the man—a female voiceover relates that this is where he started uncontrollably convulsing. Next we're taken to a hospital emergency room where the addict nearly died—and then to an alley adjacent to what appears to be a junkyard. The young female voiceover continues, telling us that this is where he began smoking meth again right after he got discharged from the hospital.

And then we see a dark, dank, secluded basement/supply room which

is where, the woman says, he hung himself because he couldn't quit meth. Finally we see the woman who has been speaking to us. She continues, “And this is what I said when he told me he was going to try meth.” What follows is a prolonged silence as we see anguish across her face.

“Ben” is one of four TV spots telling stories based on composites of real testimony from addicts and those close to them across the State of Montana. The

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Wally Pfister, Matthew Libatique, Eagle Egilsson, Reflect On Their

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campaign tells the heartbreaking stories of kids who saw their friends consumed by addiction—and who recall with guilt, regret and sadness not having said anything when informed their friends were going to try meth for the first time.

While the campaign is also visually interesting—which is what one would expect of an accomplished cinematographer—it has a humanity and emotion that shows a fine directorial touch in terms of performance.

Pfister foresees focusing more on his spot directorial career down the road. Once he does, he intends to be as protective of his brand as he would be the concept and product attached to the branded content awarded to



Wally Pfister, ASC

The Dark Knight Rises. Repped by ICM (as a cinematographer and feature director), Pfister is a film lover while open minded about prospects for digital cinematography.

Film was the resounding medium of choice for *Inception* (which deployed a



Matthew Libatique, ASC

and it's getting better. But film still has more latitude, resolution and is a better capture medium. Will that change in the future? Possibly. If and when it does, I will not be a snob about it. However, digital has to develop to being equal or better than film before



Eagle Egilsson, ASC

the world we could make films," observed Libatique. "We've transitioned into 40 year olds who are comfortable in our skins and are able to work together, and work apart from ego...I don't know if we have a shorthand with each other. I do know what he wants. He's consistent in what he wants, how he wants to make a film. I can anticipate where he wants the camera, what action he wants. But he always has surprises, keeps you on edge. There's not a whole lot of politics around him. He cares deeply about what the eventual product will be. He's very engaged with his cinematographer."

For Libatique the biggest challenge of shooting *Black Swan* was learning about ballet. He even found an app to familiarize himself with the glossary of ballet—with definitions and videos of the dance moves themselves. The only term he knew going in was "pirouette" so he had a steep learning curve.

"The more you understand about the subconscious and the art," affirmed Libatique, "the more real your work will be. I wanted to learn the language of ballet, to speak the language of film to that art. Natalie [Portman] worked so hard. The ultimate challenge for all of us was meshing the

work I learned to accomplish in one day on a music video was like bench pressing 500 pounds and then playing in a football game. When I went into features, the work wasn't as intense in the same way but it was longer. I went from a sprint to a marathon. You learn to mentally pace yourself, to move quickly, efficiently and to make careful choices since they will affect your choices later on. My experience in short-form, videos and commercials has informed my work in features."

Libatique's spot lensing over the years has entailed collaborations with some of the industry's leading directors, including Noam Murro, Nicolai Fuglsig, Paul Hunter, Baker Smith, Traktor, Kinka Usher, Dante Ariola, Stylewar, and Brian Beletic.

Among Libatique's latest commercialmaking endeavors are a Hyundai campaign (including a couple of Super Bowl spots) directed by Stylewar of production house Smuggler, a Dairy Queen package of spots helmed by Beletic, also of Smuggler, and a Heineken job directed by Traktor of Partizan.

Of his advertising industry exploits, Libatique observed, "The true value for me is having interesting discussions with talented directors like Brian, Stylewar, Traktor about the work, how to best do the work, what the best approach is in order to do justice to the concept and story. That's invaluable for a cinematographer. It's what I need. You go into a feature film and that is a marathon of those kinds of discussions. Having the opportunity to evaluate, analyze and take action is what's great about commercials. If I just took three months off without doing commercials and went on to the next film, I would need more time to warm up and don't think I would be

"His [Christopher Nolan's] work has inspired me for twelve years and continues to. He's a brilliant filmmaker."

—Wally Pfister, ASC

him. "Protecting my brand as a director means being very selective about the projects you take on, accepting only high quality creative—be it a commercial, a feature or any other form of content."

Still, cinematography remains top of mind for Pfister whose undivided professional attention is on

variety of Panavision film cameras including the Panaflex Millennium XL, PF System 65 Studio, PanArri 435ESA and 235; digital such as the Phantom HD camera was deployed for some high-speed work).

"Times are changing. New technology is knocking at the door. More and more are shooting on digital media

I would consider using it. There are some pretty incredible tools out there but they are still inferior to film. For the Montana Meth spots, for example, I couldn't have gotten the look on a digital camera that I got with film."

Matthew Libatique, ASC

Ten years ago, Matthew Libatique, ASC, won the Film Independent Spirit Award for Best Cinematography on the strength of the Darren Aronofsky-directed *Pi*. Last month, Libatique again won that coveted honor, this time for another Aronofsky film, *Black Swan*.

"Never in my wildest dreams did I think *Black Swan* would get all this recognition," related Libatique. "One of the first to recognize the film was the Spirit Awards. Then came BAFTA and the Oscars, which both kind

"I wanted to learn the language of ballet, to speak the language so I could apply the language of film to that art."

—Matthew Libatique, ASC

of overshadowed the original Spirit Award attention. But this was the one I wanted to win. I had won it before, been nominated other times. The Spirits, the community of independent film, is where I have my comfort zone. This community is where my roots are. To be back in the tent at the beach [in Santa Monica] for the Spirit Awards and to win 10 years later means a lot to me."

How has Libatique's working relationship with Aronofsky evolved over those 10 years during which the DP also shot the director's *Requiem for a Dream* and *The Fountain*?

"Early on, we were two very aggressively creative people trying to show

world of cinema with the world of dance, using the subjective camera, having it move with her."

Black Swan earned Libatique—who is handled by United Talent Agency (UTA)—Best Cinematography Awards from the New York Film Critics, and the Los Angeles Film Critics Association, as well as nominations for an Academy Award, a BAFTA Award, and an ASC Award, among several others.

Libatique recently wrapped *Cowboys and Aliens* for director Jon Favreau, for whom he earlier shot *Iron Man* and *Iron Man 2*. Libatique has also shot multiple films for Spike Lee.

The cinematographer got his start in music videos. "The amount of

as good on the next film."

Libatique shot *Black Swan* on Super 16 (the Arri 416 being the main camera), yet he also did some work for the film with the Canon 5D Mark II and 7D. His spot experience has also seen him deploy both the original and new versions of RED, as well as such digital cameras as Thomson's Viper and Panavision's Genesis.

He doesn't at all see digital as somehow signaling the demise of film yet he stays open minded as to what electronic cinematography can offer. "I'm always looking forward to exploring new technology. I haven't shot with the [ARRI] Alexa yet but I'm looking forward to it."



Matthew Libatique, ASC (l), and director Darren Aronofsky.



Black Swan

Careers and Their Lauded Work Spanning Varied Disciplines

Libatique views digital cameras as another tool for a cinematographer to access when a project calls for it. "Digital is evolving yet film is still wonderful," he said. "I'm not into this film versus digital debate. But digital is revolutionary in the sense that it enables others who might not have been able to afford to before to now shoot and showcase their vision and talent."

Eagle Egilsson, ASC

Four of the past five years, Eagle Egilsson, ASC, has been nominated for the ASC Award for Outstanding Achievement in Cinematography in episodic television, winning the honor in 2010 for the "Venice Kings" episode of *Dark Blue* (TNT). He was nominated again for *Dark Blue* this year on the strength of the "Shell Game" episode. (Jonathan Freeman, ASC, won for an episode of *Boardwalk Empire*.)

Egilsson's first two ASC nominations came in '07 and '08 for *CSI: Miami* (CBS). It was his work as a commercials DP which helped inform his

approach to *CSI: Miami*.

"The purpose of a TV show is not to be an art showcase," related Egilsson who is repped by William Morris Endeavor (WME). "It's to keep the viewer tuned into the channel, away from the remote control button, for the duration of the show and during the commercial breaks. I felt the best way to do that, the trick to employ, was to take on *CSI: Miami* as if it were a commercial where every frame, every composition, every bit of lighting is designed to hold the viewer's attention. I challenged myself to take that mentality from delivering thirty seconds to delivering the forty-two-and-a-half minutes that make an hourlong drama. Everyone on the *CSI* crew got into that groove. We turned out an extremely graphic and colorful show, which became the world's most watched show."

SHOOT caught up with Egilsson via phone while he was in Toronto preparing to direct an episode of the TV series *Nikita*, which will be shot by Rene Ohashi, ASC. Occasionally

opportunities to direct gravitate toward Egilsson; in fact he helmed both of his ASC Award-recognized *Dark Blue* episodes.

Egilsson loves to shoot film but is open to digital cinematography, noting that he is just starting to experiment with ARRI's Alexa at the behest of colleague Bill Bennett, ASC. Egilsson

"It was a great new challenge, going from what were often glossy commercials to the gritty world of *The Wire*."

—Eagle Egilsson, ASC

shot the first season of *Dark Blue* with the Panavision Genesis. For season two, he deployed the Sony F35.

His alluded to spot lensing experience encompasses varied clients such as Volkswagen, Toyota, Pepsi, Target, Chevy, Discover Card, McDonald's, Little Caesars, Burger King, Pantene, Maxwell House, Colgate, The Travel Channel and Wrangler Jeans. Over the years, Egilsson has shot for a host of notable directors including Bob Giraldi, Noam

Murro and Danny Ducovny.

Egilsson also branched out into unconventional forms of ad content, directing and shooting four webisodes for Sprint tied into the primetime TV series *Heroes*. Each *Heroes: Destiny* webisode was four minutes in length.

Speaking of destiny, Egilsson felt his was to be a cinematographer.

other music clips to shoot, the visually engaging work catching the eye of director/series creator Zalman King who hired the cinematographer for his Showtime series *Red Shoe Diaries*. "He gave me full carte blanche," said Egilsson of King. The show broke new visual ground, credited by some critics as bringing stylized sensibili-

ties to the TV series discipline.

After a smattering of indie features and diversifying into commercials, Egilsson landed HBO's *The Wire*, which went on to become a critically acclaimed series. "It was a great new challenge, going from what were often glossy commercials to the gritty world of *The Wire*," said Egilsson.

His success on that show begat a succession of high-end TV gigs which included his ASC-honored work on the series *CSI: Miami* and *Dark Blue*.

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A Bumper Spring Crop Bears Fruit

Directors sprout
from varied roots,
grow into
prominence

A *SHOOT* Staff Report

The mix represented in *SHOOT*'s spring 2011 installment of the ongoing Up-and-Coming Directors series breaks down like this:

- A pair of editors whose spec work as a directing duo is fast gaining notice.
- Another still active editor who has branched out into directing not only commercials but a 40-minute documentary which debuted earlier this year at the Slamdance Film Festival in Park City, Utah.
- An accomplished ad agency entrepreneur/creative director who has made a successful transition to directing with two series of web shorts for real-world clients—and who just landed his first career production company roost.
- A choreographer turned stylist and recently turned director who has scored high marks for her spec fare.
- And a director whose spoof of a noted music video became an Internet sensation, leading to her being tabbed as a viral video expert speaker at the TEDxObserver Festival in London.

While each filmmaker has made career headway through different means, they share the common bonds of inspiration, aspiration, talent and a penchant for collaboration. Here are their backstories.

Greg Bell

A youthful veteran with an accomplished creative pedigree—spanning such agencies as Cliff Freeman and Partners, Goodby, Silverstein & Partners (GS&P), and Venables Bell & Partners, the latter being the San Francisco shop he co-founded (with Paul Venables, his creative compatriot at GS&P)—Greg Bell successfully embarked on a directorial career last year, well before he ever signed with a production house.

Just weeks ago, he got around to formally joining his first career production company roost, Epoch Films. And he brings to that studio a pair of notable, web buzz-generating projects he directed in 2010: a series of five short films for Google's Nexus Smartphone with the Android operating system, and another five for Logitech's Google TV box. Both client-direct jobs came through Bay

Area hybrid production/post house TEAK headed by Greg Martinez, a former colleague of Bell at GS&P.

“Greg is one of the kindest souls in the business,” related Bell. “When I told him last year that I wanted to direct, he connected me with a couple of his clients. The first job sprung from a short I wanted to direct about a guy pinned under a vending machine. Greg told me that he had a client looking for branded content ideas like that to promote a new phone.”



This translated into the Google Nexus Smartphone series of web shorts in which an exec, angry that the candy bar he paid for is stuck in a vending machine, tugs a bit too hard on the machine, which topples over and traps him on the floor of the office lunch room. Over the ensuing weeks, he continues to do business in that horizontal position thanks to the capabilities of his handy Smartphone. Also enabling him to function in this manner are enough food in the vending machine to sustain him, and his agreement not to sue his employer for the workplace mishap.

The offbeat comedic series of short films includes one in which from under the vending machine he interviews and rejects an applicant for the job of his personal assistant. It turns out that most of the applicant's prospective tasks are being performed by the Smartphone.

At the time Bell was in post on this project, he landed the Logitech job

which he shot and completed prior to the wrap of the Smartphone series. Bell came up with humorous creative for Logitech under the condition that he get to direct the work. This campaign too became a viral success with a premise of a TV set coming to life and yearning for web connectivity.

As for Bell's directorial yearnings, he harbored such aspirations for some time but they got lost in the shuffle over the years given his agency workload. During his tenure at GS&P from 1997-'01, for example, he served as a group creative director working on such accounts as the California Milk Processor Board (“got milk”), Po-

UP-AND-COMING DIRECTORS



Greg Bell



MJ Delaney



Jeannette Godoy



Brian Neaman (r) and Michael Southworth



Jamie Stuart



Doug Walker

laroid, Budweiser, Hewlett Packard and Discover Card. In '01, he left GS&P to launch Venables Bell & Partners which made a rapid ascent with clients including HBO, Audi, Intel, Napster, Barclays and the Coca-Cola Company.

However, a catalyst which got Bell to thinking ultimately about a career change came unexpectedly. He had a serious snowboarding accident, resulting in five cracked ribs, a punctured lung and two cracked vertebrae. Daily mundane tasks such as driving to work became painful.

"I started to question the importance of most of my agency meetings," he recalled. "Were they worth going through excruciating pain for?"

So in '09, Bell left the agency which still bears his name and began pursuing a directing career the next year in earnest. Asked why he hadn't directed at all while he was on the agency side, Bell explained, "I thought that would be a strange imposition to put on my creatives, to shoot their work. And my relationship with the client would also become quite different, certainly very different from a director who's independent and working with an agency and client."

Still, Bell observed that his agency years represented his film school.

"I was able to observe the talent, techniques and tools of an incredibly diverse range of directors. In the average year I'd log more shoot days than the average director, make hundreds of casting decisions, and maybe most importantly supervise editing and post. Editing is so crucial to understanding filmmaking. It's unbelievable that here in the U.S. directors often don't get to see a project through the editing process."

Bell's creative wherewithal should also serve him in good stead as conceptual opportunities arise as the menu extends beyond broadcast :30s into other varied, still evolving forms. "It's an exciting time to be part of the advertising and filmmaking community. With people's attention fragmented across a number of different screens, content is needed that almost demands attention. I think this will help spur a creative renaissance."

MJ Delaney

In her young career, MJ Delaney—who's handled by The Love Commercial Production Company, London—has

already left a significant viral impression, having directed and co-written last year's "Newport" ("Ymerodraeth State of Mind") video, a witty tongue-in-cheek send-up of the Alicia Keys/Jay-Z New York-themed hit "Empire State of Mind."

Instead of the Big Apple, Delaney's video pays homage to the South Wales town of Newport. More than 2.5 million people watched "Newport" in just a couple of weeks before EMI lawyers had YouTube take it down. The Internet hit earned Delaney a speaker's gig addressing what makes video viral at the TEDxObserver Festival of Ideas earlier this month in London where she shared the stage with innovative, inspiring minds spanning such areas as medicine, fashion and politics.

Prior to her TEDxObserver appearance, Delaney made her commercialmaking debut with an Aldi Supermarkets campaign for McCann Manchester. The Love-produced package includes a charming, gently humorous spot featuring Amelia, a girl who likes tomato sauce (but not boys!). The commercial is one of eight that will run throughout 2011.

"We really struck gold finding Amelia who is a fantastic little girl," said Delaney. "It was all about the kid and we saw about 300 before we found her."

Delaney took a bit of a circuitous path to filmmaking. After studying at Pembroke College Oxford, she started out as a journalist on *shortlist magazine*, enjoyed the job but not working in an office. She saved some money, went traveling to the U.S., Japan and South America, and returned to London as a freelancer, primarily in fashion and culture journalism. She moved into styling with a first job at MTV, then worked for the Disney Channel. While on shoots, Delaney was drawn to the director's chair so she started making films funded by her freelance writing.

A pivotal film for her was *Deaf, Dumb and Blind* for a "Black America" exhibition at Shoreditch Town Hall in late 2009.

The film caught the eye of Phil Dupee, Love's managing director, who commissioned Delaney to make a London Fashion Week preview film for fashion 156. The project served as sort of an audition for Delaney at

Love, which subsequently signed her for spots and branded content.

On the longer form front, she is also repped by United Agents and is currently making a film for Comic Relief and two for BBC Online.

Jeannette Godoy

Making her first industry mark as a choreographer for commercials, TV, features, concert tours and music videos, Jeannette Godoy is perhaps best known in this capacity for her work on Sir Mix-A-Lot's video "Baby Got Back" as well as the Chris Rock rapumentary film *CBA*.

Godoy also went on to serve as a stylist for both motion pictures and TV spots. Godoy's creative process and discerning eye led many of her director collaborators to encourage her to move into directing.

She made her biggest directorial splash to date with a spec commercial she wrote, "A Boy and His Tire," for Bridgestone, which was included in *SHOOT*'s "The Best Work You May Never See" gallery.

The piece takes us through the life of a young boy into early manhood, starting with his playing on his beloved automobile tire turned swing hanging from a tree. He takes the tire with him everywhere and it's a habit he can't shake.

For instance, we see him seated with the tire at the dinner table as his concerned parents look on. As an older lad, he is a passenger on the school bus, accompanied by the tire.

Years later we see him in the movie theater, seated next to his tire. Other kids throw popcorn at him.

He even takes the tire to the high school prom as his date.

Belittled and derided as a loser for his tire fetish, one day the tables are dramatically turned when a lovely woman is stranded due to a flat tire on her car. Along comes our boy turned man walking along with his ubiquitous tire. They smile at each other and clearly a romance is sparked—turns out that tire came in handy after all. They speed off together in her sports car convertible.

Godoy said the spec spot concept was inspired by *Lars and The Real Girl*, a feature film—directed by noted spotmaker Craig Gillespie of MJZ—which centers on a delusional young man who enters

into a relationship with an anatomically correct doll he orders online.

The production company on "A Boy and His Tire" was Santa Monica-based Superlounge—launched by director Jordan Brady and executive producer Dave Farrell—which reps Godoy as a director. Superlounge also produced a Nike spec directed by Godoy as well as an upcoming short film she was finishing as *SHOOT* went to press.

Her first taste of directing came in January 2010 while Brady was directing the general market version of a Mazda spot through Doner Detroit.

When a Spanish-language version of the commercial needed to be done, Godoy who was on set as a stylist got the opportunity to direct given her fluency in that language. Through that chance experience, she caught the directing bug.

Brian Neaman and Michael Southworth

Their main gig: editors at Crew Cuts in New York. Their extracurricular endeavor: directing spec spots which in turn has translated into their garnering helming duties on several real-world assignments.

Among Brian Neaman and Michael Southworth's most recent spec pieces is "Tree," which they conceived, directed and edited.

The spot centers on a talking tree singing about the virtues of the AmazonKindle. Within earshot of this crooning are: a man seated on a park bench next to the tree and reading "Pride and Prejudice" on his Kindle; and a woman walking her dog who at first looks at the singing tree in disbelief. Soon, though, she's bobbing about to the tune, understanding why the tree is grateful for Kindle which helps prevent trees from being turned into paper for books.

A voiceover end tag relates, "Download books in 60 seconds," accompanied by the slogan, "AmazonKindle. A better way to read."

"Tree" earned inclusion into *SHOOT*'s "The Best Work You May Never See" gallery (1/21) as did Neaman and Southworth's Walmart spec piece "Guitar" the previous year (*SHOOT*online, 5/7/10). They entered "Guitar"—which they directed and cut—into a Walmart contest seeking original broadcast commercials pro-

moting the giant retailer.

The spec ad, which wound up winning the contest, was a tug-at-the-heartstrings piece in which a mother talks about what she's saving up for—a real guitar for her young daughter who we see ultimately grow up to become a sought-after musician/performer in concert.

The directing team followed that up with a comedic Bud Light spec commercial, "Jury Duty," which too won an advertiser contest, resulting in Neaman and Southworth earning a trip to Cannes for a screening of the spot.

In the spec piece, jurors immediately believe that the defendant is guilty. But upon being presented an evidence exhibit—a healthy supply of Bud Light—they decide to "deliberate" for a lengthy stretch. Deliberations turn into an ongoing party and result in follow-up jury requests for more evidence.

Southworth related that both the Bud Light and Walmart spec spots were "on brand and consistent with existing creative for those companies." He noted that AmazonKindle's "Tree" represented a departure from that approach.

"We set out to do something quirkier, more in line with our sensibilities and not necessarily following what the client had already done," said Southworth. "At first we envisioned the guy talking to a tree that was angry over his reading books and wasting paper. But then Matt O'Dowd came up with the idea of a song sung by the tree. We saw the hilarious potential and once we heard the song, we felt we definitely had something special."

Composer/lyricist O'Dowd, whose day job is as a freelance copywriter (working regularly at interactive agency LBI, New York), has a track record of collaborating with Neaman and Southworth, including on Walmart's "Guitar." Another integral part of the spec team over the past year is executive producer Jeff Roos, a freelance agency producer (who's active at Digitas, New York).

For "Tree," Neaman additionally served as puppeteer (of the tree) with Southworth handling the role of animator/VFX artist. Not resting on their laurels, the duo followed up "Tree" with a Doritos spec piece involving a wrestler and revenge for a certain someone ab-

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Stuart's Short Film, Walker's Documentary Break Through

Continued from page 27

scending with a bag of Doritos.

Neaman and Southworth first met as assistant editors at Crew Cuts. Neaman recalled discovering that he and Southworth were quite like-minded and the two struck up a rapport. This led initially to their teaming on Walmart's "Guitar," the success of which fueled further spec spot collaborations.

The duo has also taken on some recent earlier alluded to real-world jobs as directors—both helming and editing a web and in-store stop motion video for the Tassimo Brew Bot out of TBWA\Chiat\Day, New York, and web videos for Kool-Aid via Ogilvy & Mather, New York. (Crew Cuts handled production logistics and finishing for these projects.)

Asked if they harbor directorial aspirations, Southworth and Neaman said their focus is on editing, "We both love editing," affirmed Southworth. "There are challenges and fun in both editing and directing. We'll continue doing both and see where the market takes us and what we can do."

Jamie Stuart

The December 26th blizzard in New York heated up the filmmaking career of Jamie Stuart whose short chronicling that historic weather, *Idiot With A Tripod*, elicited initial web buzz immediately followed by a glowing review from renowned critic Roger Ebert who pegged the film as being deserving of an Academy Award for best live-action short subject. Ebert's praise of both the film and its director—in part as a fitting homage to Dziga Vertov's 1929 silent classic *Man With a Movie Camera*—triggered a groundswell of interest in Stuart who cited an independent film community person's description of him as being on target: "an overnight success hid-

ing in plain sight for years."

Stuart's hiding place prior to *Idiot With A Tripod* was the independent film scene which—through artistic short films—he adeptly and atypically covered as an online filmmaker/journalist for *Movie City News* and then *Filmmaker Magazine*.

This translated in his getting a Focus Features gig to direct the bulk of its online video promoting the company's motion picture projects, including an ambitious campaign for four films premiering at the Toronto Film Festival, which spanned coverage of the red carpet debut festivities meshed with other elements such as interviews of the directors involved like Ang Lee and David Cronenberg.

Meanwhile Stuart continued to create his own projects ranging from stills to quirky shorts.

Getting his hands on a Canon 7D Mark II inspired him to explore that camera's potential, leading to that fateful inclement day in December.

But that in turn led to much more. "When the attention started, there was no way of predicting how things were going to go," related Stuart who saw *Idiot With A Tripod* characterized in *New York Magazine* as "a beautiful Snowmageddon short film."

"Each day I would think 'that's the end of it' only to be awakened the next morning by the *CBS Early Show* and *The Today Show*," said Stuart. "At a certain point, though, you realize that this has gone far enough and you need to get to a place to better earn a living. I loved the work I was doing but wanted to branch out further as a filmmaker."

A friend of Stuart connected him with Dan Lindau, an executive known for his tenure years back at Crossroads. Now active in the independent film community, Lindau liked what he saw of Stuart's work over the years and then met him shortly after *Idiot With*

A Tripod first gained exposure.

Stuart said that he's most grateful to Lindau for his altruism, not only offering advice but reaching out to director Danny Levinson, a principal in Moxie Pictures. Levinson and Moxie CEO Robert Fernandez were in turn impressed with Stuart's talent; they met the director and recently signed him for representation in commercials and branded content.

"Jamie has this really amazing independent film spirit," assessed Fernandez. "He goes out there and does it on his own, puts it all together like he did with *Idiot With A Tripod*. It's no longer just about a production company finding a filmmaker who can do a :30 or a :60. Now what's needed is a filmmaker who can handle communications in every way, shape and form, whether on TV, online or special venues."

Fernandez further noted that *Idiot With A Tripod* underscores Stuart's acumen for connecting with audiences online and generating substantive momentum and buzz for a project. That talent is part of the new currency for a director in today's marketplace.

Doug Walker

Well known as a commercial editor with a career spanning some 19 years and counting, Doug Walker for the past couple has been moonlighting. It started when his wife, a former producer, bought him a camera. "She told me, 'It's time, you're ready—go out and make some stuff,'" recalled Walker.

"Soon I was taking this camera around with me wherever I went. I remember cutting a job in New York and this one driver would always pick me up at the airport. I found him interesting and did a piece on him and his love for the blues. I then found myself doing the same kind of mini-documentary on a surfer from

Australia, then a fashion designer. I put these three :60s together and had this solid piece of work chronicling real people's lives. I liked the style and the work."

Others did too, including Mirror Films which began repping Walker as a director in June 2009 while he continues to edit at Beast, San Francisco. Via Mirror, Walker has helmed spots for such clients as U.S. Cellular out of Publicis & Riney, San Francisco, the University of North Carolina via Raleigh-based agency Capstrat, and a recent NCAA commercial for Y&R San Francisco.

But Mirror alone does not reflect Walker's growing directorial reach. Via his own Corduroy Films banner, Walker directed *Rhag*, a 40-minute documentary chronicling the life and creations of painter and experimental composer Roy Henry Alexander Grover (abbreviated as Rhag).

Rhag was one of four standout films selected for the Special Screenings program at the 2011 Slamdance Film Festival in Park City, Utah.

Walker directed, shot and edited *Rhag*. He lensed the documentary over six weekends, gathering all the material, finding the right people to provide insights, doing the interviews. He edited at night over a week-and-a-half span.

"This was an education for me. Coming from the commercial world of :30s, with some longer format pieces of a couple of minutes for the web, I remember everyone advising me to make sure my documentary has 'an arc.'"

"But I didn't want to go with just some formula approach," continued Walker. "What I learned is that it's very important to listen to your heart and to go with your instincts. I've been editing my whole life and have a real feel for when things are

flowing and when you're capturing material that will cause audiences to feel something."

While Walker was somewhat of a one-man band on *Rhag*, he tends to turn over the commercials he directs to another editor in order to bring new perspective to his work. Still, though, as a director, Walker provides his own cut to show his vision for the spot.

As for what's next on the directorial front, Walker has in the offing *Lost & Found*, a documentary delving into the stories of some of the most famous surfers of all time. The genesis of this project was his penchant for checking out the Rose Bowl Swap Meet in Pasadena whenever he's down in Southern California on an editing assignment.

One day at the swap meet, Walker came across three boxes containing 30,000 negatives that had been missing, chronicling the 1970s of surfing history. Ever since, in his spare time Walker has been traveling, interviewing the photographers and the surfers to create a mosaic of surfing greatness. Shooting has pretty much been completed, with Walker now trying to edit a wealth of material in his spare time.

So does Walker aspire to ultimately become a director, putting his editing aside? Of his hybrid existence—with editing continuing as being a day job he loves—Walker observed, "Times are changing. I think there's an opportunity to do both. Some of the jobs I've gotten calls on, clients seem excited that I can direct and edit. For that matter, I find myself operating [the camera] on many jobs, at times working with a DP. I've worked on occasion with one DP, two cameras, one operated by me. My wife buying me that camera has had a lasting effect."

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In addition to the latest NEWS, Best NEW WORK & SHOOT COLUMNS, here's what's coming up in print...

<p style="text-align: center; margin: 0;">APRIL 15 ISSUE</p> <ul style="list-style-type: none"> Advertising & Entertainment Production Post, Visual Effects & Animation SHOOT Top 10 VFX & Animation Chart Cannes Film Festival Preview Texas & The Southwest Production & Post 	<p style="text-align: center; margin: 0;">MAY 6 ISSUE</p> <ul style="list-style-type: none"> SHOOT New Directors Showcase "New Director Profiles" Producers on Adv & Entertainment Issues Cinematographers & Cameras AICE Awards Preview 	<p style="text-align: center; margin: 0;">JUNE 17 ISSUE</p> <ul style="list-style-type: none"> Cannes Lions Intl. Advertising Fest Preview AICP Show Wrap up SHOOT Directors/Producers Forum & New Directors Showcase Wrap-up Music & Sound Top Ten Tracks Chart
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Bonus Distribution: SHOOT Event, 5/10, NYC; AICE Awards 5/15, NYC; AFCL Locations/Produced by Conf, 6/3-5, Los Angeles
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SHOOT

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Evolving Roles On Agency Music Side

Eric David Johnson, a.k.a. DJ Bunny Ears, wasn't looking to leave New York—or for that matter, Young & Rubicam where he served with distinction as executive music producer.

But over time as he was courted and more deeply explored the opportunity emerging at DDB Chicago, he was drawn to the ad agency and came aboard as its executive producer of music and integration in December 2010, actually relocating to Chicago this past January.

Johnson's move meanwhile opened up another opportunity—this one for Jessica Dierauer who was promoted from executive content producer to executive producer of music and creative content at Y&R New York.

"I'm indebted to Eric. He taught me a lot," said Dierauer. "We collaborated on music for my productions here and he was very giving and helpful. It got me thinking about whether I wanted to go over to the agency music production side. As it turns out, when Eric left, he kind of pushed me into his job."

Asked to share some lessons gleaned from Johnson, Dierauer responded, "To keep an open mind about music and to listen to everything. He also taught me a lot about helping the creatives articulate what they want out of music for each project, how to best collaborate with music labels and music houses."

Johnson meanwhile sees his role as

being a constant learning process as evidenced by how his responsibilities have evolved and grown.

"It's as much music supervision as it is music production," he said. There are days when I'm trying to find a great track to license for a project. There are days I'm producing and working with a music house and composer on an original piece.

"Beyond that, though, we're all looking at the new species that are forming, new forms of content representing new ways to connect with viewers and prospective consumers," continued Johnson. "How can music advance and help shape those new species? I'm very much interested in the experiential stuff that's emerging.

Music historically has been a jingle, a great licensed piece. Only now is music beginning to realize new ways to be an amazing creative force that can draw in people. How can brands best utilize that power?"

A self-described "music junkie," Johnson started in the business at Wieden+Kennedy, Portland, Ore., taking on an entry-level position upon exiting his post as music supervisor at a Portland radio station.

He built out a music department while functioning as a one-man band at Wieden+Kennedy, also working with its New York and London offices.

Harkening back to those days, Johnson sees dramatic change having taken root since.

"Once I joined Wieden+Kennedy, I remember calling all the record labels I knew from my radio station experience, asking them if they'd be interested in licensing music for advertising," related Johnson. "All I got for the most part was outright rejection, one 'no' after another—how dramatically that has changed."

Indeed the change has taken a full 180-degree turn, he observed.

"Now every musician and singer I know is savvy to advertising being a huge marketing platform with the potential to generate amazing exposure and income. Along with that, my role has taken on the need to talent scout, search out new bands and performers

Continued on page 32

A tale of two executive producers starting new chapters in their careers

A SHOOT Staff Report



MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 <p>MTV EXIT (End Exploitation and Trafficking)'s "Planet Better"</p> <p>CLICK HERE TO VIEW SPOT ></p>	Brian Emrich, sound designer Black Iris, Brooklyn, NY, Los Angeles, Richmond, Va. Lewis Pesacov, composer, "When Will I Feel Love"; Daron Hollowell, executive producer; Bethany Cosentino of Best Coast, singer.	Brian Emrich, mixer.	Young & Rubicam, New York Eric David Johnson, executive music producer.	Paranoid U.S. Edouard Salier, director.
2	 <p>Puma's "Blam! Blam!"</p> <p>CLICK HERE TO VIEW SPOT ></p>	Beacon Street Studios, Venice, Calif. Andrew Feltenstein, John Nau, Rick Boston, composers; Adrea Lavezzoli, Caitlin Rocklin, producers; Paul Hurtubise, sound designer. The band shown performing is The Nomads.	Sound Lounge, New York Philip Loeb, mixer.	Droga5, New York.	MJZ, bicoastal/international Fredrik Bond, director.
3	 <p>Nokia's "Don't Fence Me In"</p> <p>CLICK HERE TO VIEW SPOT ></p>	Cole Porter's "Don't Fence Me In" (Warner/Chappell Music Publishing) Yessian New York Daniel Johnson, composer/singer; Brie Stoner, singer; Brian Yessian, creative director; Mary Ellen O'Brien, Marlene Bartos, producers. Jafbox Sound, NY Joseph Fraioli, sound design.	Sound Lounge, New York Tom Jucarone, mixer.	Wieden+Kennedy, New York	Anonymous Content, bicoastal Malcolm Venville, director.
4	 <p>Nike's "Throwdown"</p> <p>CLICK HERE TO VIEW SPOT ></p>	"Nobody But Me" (the Human Beinz version, licensed) stimmung, Santa Monica, Calif. Gus Koven, sound designer.	Eleven, Santa Monica Jeff Payne, mixer.	Wieden+Kennedy, Portland, Ore.	RSA Films, bicoastal Jake Scott, director.
5	 <p>Budweiser's "Outlaw"</p> <p>CLICK HERE TO VIEW SPOT ></p>	Song: Elton John's "Tiny Dancer" Elias Arts, bicoastal Jonathan Elias, executive creative director; Dave Gold, creative director; Elias Arts, composers; Kala Sherman, executive producer; Jay Nierenberg, sound designer.	Sound Lounge, New York Philip Loeb, mixer.	Anomaly, New York	Smuggler, bicoastal Ivan Zacharias, director.
6	 <p>Sony Ericsson Xperia PLAY's "Surgeon"</p> <p>CLICK HERE TO VIEW SPOT ></p>	Thwak! Music, New York Tony Verderosa, music supervisor/composer/sound designer; Mark Petrie, composer/sound designer. MacKenzie Cutler, New York Sam Shaffer, primary sound designer. Blast, New York Joe O'Connell, sound designer.	Blast, New York Joe O'Connell, engineer.	McCann Worldgroup, New York Mike Boris, executive music producer.	Biscuit Filmworks, Los Angeles Noam Murro, director.
7	 <p>DirecTV's "Ice Cream"</p> <p>CLICK HERE TO VIEW SPOT ></p>	Atticus Ross, composer. Birdhouse Sound, Los Angeles Jay Jennings, sound designer.	Sound Lounge, New York Tom Jucarone, mixer	Grey New York Josh Rabinowitz, agency music director.	MJZ, bicoastal/international Rupert Sanders, director.
8	 <p>Motorola's "Empower the People"</p> <p>CLICK HERE TO VIEW SPOT ></p>	Amber Music, bicoastal Biggi Hilmars, composer, "Biggie's Waltz"; Michelle Curran, executive producer.	audioEngine, New York Tom Goldblatt, mixer.	Anomaly, New York	Smuggler, bicoastal Randy Krallman, director.
9	 <p>Huggies' "Soiree"</p> <p>CLICK HERE TO VIEW SPOT ></p>	"Let's Dance Together" (licensed Paul Reeves track)	JWTwo, New York Andy Green, sound mixer; Dan Burt, music producer; Greg Tiefenbrun, producer.	JWT New York	MJZ, bicoastal/international Fredrik Bond, director.
10	 <p>Lexus' "Crane"</p> <p>CLICK HERE TO VIEW SPOT ></p>	HUM, Santa Monica Alex Kemp, composer/creative director; Dan Hart, sound designer; Jeff Koz, executive creative director; Debbi Landon, exec producer; Scott Glenn, producer.	Juice, Santa Monica, Calif. Bob Gremore, mixer.	Team One Advertising, El Segundo, Calif.	Paydirt, Beverly Hills, Calif. Iain MacKenzie, director.

Music Makes An Impactful Entrance For EXIT Public Service Video

MTV's "Planet Better" Tops SHOOT's Spring Tracks Chart, Raises Awareness of Human Trafficking Problem

A SHOOT Staff Report

Young & Rubicam New York joined forces with MTV EXIT (End Exploitation and Trafficking), production house Paranoid U.S., music house Black Iris, and independent sound designer Brian Emrich to produce a powerful new public service music video that raises awareness of—and funds to combat—human trafficking. Titled "Planet Better," the hauntingly animated video—directed by Edouard Salier of Paranoid U.S.—is driven in large part by an original song, "When Will I Feel Love," composed by Lewis Pesacov, a producer at Black Iris, and sung by Best Coast's lead performer Bethany Cosentino.

A little over two minutes, the video highlights the dangers and impact of trafficking for sexual exploitation, particularly of young women.

"The music video tells the story of a girl who is tricked by a man to follow her hopes and dreams across borders in search of a better life," said Menno Kluin, who at the time was a creative director at Young & Rubicam, New York. "Just like in reality, this journey ends in tragedy. Hopefully we can



Daron Hollowell

raise awareness of human trafficking among the general public worldwide, and most importantly, among the young women who are in danger of being exploited."

The video ends with a grim, sobering statistic: "Every year, 640,000 women and children are tricked into slave labor and prostitution with the promise of a better life." An endtag directs viewers to mtvexit.org to help stop human trafficking.

"Planet Better" is appearing on MTV properties on-air and online around the world. The music track is also available to download on iTunes via Black Iris' record label, White Iris.

Proceeds for the iTunes sales will be directed to anti-trafficking organizations working to rescue and rehabilitate victims of human trafficking.

Tennille Teague, senior content producer at Y&R New York, said of the project and its music, "The visuals were marked by a raw approach to animation. We wanted the music to be a huge driving force so it had to be something that hadn't been heard before that would live in the world of MTV. We collaborated with Daron Hollowell, owner/executive producer at Black Iris, who has a huge foot in the world of current music. We wanted a female vocalist, an up-and-coming artist, and we got connected to Bethany whose star was just starting to rise with a great showing at Coachella, appearances on TV, she had even done some Converse stuff.

"She was willing to take on the project and Black Iris collaborated on the track with her," continued Teague. "She came into the studio and recorded it for us. The minute we heard it, we loved it. It felt real, not saccharine. It was its own piece and we thought an original enough work to generate sales and raise funds to help the cause."

Cannes catalyst

Black Iris' Hollowell recalled the genesis of the project which dated back to last year's Cannes Lions International Advertising Festival where he met Teague who told him of the planned video.

"She said they were trying to connect with an up-and-coming female artist and approached me since she knew we had a record label in addition to being a music house. A few people came to mind, especially Bethany. When I got back to the office, we sent



Tennille Teague

the Y&R team a few vocalists to consider, artists we had worked with on our single label. Bethany became the clear choice."

Hollowell added that as he and the Black Iris collective got deeper into the project and saw the visuals, they suggested that "rather than put a Best Coast track to the action, the story would be better served by an original piece of music that could be scored tightly to the picture, the storyline and its arc. Y&R embraced this approach."

Also proving advantageous, observed Hollowell, was that Pesacov had produced in the past for Cosentino, meaning that he was able to pen the original song for the MTV EXIT public service video with sensibilities conducive to making it an ideal match for Cosentino as a vocalist.

Sound design

Teague also brought into the fold Brooklyn-based sound designer Emrich who's known for his collaborations with acclaimed director Darren Aronofsky on feature films ranging from *Pi* to *Requiem for a Dream* to *Black Swan*.

Emrich is also active in commercials, working with high-profile directors including MJZ's Rupert Sanders.

Teague said of Emrich, "I like to let him go and see what he does. You give him the track, the visuals and then see what he brings to the table. He is very much the type of sound designer who keeps things realistic. And if his sound design isn't felt, that is sometimes a good thing to him. I very much enjoy working with him."

Teague noted that Emrich's sound design helped carry certain moments in the story of the girl who ultimately winds up in a world of exploitation and degradation.

Teague cited for example the scene in which the girl enters the rocket ship to go on her trip to the promised land of love and opportunity which turns out to instead be a destination of desolate, isolating darkness.

"Brian's sound design helps take you along this journey with her, traveling through space and landing on a planet which is so different from what she is promised," said Teague. "Brian's small, subtle touches help carry you on that journey."

Emrich also took on audio post mixing for the video, an atypical dual role for him but one which Teague welcomed.

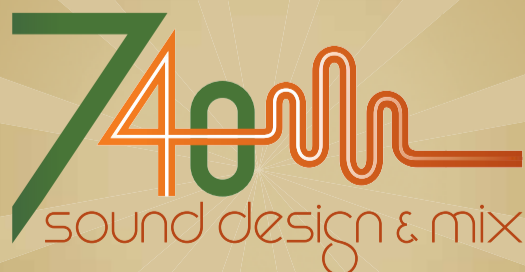
Teague was part of a Y&R team that included executive creative directors Scott Vitrone and Ian Reichenthal, creative director Kluin (who has since joined DDB New York as head of art and executive creative director), art director Alexander Nowak, copywriter Feliks Richter, executive directors of content production Lora Schulson and Nathy Aviram, and executive music producer Eric David Johnson.

Johnson has since left Y&R to take on the executive producer of music and integration mantle over at DDB's Chicago office.



MTV EXIT's "Planet Better"

SOUND. WITHOUT BARRIERS.



Johnson, Dierauer Start, Reflect On New Agency Career Chapters

Continued from page 29

for what they can provide in terms of both original and existing tracks.”

After eight-plus years at Wieden+Kennedy came a short-lived entrepreneurial music house start-up followed by a successful two-year tenure for Johnson at Y&R.

Johnson’s work on the agency side spans such brands over the years as Nike, Coca-Cola, Diet Coke, Honda, Nokia, Target, ESPN, NASCAR, Gatorade, Starbucks, the National Hockey League, LG, Oreo, Land Rover, Bacardi, MTV, Vodaphone and the EA Games account.

At press time, he was in the midst of a creatively ambitious DDB Chicago music project for Bud Light Lime. Earlier he had a hand in a pitch for the Sierra Mist account of which DDB won a piece.

Of the Bud Light Lime work, Johnson noted that the client’s last two campaigns used songs from Kid Sister and Santigold, meaning that there’s a substantive creative music tradition to live up to.

“This year,” he said, “we’re looking to change it up a little bit and go with something probably in the rock/indie-rock world and possibly with a male vocal-led band...The music will be really integral to the spot as it will really drive the commercial since it’s mostly visuals with just a bit of v.o. As always, we want to try and go with something that is up and coming, to help give it a platform for exposure for the artist/ band—something that excites us and something that will likely be new to a larger audience.”

Johnson said the selection of music for Bud Light Lime should be sorted out within the next few weeks.

In the overall big picture, Johnson sees “the chance to build something, to be involved in great work and help revitalize DDB Chicago, to add to this agency’s great heritage. We are putting a lot of the right people in place, have a couple of new creative teams, just hired a new chief digital officer [Jonathan Sackett, formerly of The Martin Agency in Richmond, Va.]



Eric David Johnson

“With some time to gestate, these people—under the leadership of Ewan [DDB Chicago chief creative officer Paterson] and Diane [Jackson, executive director of integrated production]—are going to create some tremendously innovative work. I was drawn to the chance to be on the ground floor of something special.”

Jackson noted that Johnson’s role as executive producer of music and creative content is newly created at DDB Chicago.

Johnson’s position, said Jackson, calls for him to “partner with creative teams around the DDB network at the idea generation stage to develop fully integrated concepts and help initiate innovative thinking around the role of music across brand strategy.”

Johnson’s track record includes yet goes well beyond noted commercials, with music supervision over the years on such diverse content as: *Nothing But The Truth*, Nike SB’s first-ever skateboard movie; *Head To Head*, a high school football documentary TV series for Cellular South; independent film *The Auteur*; surf movie *Chasing Waves*; and the feature-length documentary *Helvetica* and its follow-up film, *Objectified*.

Head To Head had an atypical maturation process. Created by Y&R, New York for client Cellular South, the docu-drama series first aired on television throughout Mississippi on the regional Raycom Network in late 2009. The series resonated with audiences throughout the state as it followed two rival Mississippi high school football coaches, their teams, their schools

and communities—Wayne County and West Jones—during the course of the ’09 season.

FSN then picked up the series for national distribution via its various affiliates. Production company on the series from the outset was Moxie Pictures, with directors Dan Levinson and Tim Skousen.

Also unique was MTV EXIT’s public service music video “Planet Better,” which was among Johnson’s last projects during his Y&R New York tenure. “Planet Better” was designed to raise awareness of—and funding to combat—human trafficking.

“Planet Better” earned the number one slot in this spring’s quarterly Top Ten Music Tracks Chart (see separate story for more details).

Additionally, as a DJ and band member, Johnson has performed nationally and internationally, including at such high-profile venues as San Francisco’s Museum of Modern Art, Chicago’s Museum of Contemporary Art, CMJ Festival 2008, the flux Event at the Hammer Museum in Los Angeles, MusicfestNW, and Sonar, which is Barcelona’s electronic music festival.

Jessica Dierauer

Before succeeding Johnson at Y&R New York, Dierauer had already exhibited substantive music chops.

For example, prior to joining Y&R, Dierauer as senior producer at Bartle Bogle Hegarty (BBH) New York paired bands like The Brazilian Girls with Axe and James Pants with Levi’s.

Later her Y&R credits included licensing three tracks for an LG spot that was a promotional tie-in to the theatrical feature *Iron Man 2*.

Dierauer also was involved in securing a Rogue Wave track for an LG “Carousel” commercial.

In her new Y&R role, Dierauer is responsible for everything related to music—from licensing tracks and hiring composers, to creating new opportunities throughout the entertainment industry for the agency’s clients.

On the latter growing score, she observed, “The opportunities open-



Jessica Dierauer

ing up for music and branding are evolving. So much of what I do entails finding branding opportunities for our clients involving music, engaging brands in the music industry and in live entertainment to help build those brands. What we do involves a lot more than just licensing or producing original music.

“And even then original music can involve much more than in years past, especially if you’re tapping into artists who don’t know how to navigate the advertising business,” continued Dierauer. “You need to connect with talented artists and help them develop and grow.”

Dierauer got her start interning at Wieden+Kennedy, Portland. “I got to put my fingers in a lot of stuff at the broadcast production department,” she recalled.

After a brief detour into the television news business, Dierauer returned to the advertising agency community, joining The Martin Agency in Richmond, Va., as an assistant producer and then climbing up the ladder to duties as an associate producer.

Working with clients like Geico, she became increasingly interested in music for commercials.

Next came a stretch as an associate producer at Kirshenbaum Bond+Partners where Dierauer researched movie soundtracks and began to see that a career was possible in music supervision.

She started to formulate a career game plan, which was to get established as a producer and then perhaps branch out into music.

Dierauer indeed went on to establish herself as a producer, joining Crispin Porter+Bogusky, Miami, where she moved up the ranks to senior producer. During her three years there, Dierauer got the chance to be more actively involved in music for the commercials she produced.

“I worked with and learned a great deal from Bill Meadows [Crispin’s VP/ executive integrated producer: music and celebrity talent]. He was generous with his time and help.”

It was when she landed at BBH New York, which had no music producers, that Dierauer took on more music responsibilities as reflected in the aforementioned Levi’s and Axe advertising assignments.

“Levi’s culturally has such an important music history,” noted Dierauer. “I didn’t want to go a stock music route with them yet we had a challenged budget. James Pants was just getting hot, and bringing the two together made for a great match at the right time.”

After BBH, Dierauer came aboard Y&R. As alluded to, her duties as executive content producer had her at times involved integrally in music, collaborating with Johnson.

And last year, she produced Y&R’s ambitious music seminar at the Cannes Lions International Advertising Festival, which featured influential musicians Trevor Horn and Thomas Dolby, and *New Yorker* music critic Sasha Frere-Jones.

In her expanded role at Y&R N.Y., Dierauer reports to Lora Schulson and Nathy Aviram, co-executive directors of content production.

“As music and brands continue to become more closely aligned, this creates a stronger need for musical specialists within an advertising agency,” said Jane Barratt, president of Y&R New York. “Music has always been one of Jessica’s favorite parts of the production process...Her strong connections in the music, entertainment and production industries will no doubt bring great opportunities to current and potential clients.”

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NAB: Milestones For Scorsese, Maysles

Continued from page 9

is scheduled for release Thanksgiving 2011. Legato's talk is scheduled for 1:30 p.m., Saturday, April 9, at the Las Vegas Convention Center in the South Hall Rooms S222/223.

Spanning cinema, broadcast, and broadband, DCS 2011—which is co-produced by SMPTE and NAB—is a premier industry technology event. This year's gathering will take place from April 9-10 over at the Las Vegas Convention Center.

"Hugo Cabret is one of the first primarily dramatic feature films to be entirely photographed in Digital Stereo. Not relying on typical Action, Adventure or Visual effects normally reserved for this technology, this drama totally embraces 3D solely for its artistic merits and unique ability to enhance the depth, and breadth of character, locale, and story," said Legato. "Martin Scorsese produced, designed, and directed every setup of this film specifically in 3D to explore and enhance the creative storytelling opportunities of this new art form."

Legato is a highly regarded visual effects supervisor, director, and director of photography—as well as an expert in virtual and 3D production. He has worked with Martin Scorsese in varying roles, including second unit director/cameraman and visual effects supervisor on *The Aviator* and *Shutter Island* and second unit director/cameraman for *The Departed*. Legato also

served as second-unit director/cameraman and visual effects supervisor for Robert DeNiro's *The Good Shepherd*; as second unit director for *Harry Potter and the Sorcerer's Stone*; visual effects supervisor for *Apollo 13*, *Cast Away*, *Titanic*, and *What Lies Beneath*; and senior effects director for *Bad Boys II*.

In addition to his production credits, Legato created and conceived the virtual cinematography pipeline and created the prototype of the virtual camera rig for *Avatar*.

Albert Maysles

New York Festivals® International Television & Film Awards will honor legendary documentary filmmaker Albert Maysles with the inaugural Television & Film Awards 2011 Lifetime Achievement Award.

The iconic filmmaker will be presented with the award on Tuesday, April 12, at the Television & Film Awards ceremony taking place at the annual NAB Show. The New York Festivals' Lifetime Achievement Award recognizes prominent industry leaders whose accomplishments and contributions have advanced their field and made a lasting impression on the industry at large.

"I am honored and thankful to be receiving the New York Festivals' Lifetime Achievement Award, which only confirms support for my lifelong aims as a documentary filmmaker," said Maysles. "As a documentarian I

happily place my fate and faith in reality. It is my caretaker, the provider of subjects, themes, experiences – all endowed with the power of truth and the romance of discovery. And the closer I adhere to reality the more honest and authentic my tales. After all, the knowledge of the real world is exactly what we need to better understand and therefore possibly to love one another. It is my way of helping to make the world a better place."

Maysles has been referred to as "the dean of documentary filmmakers" by *The New York Times* and as "the greatest American cameraman" by Jean-Luc Godard. Albert, along with his brother David (1932-1987), is recognized as a pioneer of "direct cinema." His body of work totals more than 40 films, including: *Gimme Shelter*, chronicling the Rolling Stones epic 1969 tour; *Grey Gardens*, the intimate portrait of East Hampton recluses Edith Bouvier Beale and her daughter "Little Edie"; and *Muhammad and Larry*, which closely follows Muhammad Ali in 1980 as he prepares to fight his friend and former sparring partner, Larry Holmes, for a chance to win an unprecedented fourth heavyweight boxing title.

In 2005, Maysles founded the Maysles Institute, a non-profit organization in Harlem that exhibits independently curated films to inspire dialogue and action and advances community produced films through education programs.

AICP Digital Production Contract

Continued from page 3

ago. "Other than the relatively recent emergence of digital camera technology, the fundamentals of the physical production business haven't changed in 75 years. But in digital, pretty much every three years is a new deal. Computer power increases exponentially. There's change reflected in tools, the deliverables and media platforms."

The recently unveiled AICP Digital Standard Production Agreement serves as a foundation from which to build as the industry evolves. "The long-time AICP bid form was for us like trying to put a square peg into a round hole," said Ulbrich. "For those of us substantially into visual effects, animation and to a certain extent motion graphics, we had to have our own counsel—hiring attorneys to spend time and effort to slog through these issues. We were suffering from standardization from generations before us, in a live-action world that never contemplated digital. The longstanding bid form had a line for Paintbox in digital. That was it. If we went through

a red line process, the whole bid form would be red."

Whether or not advertising agencies and clients embrace the new digital document—as they have the ongoing AICP bid form—remains to be seen but Ulbrich sees value for the overall industry regardless.

"It's about informing, empowering and educating the community at large. The new Standard Production Agreement defines what we're dealing with, and as such can bring about a forum to discuss best practices for the community."

"It's a great tool for discussion," concurred Miller. "It's like the AICP Guidelines which established a vocabulary by which we talk about and try to address issues."

And that discussion, said Ulbrich, can include fundamental differences in an evolving industry relative to work-for-hire arrangements. "Deliverables are no longer a piece of celluloid. Deliverables are digital. Some of them cross the line into intellectual property—a piece of software code de-

veloped to realize an image. Deliverables can be a string of code and a destination. An app is a deliverable—then there's maintenance of that app and source code. These transactions are completely different from a standard broadcast commercial."

The same consideration of intellectual property or equity ownership in part or full as opposed to work for hire could arguably be said of other often longer content forms which entail digital production company and, for that matter, live-action house contributions in terms of concept creation and development.

To access the full AICP Digital Standard Production Agreement, log onto www.aicp.com/images/uploads/DigitalSTCwithSPA_FINAL_writable.pdf.

The AICP Digital Chapter was formed in 2009, and represents more than 60 AICP member companies that work in a growing variety of digital disciplines including visual effects, interactive, motion graphics, animation, mobile (including apps), design, and installations.

street talk

Editors/partners Eric Carlson, Barney Miller and Kane Platt, and executive producer/partner Rosemary Quigley have teamed to form Hooligan, a New York-based editing/graphic design house. Quigley and exec producer Sue Wladar guide Hooligan on the executive/management side. In addition to the aforementioned editors/partners, Hooligan's roster of editors includes Jordan Green, Jane Keller, Greg Letson, Peter Mostert, Thomas Ostuni, Kate Owen and Pete Slife....Jill Applebaum, former creative director at Y&R/Brandbuzz, has joined Draftfcb New York as sr. VP/group creative director. At her new roost, Applebaum will helm creative efforts for key accounts including Oreo and Gevalia. Applebaum's appointment comes on the heels of Roald van Wyk's hiring as a sr. VP/group creative director last month from Publicis Modem. Both report to Darren Moran who was recently appointed Draftfcb New York's CCO. As creative director at Y&R/BrandBuzz, Applebaum developed and oversaw TV, print, interactive and integrated campaigns for Burt's Bees, the New Jersey Nets, Dymo, Sharpie, and LG Electronics....Animation studio Passion Pictures has formed a live-action commercials division, Passion RAW, under the aegis of exec producer Dan Scott-Croxford, formerly with Stink. The new venture will sit alongside Passion's animation and live-action documentary departments and be based in the company's London offices....Darcey Cherubini has joined Altana Films in Buenos Aires as exec producer. Earlier in her career, Cherubini was exec producer/director of broadcast at JWT New York and served as an agency producer in the Asian and Australasian markets. She also was a live-action producer in Australia for many years....

report

Search Party Music, Portland, Ore., and New York, has selected The Family, a NYC-based talent management and representation firm headed by partners Diane Patrone and Chris Zander, to handle the East Coast....New York-based 3D animation, design and concept shop Manhattan Born has secured Maria V. Elgar of Hardtribe Creative Representation for representation nationwide....Tyler Snidow has been named head of client services and business development for Studio 108, a Richmond, Va.-based hybrid production, visual effects, editorial and audio company which is slated to add digital media capabilities to its roster of services this spring. She was formerly a VP at The Martin Agency in Richmond....Burbank-based ALL Crew Agency has signed DP Marc Blandori and production designer Martina Buckley exclusively for commercial, TV and feature representation....Cinematographer Jac Fitzgerald has completed principal photography on Robert Sarkies' *Two Little Boys* and is again available for commercials and features through The Skouras Agency, Santa Monica, Calif....

bulletin board

- >April 11-14/Las Vegas. NAB Convention. www.nabshow.com
- >April 20-May 1/New York. Tribeca Film Festival. www.tribecafilm.com
- >May 4-5/New York. NYF Advertising Awards. www.newyorkfestivals.com
- >May 9-15/New York. Creative Week NYC. www.creativeweeknyc.com
- >May 10/New York. SHOOT Directors & Producers Event and 9th Annual New Directors Showcase. www.shootonline.com/go/showcase
- >May 17/New York. AICE Awards. www.aice.org



How Did These Talented Directors Get Their Careers To The Next Level?

They All Entered SHOOT'S Annual New Directors Search at WWW.SHOOTONLINE.COM/GO/SEARCH

Each year the final reel is screened for 400+ agency, studio, TV & production industry decision-makers at SHOOT's Annual New Directors Showcase Event at the DGA Theatre in NYC (May 10 this year). Plus Directors in the Showcase are invited to attend full day SHOOT Directors/Producers Forum & New Directors Showcase Event at NO CHARGE! Plus Showcase Directors are heavily promoted in print and online at NDS.SHOOTonline.com.

Call For Entries For SHOOT Showcase At DGA New Directors Wanted SHOOT'S 9th Annual New Director's Search Ends Soon!

Do You Have What It Takes To Be The Next Hot New Director? Don't Let This Great Opportunity Pass By!

SHOOT is conducting a worldwide search to discover the best up-and-coming directors who, based on their initial work, show promise to make positive contributions to advertising and/or entertainment in its traditional and emerging forms. The search is conducted by SHOOT's editorial staff with input from ad agency creatives, heads of production, production company heads and established directors.

After the best work is selected SHOOT will compile the 2011 SHOOT New Directors Showcase Reel and interview the directors for a special feature that will appear in SHOOT'S

May 6 issue, PDF version, HTML e.dition, and on SHOOTonline.com, bringing worldwide attention to the work and the directors. In addition, the work will be screened for an audience of key ad agency, commercial & entertainment production industry decision-makers at SHOOT'S 2011 New Directors Showcase Event at the DGA Theatre in New York City on May 10. Coverage of the event will appear in SHOOT in June and the showcase reel will be posted on SHOOT'S website.

See last years 2010 New Directors Web Reel at <http://nds.shootonline.com> The directors selected for the Showcase came from diverse

backgrounds. Some first established themselves on the agency side, while others were DPs, feature filmmakers or film students. One bond the directors share is great style and vision, whether it be reflected in comedy, visuals or storytelling.

ENTER SHOOT'S New Directors Search Today...

Don't miss out on what could be a big step towards being noticed by companies that can represent you and ad agency & entertainment industry executives that can hire you. Eligibility: Directing any type of advertising or entertainment content professionally less than 3 years.

What Work is Eligible to Enter?

Category 1 Traditional Broadcast: television spots, spec work, cinema ads, branded content, music videos, trailers, broadcast promos

Category 2 Alternative Media Content: webisodes, spots created for online, mobile-phone content, in-game ads, advertising, virals, alternate reality gaming, ads created for PDAs

Category 3 Film/TV Entertainment Content: feature films, independent films, short films, TV programs

Directors can submit work completed during 15 month period of Jan. 2010-March 2011. (excerpts from shorts, longform film or other entertainment fare should be NO MORE than 5 minutes in length)

Submissions must be posted via online entry form -or- postmarked by **April 4, 2011** if submitted by mail

Entry Fee \$85.00 for first piece of work, \$35.00 each additional entry from same director.

Entry Forms & Details at www.SHOOTonline.com/go/search



New Directors receive enormous career-making exposure!

"Being included in SHOOT's New Directors Showcase is one of those great touchstones. Besides the breadth of industry exposure only SHOOT can provide, it provides a very real increase in offers for work as well as the validation that you're doing something right. I will always count it as a big moment in my career."



Kevin Kerwin
SHOOT 2009 New Director
Authentic Films

"It was quite an honor to be selected to participate in the 2010 SHOOT New Directors Showcase. I am especially humbled to join the ranks of the super creative and innovative directors with whom I share this special honor. Being selected for the showcase affirmed for me the value of my determined effort to create work that's not just "good enough", but better than anyone imagined. Thanks for the shot in the arm, SHOOT!"

Varda Hardy
2010 New Director
LiveTribe Productions





Speakers and Panel Discussions



New Directors Showcase Reel Screening



Meet The New Directors Panel



After Party



Lunch



Networking

SHOOT DIRECTORS & PRODUCERS 2011 FORUM NEW DIRECTORS SHOWCASE EVENT

Tuesday, May 10, 2011
DGA Theatre, New York City



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Why Attend? While Most industry events are geared for ad agency, commercial production executives -OR- film/TV industry executives -OR- they are strictly for the business side -OR- the artistic side of the business, SHOOT, because of its coverage and readership that is inclusive of commercial, branded content & entertainment production, is able to utilize this unique vantage point in producing an event that brings various advertising & entertainment -AND- various business & creative industry segments together to meet and learn about and from each other.

Make your most important business calls early morning, then join us from 10AM to 10PM for an informative, provocative & entertaining day and evening...

- We will kick off the day with speakers and panels addressing the age old two-pronged question, "Where Is The Future of Advertising & Entertainment Production headed?" and "how can my company or I get there?" We'll break for lunch downstairs mid-day for some sustenance and casual conversation

- The evening agenda will consist of the debut screening of SHOOT's 9th Annual New Directors Showcase Reel and opportunity to meet the new directors in the follow-up panel discussion.

- The event ends with the After Party downstairs where you'll have the opportunity to mingle with colleagues and network with new business connections, End the day with a drink in your hand, food in your belly, and insights into and inspiration about the future of the business and/or your career. **Where & When?** Tuesday, May 10 at Directors Guild (DGA) Theatre, 110 W. 57th St., NYC

Who Should Attend? Commercial & Entertainment Industry Production/Post Producers, Creatives, Artisans & Executives including.... directors, ad agency producers & creative directors, production/post company producers, independent film/feature film/TV producers, cinematographers, studio, online & mobile executives, and brand marketers.

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