



15 A Close-Up Look

Profiles of the 32 up-and-coming directors who fill 31 slots in *SHOOT*'s ninth annual New Directors Showcase.



3 Industry Voice

Elizabeth Kiehner of Thornberg & Forester shares her POV on adapting to varied developing platforms by "thinking small."



AICE Hall Of Fame Names New Industry Inductee

Editor/post shop partner Barry Stilwell joins esteemed company. See page 25

Soloists Performing At DGA Theatre

Individual Helmers Dominate Lineup for 9th Annual New Directors Showcase

A SHOOT Staff Report

NEW YORK—*SHOOT*'s ninth annual New Directors Showcase—marked by an evening screening, panel discussion and reception next Tuesday (5/10) at the Directors Guild of America (DGA) Theatre in New York—offers a total of 32 helmers from diverse backgrounds. Unlike prior years, though, the field has but one directorial team, the duo of Angela+Ithyle from Workhorse Media; the balance consists entirely of solo directors.

Prominent in the mix are ad agency creatives who have acted on their directorial aspirations, including:

- Masashi Kawamura who is a creative director at Wieden+Kennedy, New York, while being repped for special projects by Stink, London. He earned inclusion in large part on the basis of his interactive music video, "Mirror," for the Japanese band Sour.

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Chris Franklin Tops Field Of AICE Finalists

By Robert Goldrich

NEW YORK—It's somehow fitting that the AICE Awards once again have editor Chris Franklin of Big Sky Editorial, New York, leading the way with six nominations. Now celebrating its 10th anniversary, the AICE marked the milestone last month (*SHOOT*-online, 4/13) by looking back at the most awarded editors and editing houses over the past decade. Topping the honor roll with 13 AICE Awards since the inception of the competition was Franklin. He is now in a position to add to that tally at the gala AICE Awards Show ceremony slated for May 17 at 583 Park Avenue in New York City.

Franklin's six finalists were: American Express' "Geoffrey Canada," a :60 out of Ogilvy New York which garnered nominations in the Dialogue, Montage and Best of New York categories; a two-minute piece titled "Curtain," also for American Express, which earned noms in the Music/Sound and Best of New York categories; and American Express' "Glassblowing," a :45 which also scored in Music/Sound.

Big Sky had a total of seven nominations, which was good for second most in the 2011 AICE competition. Beast had nine finalists spread across its offices in Chicago, Detroit, Los Angeles and San Francisco, with editors Stewart Shevin of Beast Detroit and John Dingfield of Beast Chicago copping two nominations apiece. Also among the Beast nominees was editor Doug Walker whose directorial exploits earned him inclusion in

Continued on page 6

Agency Producers Assess Issues, Trends, Developments

A SHOOT Staff Report

LOS ANGELES—Prognostication is a perilous proposition. So to ease the burden a bit, *SHOOT* asked a cross-section of advertising agency heads of production, executive producers and producers to assess 2011 with the benefit of some hindsight as we are, believe it or not, already through one-third of the year.

While four months hardly makes a year, there are some trends, priorities, agendas and devel-

opments forming that could prove to have legs through all of 2011.

Clearly the economy, budgets, creative challenges and pressing timetables are top of mind as are varied platforms and how to best connect brands and prospective consumers.

Agency production departments and producers also arguably have more on their plate than ever before as content has diversified well beyond the conventional broadcast :30.

Being able to do more with less has become increasingly commonplace. Logistical problem solving is an all the more invaluable commodity in the face of tighter budgets and expansive creative thinking.

So we posed a couple of prime questions to the agency producer community, as well as a directorial query. Respondents tackled whichever question(s) struck a chord with them.

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By Robert Goldrich



Remembrance

In asking others to reflect on the career and contributions of production veteran Chuck Sloan, who passed away last month at the age of 71, I found myself harkening back to when I first got to know Chuck in 1981 when he and director/cameraman Eric Saarinen teamed to form Plum Productions, beginning what was to be a successful 26-year company run.

I knew Chuck only by reputation at his previous roosts, The Film Consortium and prior to that Wakeford/Orloff. I remember finding it curious that after serving at these two major companies with full-service operations, Chuck was opening a small boutique in rather modest trappings, a converted garage space in Los Angeles.

Yet that initial impression melted away when I saw the enthusiasm he had for the venture and the promising early spotmaking exploits of Saarinen.

Yes, the production house ambience was unassuming, but you couldn't help walking away with the feeling that Plum was destined to be a player and that Chuck would help steer Saarinen to stardom. Over the years, I've been at countless interview sessions with execs launching companies but I can only recall a handful of times

at quarters but Chuck struck me as remarkably the same as when I first met him in that quasi-office garage space. He was straight forward, unassuming yet opinionated and forceful when certain issues both in and outside the scope of the commercialmaking business arose. He was unpretentious, had a self-deprecating sense of humor and

by his colleagues upon his recent passing (SHOOT, 4/15). It's amazing to look back to see how many careers he positively influenced both within Plum and for assorted others outside of the company.

Shelby Sexton, partner/executive producer at Wild Plum, a production house that emerged after Plum's

“Chuck was the kind of guy who saw things in people. He saw something in me that I didn't even see in myself...” –Shelby Sexton

knowing for sure that an upstart shop would go on to prominence. It's a feeling that goes beyond educated guesswork and analytical insight. Plum was one of those instances.

It was good for a chuckle when Plum was deemed an overnight success by some when the classic Saarinen-directed Jeep “Snow Covered” commercial won the Grand Prix at the Cannes International Advertising Festival in '94. By this time, Plum was ensconced in much nicer Santa Moni-

ca as a dynamic positive influence on others, qualities that reminded me of the late Frank Tuttle, an exec who was a professional mentor to me and best known for his tenures at Wakeford/Orloff and The Film Tree. I didn't know until later that Chuck regarded Frank as his mentor, describing him as “a great executive, a man of personal and professional integrity, and he taught me so much.”

That description is strikingly similar to those used to characterize Chuck

closure in '07, may have summed up Chuck's sense of people best as she looked back at her big career break. Sexton had started in the business right out of college as a receptionist at Plum. “A year later one of the executive producers was leaving the company,” she recalled. “Chuck said ‘I'm going to make you the next executive producer.’ Chuck was the kind of guy who saw things in people. He saw something in me that I didn't even see in myself at the time.”

POV



For Emerging Platforms, Think Small

By Elizabeth Kiehner

It is overwhelming to consider the speed at which emerging platforms are changing the way that consumers interact with content. As creatives, we can no longer ignore the impact that new channels will have on our business model, or the pressures that our clients feel in terms of being represented in every consumer facing media outlet. It is predicted that in 2011, for the first time, sales of smart phones will surpass sales of desktop computers. Apple will sell over 55 million iPads this year and 80 new tablets were unveiled at CES. As content creators, how can we keep up with these new platforms and all of the content that must be created for those screens? It is hard not to lose sleep over the pace at which new technologies are emerging. Our old ways of working are coming to an end. But rather than freak out about this new world, we can get in front of this emerging platform revolution and ensure that our companies are prepared to deal with the changes in this new media landscape.

Companies need to be restructured to best service partners who are struggling to keep up with the rapid shifts in media platforms. This means an efficient, nimble, multi-talented staff with broad, creative and technology-centric

skill sets. And we have to change the way we think about our role in the process. Content creators can no longer just be vendors, handing over finished products to be dropped into an existing media template. We need to serve as a creative partner who can help clients understand how to create innovative content that glides seamlessly across screens of multiple sizes. Clients need a knowledgeable partner more than they need an amiable vendor.

So what kind of company is best suited to be that creative partner? I know that a smaller company with less layers of bureaucracy in place will have a leg up in the fast-paced world of new media. Even the massive agencies and production companies have created smaller innovation units and labs that work within the agencies more creatively and faster than their larger parent organizations ever could. Will all creative companies, regardless of the size of their staff and budgets, need to adopt this small agency mentality where creativity is not hampered by layers of approval and process?

The new breed of creative companies also needs employees who are prepared to deal with the quick turnaround and long hours expected by clients who are under incredible pressures to keep up with new platforms.

To keep and build a sustainable, flexible staff we need to be flexible with our employees. When we were working on a spot to launch *The Daily*, there was a quick turnaround and our team was expected to work nights and weekends. In exchange for the sometimes-impossible demands we put on our employees, we are small enough to offer them benefits like three-month sabbaticals or flexible hours.

So, while a creative shop does not

need to be small in order to offer content and insight into these new platforms, they need to function as if they are small. As we watch traditional ad agencies try and catch up with these advances, the shops that are moving to the head of the pack are the ones that can move with the same speed as the people who are developing the technology they are trying to sell.

–Elizabeth Kiehner is co-founder/principal at Thornberg & Forester, NY.

Flash Back

May 05, 2006 Aero Film, Santa Monica, has diversified into comedy with the signing of director Brent Jones....Director Stewart Cohen has signed with Directorz, Dallas....Wendy Brovotto has been named exec producer at NY-based creative design studio Pure. She comes over from Saucer Attack, New York, where she held the same title....Sound designer Roland Alley has joined NY-based Burst, the music/sound design sister shop to post house Creative Bubble, NY....Producer Geyla Robb has joined music, sound design and licensing shop Q Department, NY

May 04, 2001 Director Vincent Ward (whose feature credits include *What Dreams May Come*) has joined Santa Monica-headquartered Omaha Pictures for commercials....Toronto-based, publicly traded Internet and technology firm itemus has acquired New York-headquartered Shooting Gallery Inc. in exchange for 71 million shares of itemus common stock valued at roughly \$35 million to \$40 million.... Director Greg Kohs has signed on for exclusive commercial representation with bicoastal/international @radical.media....

SHOOT's 9th New Directors Showcase

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• Peter Rabôt, a veteran creative director who showcases his directorial chops in a TV campaign for New York-Presbyterian Hospital, including an emotionally moving spot titled "Heather." Rabôt directed via Lost Highway Films, N.Y., and conceived of the campaign via the agency that bears his name, Munn Rabôt, N.Y.

• Alex Grossman's agency creative background includes copywriting at Goodby, Silverstein & Partners, San Francisco, and Butler, Shine, Stern & Partners, Sausalito, Calif., before then embarking on a directorial career. He continues to keep his hand in the agency arena, maintaining boutique shop Men On The Street. His agency endeavors over the years have scored on the awards show circuit with Pencils, Gold Lions and Clios. His first foray into directing was on the website Funnordie.com and he later branched out into helming commercials. Grossman recently joined Station Film where he has already directed the Nissan "Model vs. Model" campaign for TBWA\Chiat\Day, Los Angeles, which pits a Nissan model, the Juke, against a swimsuit model. In "Acceleration," for example, viewers get an analytical study of the Juke racing against the swimsuit-clad Amber. Slow-motion shots of Amber sprinting alongside the Juke compact automobile evoke retro-*Baywatch* entertainment. Ultimately the Juke races past her as she comes to a stop, effectively marketing the car and Nissan's sponsorship of the *Sports Illustrated* 2011 swimsuit edition. The Grossman-directed online spot being screened as part of SHOOT's New Directors Showcase will be the Allergy Council's "Peanuts PSA."

• Greg Bell who exited the agency he co-founded—Venables, Bell & Partners, San Francisco—to pursue a directing career which got underway successfully last year with his helming 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 are humorous and put Bell on the filmmaking map well before he signed with a production house, which he did several months ago when he decided to join Epoch Films. The Smartphone webisodes in the series called *El Vendedor* garnered Bell a slot in the New Directors Showcase. The series of shorts centers on an executive whose story begins when he gets angry that a candy bar he paid for gets stuck in the office vending machine. The exec tugs a bit too hard on the machine, which topples over and traps him on the floor of the 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.

• Sammy Albis, a former agency creative, who is now a director at Magnet Filmworks, Coral Gables, Fla. Albis started out as a copywriter at Y&R Colombia and then served stateside as a creative director, his roosts including DDB Miami. Albis' directing mettle is reflected in the Labels Are For Jars' PSA "Guy," which will be screened for Showcase attendees.

• Tynesha Williams who too was an agency creative before moving into the directorial ranks. She was selected for the Showcase on the strength of the Doritos' spot "Housesitting." Williams is not currently affiliated with a production house.

Spec fare

Williams is among several unaffiliated directors in the 2011 Showcase. Among the others are several with spec commercials such as Matt Fackrell (Pampers' "Freaked Out"), Christopher Fata (Apartments.com's "Novelty Cups"), Laurent Soriano (Perrier's "Bonjour"), and Igor Martinovic (adidas' "Dream"). Martinovic is well known as a DP, having shot the James Marsh-directed, Oscar-winning documentary *Man On Wire*.

Also in the unaffiliated batch of promising directorial newcomers are Elizabeth Orne, a recent NYU film school grad, who caught SHOOT judges' attention with her short film *Crazy Glue*; and Kirsten Tan who is currently enrolled in NYU's Grad Film Program. Tan's spec cinema ad, IFC's "Play Your Part," is being screened as part of the SHOOT New Directors Showcase.

On the flip side in sharp contrast to newcomers fresh from and still in film school is Adrien Brody who won a Best Actor Academy Award for his memorable performance in *The Pianist* directed by Roman Polanski.

Brody is represented as a director by production house Supply & Demand for commercials and branded content. He secured New Directors Showcase inclusion on the basis of his Chrysler spot "Arrive In Style."

Balance of talent

Rounding out the 2011 SHOOT New Directors Showcase are:

• Otto Arsenault of ONE at Optimus, Chicago and Santa Monica, for "MultiTEXT," alternative media content for Project Yellow Light and The Martin Agency, Richmond, Va.

• Daniel Bird of Savage, Prague and New York, for Greenpeace's online

spot "Facebook Unfriend Coal."

• Jeff Chan of Frank Content, Toronto, for Cannes WaterAid's "White Collar Water Crisis."

• Omri Cohen of Green Dot Films, Santa Monica, for Nike's "Cricket."

• Rik Cordero of Robot Films, Santa Monica, for Nike's short film *The World Is Watching*.

• Poppy de Villeneuve of bicoastal/international Partizan for the short *Love Is Like Life But Longer*.

• Jeannette Godoy of Superlounge, Santa Monica, for the Bridgestone spec spot "A Boy and His Tire."

• Gustav Johansson of Camp David Film, Stockholm, for EF International Language Center's online spot "Live The Language—Paris."

• Ronnie Koff of Imaginary Forces, Hollywood, for Tropicana Pure Premium's "Flipbook."

• Ruben Latre of Kipany Pictures, N.Y., for the National Museum of Hip-Hop online spot "The Conductor."

• Andrew Laurich of ContagiousLA for Buycostume.com's "Head."

• Jacob Lincoln of Greenpoint Pictures, Brooklyn, N.Y., for "No Distractions," an online spot for Mountain Dew Code Red.

• Arev Manoukian of Spy Films, Toronto, for ADCC's cinema ad "Love and Hate."

• Tyler Manson of ACNE, Santa Monica/Stockholm, for the Converse online spot "Olivia Bee."

• Hayley Morris of Curious Pictures, New York, for the Ad Council short titled *Health*.

• Doug Walker of Mirror Films, Los Angeles, for the documentary *RHAG*.

• And Mario Zozin of bicoastal/international The Sweet Shop for the short *Emil Orange*.

Expanded agenda

For the second straight year, the New Directors Showcase evening event has been expanded to include daytime proceedings, a Directors/Producers Forum, also on May 10 at the DGA Theatre in NYC.

The two complementary SHOOT events are part of The One Club's Creative Week, NYC, celebrating creativity in varied forms throughout N.Y.

Gold sponsors of the SHOOT events are: the DGA, Deluxe, harvest and ONE at Optimus. Silver sponsors are Kodak, Company 3 and Frankfurt Kurnit Klein & Selz. Bronze sponsor is production house Argyle Brothers.

For a full rundown of directorial talent in the 2011 SHOOT New Directors Showcase, see the mini-profiles beginning on page 15 and visit <http://nds.shootonline.com> starting May 11 to view all the work and see more Q&As with the directors.

Short Takes

DISTRACTED DRIVING AT THE WORKPLACE

We open on a de-saturated, darkly lit shot of an office interior. A solitary, fatigued executive labors quietly over paperwork, accompanied by only the faint ticking of a wall clock marking the increasingly late hour. Suddenly, the executive is smashed into his desk with the force of a head-on collision. Glass, papers and objects go flying on impact. Time slows for a split second as the executive's body heaves forward before coming to rest lifelessly on the now-decimated desktop.



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An unflinching camera remains trained on the devastating tableau until slowly dissolving to a stark white-on-black graphic: "7 of 10 accidents occur when you are thinking of something else." A follow-up super urges us to buy insurance and then identifies the sponsor, the Association of Mexican Insurance Companies.

Directed by Rodrigo Garcia Saiz of L.A.-based Boxer Films—and produced by his Mexico City roost, Central Films—the spot titled "Crash" was filmed by DP Alberto Casillas entirely in-camera with a network of wires and pulleys attached to the actor; the rig was erased later in post. Agency is Ogilvy & Mather, Mexico.

CINELICIOUS FINDS, VALUES ITS SCANITY

Hollywood, Calif.-based Cinelicious has acquired the Scanity, a new high dynamic range, 2K/4K electronically pin-registered scanner manufactured by Digital Film Technology. Cinelicious, which was launched last year (*SHOOTonline*, 3/3/10), becomes what's believed to be the first post house in North America to offer this technology to commercial advertising clients.

Cinelicious executive producer/principal Paul Korver described Scanity as a revolutionary scanner that can dramatically increase quality while decreasing turnaround time and costs for high-end VFX qualified scans. He observed that there's a common misnomer that all development for imaging systems is being done in the digital arena and that there's nothing new in the film space. The Scanity, he said, shoots that misconception out of the water.

Cinelicious' Scanity comes fully featured and can scan both 16mm and 35mm film at up to 4K resolution. While anchoring Cinelicious' 4K DI pipeline, the Scanity also provides unique opportunities to commercial and remastering clients, with Cinelicious contending that the new technology offers increased quality and efficiency over older film scanning technologies.

Korver had extensive proprietary resolution test films made in order to put Scanity and other systems through their paces. Based on its performance handling extreme challenges in resolution, dynamic range and registration/steadiness, the Scanity became Cinelicious' first choice. The acquisition of the Scanity represents Cinelicious' biggest investment to date.

PEOPLE IN THE NEWS....

Trailer Park Interactive, a division of Hollywood, Calif.-based entertainment-marketing agency Trailer Park, has added Amy Gunzenhauser as director of social media. Gunzenhauser will lead Trailer Park Interactive's social media team, shepherding initiatives from concept to strategic implementation. She will report directly to Michael Faulkner, the division's VP, interactive accounts. Prior to joining Trailer Park Interactive, Gunzenhauser was marketing manager/social media strategist for FEARnet.... Joel Kaplan has joined San Francisco agency Eleven as associate creative director. He comes from Pereira & O'Dell in San Francisco where he was a senior copywriter on work for such clients as Corona, Captain Morgan and University of Phoenix....



Amy Gunzenhauser

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AICE Finalists: Company, Editor Tallies

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the 2011 SHOOT New Directors Showcase (see separate story).

Next with five finalists apiece were bicoastal Rock Paper Scissors, Cut+Run LA, and Arcade, Los Angeles. Cut+Run editor Jay Nelson had three noms as did bicoastal Union Editorial's Jim Haygood, tying them for second behind Franklin for most AICE finalists this year.

Nelson cut Microsoft's "Really?," a :60 out of Crispin Porter+Bogusky, Boulder, Colo., nominated in the Montage and Best of Los Angeles categories, and Hyundai's "Deprogramming," a :60 acknowledged in the Design category, from agency Innocean Americas. Haygood's three noms were for a single spot: Volkswagen's "The Force," a :60 for Deutsch LA which registered in the Automotive, Storytelling, and Best of Los Angeles categories.

Next there were 10 editors with two nominations each: Ted Guard of Rock Paper Scissors; Kevin Anderson of bicoastal Cosmo Street; Paul Martinez of Arcade; Geoff Hounsell, also of Arcade; Peter Tarter of Radium, Dallas; Brody Howard of Ditch, Minneapolis; Charlie Gerszewski of Channel Z, Minneapolis; Mariam Fahmy of Panic & Bob, Toronto; and the aforementioned Beast cutters Shevin and Dingfield.

As for continuing the company countdown, Final Cut L.A., Channel Z, Panache Editorial, Boston, Cosmo Street and Union Editorial each earned three finalists. Cosmo Street's tally consisted of two for its L.A. office and one out of its New York operation.

Copping two nominations each were: Panic & Bob; P.S. 260, New York; Ditch; Radium; The Whitehouse, Chicago; Cutters, Chicago; and Therapy, West Los Angeles.

Categories

Three new categories were introduced in this year's AICE Awards competition: Automotive, and Fashion & Beauty are the first to recognize

postproduction achievement in specific product categories; and the Regional Campaign category recognizes multi-spot efforts that run in regional markets only.

The inaugural finalists in Automotive were editors Haygood of Union for VW's "The Force," Guard of Rock Paper Scissors for Mercedes-Benz's "Welcome" via Merkley & Partners, New York, and Rock Paper Scissors' Adam Pertofsky for Dodge's "Freedom" out of Wieden+Kennedy, Portland, Ore.

Fashion & Beauty category finalists were: Rock Paper Scissors' Guard for Lee's "The Walker" and agency Ogilvy & Mather, Shanghai; Yvette Pineyro of wild(child), New York, for Givenchy's "Play" from Anton & Partners, New York; and Brett Astor of Channel Z for Target's "Rast Anthem" out of Peterson Milla Hooks, Minneapolis.

And the editors who cut finalist spots in the Regional Campaign category were: Nadav Kurtz of Cutters, Chicago, for Central Dupage Hospital's "On," "30 Seconds" and "Proton" via Element 79, Chicago; Arcade's Martinez for MontanaMeth.org's "Ben," "Jessica" and "Kevin" out of Venables, Bell & Partners, San Francisco; and Arcade's Hounsell and Greg Scrutton who teamed on 8th Continent's "Hamster," "Cutoff" and "Pinata" for BBDO West.

These three new categories join the list of established AICE categories which includes Comedy, Design, Dialogue, Montage, Music/Sound, Music Video, National Campaign, New/Emerging/Alternative Media, Public Service, Spec Spot, Storytelling, and Under \$50K.

The Best of Chapter categories honor the best work from member companies in each of AICE's nine international chapters: Boston, Chicago, Dallas, Detroit, Los Angeles, Minneapolis, New York, San Francisco and Toronto.

For the fifth year in a row, entries were judged by 24 select panels of AICE member editors, agency creatives and production company pro-

ducers and directors in the nine AICE chapter markets.

Tickets for the AICE Awards Show ceremony are available at www.aice.org. The evening gala will also honor AICE Hall of Fame inductee Barry Stilwell, a former partner in the New York creative editorial houses jump and, prior to that, Dennis Hayes & Associates (see separate story).

Here's a category-by-category rundown of the 2011 AICE Awards finalists:

AUTOMOTIVE

Ted Guard, Rock Paper Scissors

Mercedes, "Welcome":60, Merkley & Partners

Jim Haygood, Union Editorial

Volkswagen, "The Force":60, Deutsch LA

Adam Pertofsky, Rock Paper Scissors

Dodge, "Freedom":60, Wieden+Kennedy

COMEDY

John Dingfield, Beast Chicago

Careerbuilder, "Casual Friday":30

Steve Gandolfi, Cut + Run LA

Coke, "Border":30, Wieden + Kennedy Portland

Tom Scherma, Cosmo Street NY

Starburst, "Bus":30, TBWA\Chiat\Day

DESIGN

Paul Martinez, Arcade Edit

AT&T, "Blanket":45

BBDO NY

Jay Nelson, Cut + Run LA

Hyundai, "Deprogramming":60

Innocean Americas

Kevin O'Rourke, Red Car Chicago

Team Detroit, "NexTek" 3:27

TeamDetroit

DIALOGUE

Chris Franklin, Big Sky Editorial

American Express, "Geoffrey Canada":60, Ogilvy

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On The Wire

RPA Wraps Campaign for Newport Beach Film Festival
SANTA MONICA, CA -- The 12th annual Newport Beach Film Festival began April 28, and is receiving plenty of attention thanks to a comprehensive promotional campaign from RPA. The multimedia effort, spearheaded by creatives Scott McDonald, Laura Hauseman and Tom Hamling, includes a trailer by Biscuit's Aaron Stoller and festival posters and program art by world-renowned artists.

Oink Ink Announces 14th Annual Dead Radio Contest

NEW YORK -- Oink Ink has announced the call for entries to the 2011 Dead Radio Contest. Addressing what occurs "when bad things happen to good ideas," Oink Ink's Dead Radio Contest is a competition for advertising copywriters who have written radio scripts that for whatever reason (too provocative, too silly, or simply overlooked) were never selected by the client.

Major NYC Video Post Auction

NEW YORK -- Joseph Finn Co., Inc. will conduct a public auction sale of Atlantic Video. The auction is by catalog and will take place from the Holiday Inn on 440 West 57th St in New York City on Tuesday, June 7th at 10 A.M. E.D.T. as well as live bidding online via webcast.

Beast San Francisco Introduces Motion Graphics Arm

SAN FRANCISCO, April 21, 2011 -- Beast, one of the nation's top editorial facilities, has added a motion graphics division to its San Francisco location. Fronted by Joe Macken, who possesses over 10 years of post production experience, and Ben Kopman, a Berkeley native with over 10 years of experience in 2D and 3D motion graphic design.

Director P.R. Brown Joins Bully Picture

LOS ANGELES -- Director P.R. Brown, known for directing music videos for Paul Simon, Motley Crue, Marilyn Manson and others, has signed with Bully Pictures for exclusive representation in commercials.

Phoenix Puts Power Restoration in Criterion's Corner

LOS ANGELES AND LONDON -- Image Systems (formerly Digital Vision) has announced that The Criterion Collection has purchased a Phoenix Finish system, which will become central to its restoration activities of classic and iconic films.

Giannini Creative Joins Filmworkers Group

CHICAGO -- Giannini Creative, Chicago, a specialist in creative retouching, CGI, illustration, has joined the Filmworkers group of creative suppliers.

BIRD Launches Full Service Motion Graphics Dept

HOLLYWOOD -- BIRD, a full-service, strategic branding agency based in Hollywood, has announced the launch of a full service Motion Graphics Department. BIRD co-founders Tabitha De La Torre, President, and Peter King Robbins, Chief Creative Officer, made the announcement.

Mechanica Unveils "Find Your Strong" For Saucony

NEWBURYPORT, MA AND NEW YORK -- Mechanica, LLC announced the launch of their newest, visually driven campaign, for Saucony, Inc., a leading global supplier of performance athletic footwear and apparel.

Buster Design Names Hema Mulchandani New VP

LOS ANGELES -- Buster Design has announced the promotion of Hema Mulchandani to Vice President, Design. In her new post, Mulchandani will oversee production of broadcast, branding and advertising projects for Buster in broadcast, consumer brand advertising, and gaming.

Chris Woods Directs Short For Hawaiian Airlines' 80th

LOS ANGELES -- Mirror Films' Director Chris Woods has just completed a 30-minute short film for the historic 80th Anniversary of Hawaiian Airlines. Woods flew to Hawaii to shoot the documentary-style film, which is a cornerstone of the company's anniversary celebrations.

Jay Silverman Shoots St. Pauli Girl Campaign for 2011

HOLLYWOOD -- Jay Silverman, Founder/Executive Producer/Director/Photographer, Jay Silverman Productions, has shot the just unveiled 2011 print and web campaign introducing the world to the newest St. Pauli Girl spokesmodel, Jennifer England.

Slattery Heads Up Film Division @ Therapy

WEST LOS ANGELES, CA -- Therapy Studios hires Kelly Slattery to head up its new feature film division. Therapy started as an editorial finishing facility, launched an interactive division last year and now moves into the features.

For the full stories, videos, and contacts [and many more] visit SHOOT Publicity Wire (SPW) at www.SHOOTonline.com. SPW is a publicity news release distribution service for the filmmaking, commercialmaking, television, cinema, and online & mobile video production and postproduction Industries. To get info on SPW and to post your news release visit www.shootonline.com/go/publicitywire.

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VISUAL STYLE JAMES CLUNIE BBDO LUCIA GRILLO PSYOP MATT HUNNICUTT WIEDEN+KENNEDY PAUL MUNIZ ANONYMOUS CONTENT NIKI POLYOCAN WIEDEN + KENNEDY JEFF ROHRER BANDITO BROTHERS ROWLEY SAMUEL ENERGY BBDO JESSICA SANDERS EPOCH FILMS RHEA SCOTT LITTLE MINX TOM WRIGHT AGENCYTWOIFIFTEEN JON ZAST ANOMALY

PERFORMANCE DIALOGUE MATT ASELTON EPOCH FILMS ANDY CARRIGAN ANOMALY TIM CASE SUPPLY&DEMAND MARTIN GRANGER MOXIE PICTURES NEIL HARRIS SMUGGLER HAL KIRKLAND BBH NEW YORK JEFF KLING WIEDEN+KENNEDY RICK KNIEF UNTITLED SHANE LIEM SHANE, A CASTING COMPANY ALISON MACLEAN MOXIE PICTURES KRIS NICOLAU (SKIRTS) CASTING SCOTT NOBLE HILL HOLIDAY JEFF SELIS WIEDEN+KENNEDY

HUMOR BRETT ALEXANDER THE MARTIN AGENCY SAM CADMAN STATION FILM PHIL CROWE THE MILL JAMES DAWSON-HOLLIS CRISPIN PORTER + BOGUSKY MICHAEL DI GIROLAMO STATION FILM JUN DIAZ SMUGGLER DICK GORDON SPOT WELDERS MARK GROSS DDB BOBBY HERSHFIELD MOTHER GARY KRIEG WIEDEN+KENNEDY SLOAN SCHROEDER CRISPIN PORTER + BOGUSKY MOLLY SOUTER THE MARTIN AGENCY CLAY WEINER BISCUIT FILMS

DIRECTION DANIEL BERGMAN STINK MAYA BREWSTER @RADICAL.MEDIA ANDREW CHINICH GREY RICK CONDOS GOODBY, SILVERSTEIN & PARTNERS PETER FELDMAN BBDO NY NICOLAI FUGLSIG MJZ TIM GODSALL BISCUIT FILMS BEN GRYLEWICZ WIEDEN+KENNEDY JIM JENKINS O POSITIVE MARGARET JOHNSON GOODBY, SILVERSTEIN & PARTNERS ANDREW LOEVENGUTH ANOMALY STEVE MAPP BUTLER, SHINE, STERN & PARTNERS ANTONIO MARCATO GOODBY, SILVERSTEIN & PARTNERS ERROL MORRIS MOXIE PICTURES LISA RICH SMUGGLER MATEUS SANTOS LOBO JOE STAPLES WIEDEN+KENNEDY JAMES STUDHOLME BLINK PRODUCTIONS

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EDITORIAL KIRK BAXTER ROCK PAPER SCISSORS KIM BICA ARCADE CHRIS CHYNOWETH BEAST CHRIS FRANKLIN BIG SKY EDITORIAL GRANT GUSTAFSON CUTTERS JIM HUTCHINS HUTCHCO MARC LANGLEY THE WHITEHOUSE MAURY LOEB PS 260 PAM MARTIN SPOT WELDERS TINA MINTUS KYLE EDIT RICK RUSSELL FINAL CUT TOM SCHERMA COSMO STREET EDITORIAL DEB SCHIMMEL OPTIMUS SAM SELIS BEAST SCOTT WITTHAUS MATTHEW WOOD THE WHITEHOUSE

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SOUND DESIGN JEFF DITTENBER YESSIAN FRITZ DODDY ELIAS ARTS WESTON FONGER PETER GANNON OGILVY & MATHER JON GROVER CUT+RUN DAVE HODGE FINGER MUSIC TOM JUCARONE SOUND LOUNGE ERIC KAYE THE LODGE JON MOSHIER DONER JOE O'CONNELL BLAST JEFF ROSNER COLOR JOHNNIE SEMERAD QUIETMAN SEAN VERNAGLIA ARNOLD WORLDWIDE

MUSICAL ARRANGEMENT JOHN ADAIR EMOTO MATT ANDERSON JWT ANDY BLOCH HUMAN WORLDWIDE MIKE BORIS MCCANN ERICKSON ERIC JOHNSON DDB JERRY KRENACH MCGARRYBOWEN RANDY LEE LIMEBEAT LIZ MEYERS TRIVERS MYERS MUSIC ROBERT MILLER RMI MUSIC LUIS MORENO JUMP JOHN MURRELL FINGER MUSIC MARY ELLEN O'BRIEN YESSIAN AMY ROSEN GREY

PRODUCTION JIM BOUVET @RADICAL.MEDIA LESLIE CHILCOTT BRIAN DONNELLY RPA COREY ESSE FALLON PADDY GIORDANO DRAFTFCB JOE GRUNDHOEFER CARMICHAEL LYNCH SUZANNE HARGROVE ANNA HASHMI GORGEOUS@ANONYMOUS CONTENT COLIN HICKSON PUBLICIS SHAWN LACY BISCUIT FILMWORKS BRIAN LATT TOOL OF NORTH AMERICA DANA MAY LISA MEHLING CHELSEA PICTURES STEPHEN ORENT STATION FILM ED ZAZZERA DDB

PRODUCTION DESIGN ROBERT ARAKELIAN UNITED TALENT AGENCY FILIP ENGSTROM SMUGGLER ANDERS HALLBERG B-REEL FILMS JEREMY HINDLE UNITED TALENT AGENCY BROCK HOUGHTON THE SKOURAS AGENCY KARL LIEBERMAN WIEDEN+KENNEDY NOAM MURRO BISCUIT FILMWORKS JAMES RAZZALL FRAMESTORE JASON SOUTER TBWA/CHIAT/DAY

AGENCY ART DIRECTION SAKIB AFRIDI MERKLEY AND PARTNERS GORDON BOWEN MCGARRYBOWEN GERARD CAPUTO CRISPIN PORTER + BOGUSKY KEITH CARTWRIGHT THE MARTIN AGENCY JASON ELM DEUTSCH LA CORINNA FALUSI STRAWBERRY FROG ZACH HILDER BBH NY NICK KLINKERT BBDO MARGARET KEENE SAATCHI & SAATCHI DJ PIERCE CRISPIN PORTER + BOGUSKY JON RANDAZZO BBH NY GUY SEESE GUY SHELMEKDINE SMUGGLER AARON STOLLER BISCUIT FILMWORKS

COPYWRITING KEVIN DILLER JAMES FREY AVERY GROSS LEO BURNETT ERIK HOGFELDT DROGA5 MATT IAN CRISPIN PORTER + BOGUSKY LANCE JENSEN HILL HOLLIDAY MIKE LEAR THE MARTIN AGENCY DAVE LOEW LEO BURNETT MARK LOWE MCGARRYBOWEN MARTY ORZIO GOTHAM ADAM REEVES BBDO

PSA SALLY ANTONACCHIO THE ARTISTS COMPANY HEIDI ARTHUR THE AD COUNCIL VALERIE BATTENFELD THE MARTIN AGENCY GRAHAM BIRD MOVING PICTURE CO. PEGGY CONLON THE AD COUNCIL ANTHONY CURTI BBDO STACY EDELSTEIN MCGARRYBOWEN LAURIE MALAGA LA COMUNIDAD MARA MILICEVIC YOUNG & RUBICAM MARK SIMON CAMPBELL-EWALD KATE TALBOT FALLON

LOW BUDGET FRANK ANSELMO STEPHANIE APT FINAL CUT THOMAS BEUG DROGA5 TODD DURSTON DRAFTFCB DAHKIL HAUSIF SPOT WELDERS STEPHANIE HODGE RESOURCE LA RIKKE KATBORG LES PRODUCERS TED KNUTSON FALLON ANDY MILKIS SPONTANEOUS JAI SHUKLA BEAST JASON ZADA TOOL OF NORTH AMERICA

SPEC SPOT ERIC BONNIOT MIGHTY FILM CO. ANTHONY FALVO ANOMALY RUSSELL FOX BBDO GUY QUINLAN GREG ROWAN TEAK GREG RUTTER WIEDEN + KENNEDY BETH RYAN BBH LISA SABATINO UBER CONTENT TANIA STAYKOVA THE MARTIN AGENCY TODD TABER YOUNG & RUBICAM

STUDENT LAURA BELSEY NEW YORK UNIVERSITY FRANCOIS CHILOT LES PRODUCERS DANA GEROLIMATOS BLUEROCK SAMAN KESHAVARZ PAYDIRT REEVES LEHMANN SCHOOL OF VISUAL ARTS JASON MENKES COPILOT STAN PRINSEN MARTIN WILLIAMS IRMA RODRIGUEZ EPOCH FILMS PEKING STATION FILM

INTERNATIONAL JOE ALEXANDER THE MARTIN AGENCY ADAM BERG SMUGGLER RODRIGO BUTORI LA COMUNIDAD KATHERINE CHENG BBH BRIAN DILORENZO BBDO ARNO MORIA LE TELECREATEURS ANDRÉ PULCINO TRIBBO NEIL SMITH WORK

ANIMATION LLOYD ALVAREZ CHARLEX ANDY ARKIN BLAH! BLAH? (BLAH...) PAUL BABB RHYTHM & HUES JAY BRADDOCK NATHAN LOVE PATRICIA CLAIRE FREE AGENTS DEX DEBOREE PSYOP PHILIP HUNT STUDIO AKA - LONDON OWEN KATZ JWT KIFFER KEEGAN THE LAB MARY KNOX RED CAR MARK KÜDSI MOTION THEORY DAVID LYONS MOO STUDIOS STEVE PREEG DIGITAL DOMAIN JOHN ROBERTSON VADIM TURCHIN BRAND NEW SCHOOL

VISUAL EFFECTS ERIC BARBA DIGITAL DOMAIN ANDY BOYD METHOD JASON COHON BRAND NEW SCHOOL JON COLLINS FRAMESTORE KATHERINE CONCEPCION ANIMAL LOGIC RUSSELL FELL FELL VISUALS CAMILLE GEIER CURIOUS PICTURES AMY GRGICH RING OF FIRE BEN HAMPSHIRE THE MILL JONATHAN KEETON PIXOMONDO DAVE KLEINMAN BL:ND MATT LAMBERT JUSTIN LANE MASSMARKET BOB NELSON QUIETMAN LONI PERISTERE ZOIC BOB SAMUEL GRAVITY KENNY SOLOMON SWAY RICHARD TAYLOR RICHARD TAYLOR DESIGN

DESIGN RAMA ALLEN DIGITAL KITCHEN ELLIOT BLANCHARD THE SCIENCE PROJECT JUSTIN BOOTH-CLIBBORN PSYOP JUSTIN CONE MOTIONGRAPHER MIKE EASTWOOD STARDUST ANDY HALL ELASTIC BILL HEWES FILMTECKNARNA CHIP HOUGHTON IMAGINARY FORCES JAVIER JIMENEZ MOTION THEORY NICK LITWINKO BL:ND GERAINT OWEN SUPERFAD DANIEL PIWO LOBO NY DAVID ROSENBAUM MOTHERSHIP DANNY ROSENBLOOM BRAND NEW SCHOOL DAN SORMANI LIFELONG FRIENDSHIP SOCIETY MICHAEL WIEHART CURIOUS PICTURES

AICP SHOW CURATORIAL COMMITTEE MARC ALTSHULER HUMAN JACKIE KELMAN BISBEE PARK PICTURES RICK BOYKO VCU BRANDCENTER BRIAN CARMODY SMUGGLER RICH CARTER GARTNER SUSAN CREDLE LEO BURNETT SCOTT DUCHON AGENCYTWOIFIFTEEN MICK EBELING THE EBELING GROUP ROB FEAKINS PUBLICIS, NEW YORK MARK FIGLIULO TBWA/CHIAT/DAY MARK FITZLOFF WIEDEN + KENNEDY CINDY FLUITT GOODBY, SILVERSTEIN & PARTNERS SHERMAN FOOTE BIG FOOTE LINDA HONAN BBDO MARIE HYON PSYOP KERRY KEENAN YOUNG & RUBICAM ANDREW KELLER CRISPIN PORTER + BOGUSKY ANGUS KNEALE THE MILL T.K. KNOWLES BOB INDUSTRIES ANDREA MACARTHUR PEEP SHOW POST SAMIR MALLAL SMUGGLER G. ANDREW MEYER CRAMER-KRASSELT VIC PALUMBO DEUTSCH SARAH PATTERSON TBWA/CHIAT/DAY OLE SANDERS TRAKTOR ROGER WOJAHN WOJAHN BROS.

Highly Complementary: Locations Show, PGA Conference

AFCI, Producers Guild of America Link Events For First Time; Activities Set For Disney Studios June 3-5

BURBANK, Calif.—The Producers Guild of America (PGA)'s Produced By Conference and the Association of Film Commissioners International's (AFCI) Locations Trade Show have an unprecedented extra dimension this year—each other. The two events are being held in conjunction with one another from June 3-5 at The Walt Disney Studios in Burbank.

When the coming together of the confabs was announced during last year's AFCI Cineposium, Lawrence Brownell, CEO of the AFCI, stated, "The ability for producers and the industry to network with commissioners that are providing \$2.5 billion in annual funding around the world is a perfect synergy for the entertainment community."

Produced By Conference event co-chair Gale Anne Hurd observed, "We believe our collaboration with AFCI will enhance learning opportunities and provide the increasingly important global perspective."

The Produced By Conference is an educational forum that attracted more than 1,100 people last year. The confab is attended by acclaimed producers, including Oscar-winning filmmakers and Emmy Award winners, as well as the next generation of creative production talent. The PGA has more than 4,500 members spanning film, TV and new media.

The Locations Trade Show is the largest worldwide gathering of film commissioners. The event's exhibit floor last year at the Santa Monica Civic Auditorium featured more than 240 exhibitors—mostly local, state and national film commissioners worldwide—showcasing their wares from locations to talent to incentives, services and resources. The 2010 Locations Trade Show drew nearly 3,800 attendees.

Speakers on tap

The first slate of speakers for the Produced By Conference has been set. They include: Director Joe Ber-



Joe Berlinger

linger (*Crude, Metallica: Some Kind of Monster*) whose documentary exploits are complemented by work in commercials and branded content via @radical.media; Sean Bailey, president, Walt Disney Studios, Motion Picture Production (*Tron: Legacy*); Adam Chapnick, CEO, Distribber.com; Damon Lindelof, co-creator, executive producer, *Lost*; Mark Johnson, producer, *The Chronicles of Narnia, Don't Be Afraid of the Dark*, and executive producer, *Breaking Bad*; Steve Tih-

anyi, general director-Branded Entertainment & Marketing Alliances, General Motors; Harvey Weinstein, co-chairman, The Weinstein Company (*The King's Speech, Blue Valentine*); Mark Gordon, producer, *Source Code, Saving Private Ryan, Grey's Anatomy*; Steve Golin, chairman/CEO, Anonymous Content; Oscar-winning actor Morgan Freeman; Lori McCreary, co-founder/CEO, Revelations Entertainment, producer of *Invictus*; Charlie Corwin, CEO of Original Media; Hayma "Screech" Washington, series executive producer, *The Amazing Race*, and VP of TV for the PGA; and Keri Putnam, executive director of the Sundance Institute.

Among the scheduled panel topics is one directly involving the film commissioner community, an Entertainment Partners-sponsored session titled Worldwide Incentives: An Overview and Update. Select domestic and international film commissioners will contribute to the dialogue. Panel mod-

erator will be Joseph Chianese, senior VP of tax and production planning at Entertainment Partners.

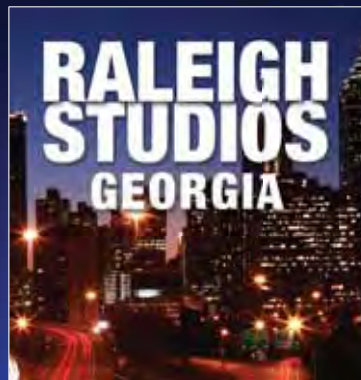
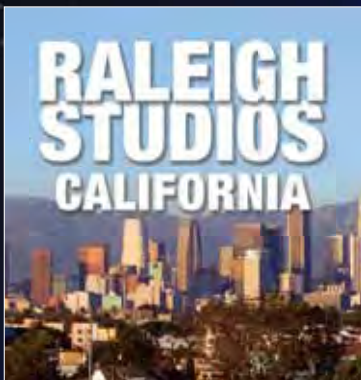
Another session, Producing for The "New Television," will address several aspects of traditional content producers transitioning to the production of multi-platform and transmedia content. This entails such questions as: What "physical" production requirements must you know in advance? How are producers bridging the gap between established models of television and the shifting demands of new platforms? Where are emerging technologies pushing boundaries? How do you maintain story integrity while maximizing monetization? Panelists include Albert Cheng, executive VP, Digital Media, Disney/ABC Television Group; Doug Craig, senior VP, Digital & Home Entertainment, Discovery Communications; and Tim Gibbons, executive producer, *Curb Your Enthusiasm*. Moderator will be Chris Thomes,

Continued on page 9



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Task Force Created To Develop Merger Plan For SAG, AFTRA

LOS ANGELES—The Screen Actors Guild (SAG) National Board of Directors unanimously approved this past weekend (4/30) the creation of a Merger Task Force to work with their American Federation of Television and Radio Artists (AFTRA) counterparts in developing a formal plan to unite SAG and AFTRA members in one union.

The Board's resolution instructed the newly formed Merger Task Force "to meet with representatives of AFTRA as soon as practicable, but no later than June 2011, to initiate the development of a plan to create a successor union formed from the best elements of both SAG and AFTRA."

Led by SAG national president Ken Howard, the Merger Task Force members were selected from among those who served on the Guild's SAG-AFTRA Relations Task Force.

The AFTRA National Board of Directors is meanwhile scheduled during its meeting on May 14 to take up a corresponding recommendation to establish a 13-member committee to work in concert with SAG's Merger Task Force in developing a formal

merger plan by January 2012.

The SAG National Board's creation of the Merger Task Force elicited enthusiastic support from the Guild's top officers, including Howard.

"The message from SAG and AFTRA members across the country

has been clear—they want this done as soon as possible," said Howard. "If our boards approve the merger plan in January, our members will make the final decision through a referendum vote less than a year from now. I'm proud that we've taken a major step

today, and I'm extremely grateful for the unanimous support of the SAG National Board. I also want to thank AFTRA national president Roberta Reardon, whose remarkable leadership has been essential in bringing us to this point."

AFCI, PGA Confabs Unite 6/3-5

Continued from page 8
executive director, Digital Production & Programming, Saban Brands.

Brand building and opportunities afforded by specialized channels will be explored in a session called Unlimited Channels: Digital Content, Brand Identity, Unmined Resources. David Tochterman, head of digital media for Innovative Artists, will moderate a panel that includes: Paul Kontonis, VP/group director, brand content, The Third Act, Digitas; Jed A. Selkowitz, director, entertainment marketing, The Coca-Cola Company; and Larry Tanz, president, Vuguru.

Other sessions will delve into such areas as cloud computing and its impact on film and TV production, selling non-fiction and reality TV, and "Bleeding Green," which addresses the best methods of conceiving, developing, financing, producing, marketing and distributing content that has a green or social cause. Speakers for this session include director Berlinger, and Ricky Strauss, president, Participant Media (*Waiting for Superman, Fair Game, The Beaver*).

The Produced By Conference will feature more than 20 conference sessions spanning panel discussions, mentoring roundtables, networking opportunities, social events and workshops designed to provide producers with career tools and insights necessary in an evolving marketplace. More than 150 exhibitors are also confirmed thus far for the Produced By Conference.



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Top Spot of the Week

Matt Aselton, Mullen Book "Middle Seat" For JetBlue's Mr. Nonstop

By Christine Champagne

It's been 30 years since John Moschitta, Jr. starred as a fast talking executive in the classic 1981 Federal Express commercial "Fast Paced World," but he can still talk a mile a minute as we learn in "Middle Seat," a stirring :30 spot for JetBlue that finds the actor perfectly cast as an on-the-go businessman known as Mr. Nonstop.

Looking directly at the camera, Mr. Nonstop, seated in the middle seat on a JetBlue flight, delivers a rapid-fire monologue during which he heralds all of the perks he enjoys flying on JetBlue and rattles off the numerous cities JetBlue offers nonstop service to out of Boston.

Mr. Nonstop is clearly thrilled with all that JetBlue has to offer, and he may be the only passenger in the history of flight who isn't miffed about being stuck in a middle seat.

Part of a three-spot campaign created by Boston ad agency Mullen and directed by Matt Aselton out of Arts & Sciences, West Hollywood, Calif., "Middle Seat" began with a rather straightforward assignment—spread the word about all of the places JetBlue flies to out of Boston's Logan International Airport—and result-

ed in a commercial that is not only informative but is also entertaining and buzzworthy.

Icon returns

Who isn't delighted to see the fast talker doing his thing again? It's fun to see one of the commercial world's icons in a modern context.

In conceptualizing the commercial, the creative team at Mullen wanted to come up with "an interesting device that would allow for the sharing of a litany of destinations in an engaging and captivating way," Mullen group creative director/art director Tim Vaccarino said.



Matt Aselton

It wasn't long before the idea of harnessing Moschitta's accelerated gift for gab came up. He is indeed the perfect loquacious spokesperson.

"Who else could get that much information across in thirty seconds?" Vaccarino reasoned. "The idea was, let's find this guy who was a mover and shaker back in the '80s at FedEx, doing deals, making deals, making things happen. What would he look like today? Let's go with the assumption he is still making deals and traveling, and if he did travel a lot, he'd fly JetBlue because they are constantly

on the move and on the go, and they get him to all of the places he has to get to."

Aselton loved the idea and appreciated the fact that the advertising agency, like him, wanted to pay homage to the work of Joe Sedelmaier, who directed the fast talker FedEx commercial for Ally & Gargano back in the day.

"I didn't want it to be a ripoff, or an unreferenced ripoff," Aselton said. "I like that style, and I grew up with that style. I'd rather make a direct reference to it rather than just pretend that we're inventing something."

There were some limitations as to how closely Aselton could recreate filmmaker Sedelmaier's distinct aesthetic while shooting the spot with DP Peter Donahue at Air Hollywood in Pacoima, Calif.

"We were trying to create frames that were sort of like the Sedelmaier commercial, but we really couldn't be because it's widescreen format now, and I think some of the reason why some of his old stuff looks so wacky was partly art direction and also because it was all wide photography, very close, which looks weird in 4:3, but in our format—16:9—it was hard to achieve that," Aselton shared.

Moschitta read his lines from a Tele-Prompter that was placed right above the camera.

While he had gotten the script ahead of time, the ad agency was making tweaks right up until the last minute, so the TelePrompter was key, and the use of the device also kept Moschitta looking upward, with this chin tilted downward, much in the same way he was positioned in the original FedEx spot.

Staying power

It's one thing to see Moschitta's fast talk on a television screen. It's another thing entirely to witness it in person, and both Aselton and Vaccarino were impressed not only with his abilities as a motor mouth but his stamina—the actor did three commercials in one day. That's a lot of talking.

"He is a champion," Vaccarino said. "He powered through it."

While Moschitta was a consummate pro, the actors sitting on either side of Mr. Nonstop—Kimmy Robertson and Kevin Dunigan—enhanced the humor in "Middle Seat" with their subtle monitoring of and recoiling from an overly enthusiastic row mate.

"I wish I could tell you I gave them really complex and nuanced direction," Aselton said. "But to be honest, I said, 'Just treat him as if he were a

crazy homeless person coming over to you. You kind of look at them out of the corner of your eye to make sure they don't attack you, but other than that you try not to interact.'"

Robertson might look familiar to some of you.

Can't place her? She played the secretary on *Twin Peaks*.

Aselton is a huge fan of *Twin Peaks* and director David Lynch in general, and he has worked with Robertson on other projects.

"It was almost this sort of perfect world to be able to [pay homage] to an ad from my childhood and to work with the secretary from *Twin Peaks*," Aselton said.

TOP Spot OF THE WEEK

CLIENT
JetBlue.

AGENCY
Mullen, Boston.

Mark Wenneker, chief creative officer; Dave Weist, group creative director/copywriter; Tim Vaccarino, group creative director/art director; Paul Sincoff, associate creative director/copywriter; Liza Near, director of integrated production; Zeke Bowman, executive producer; Robyn Rhodes, animation/graphics.

PRODUCTION COMPANY
Arts & Sciences, West Hollywood, Calif.

Matt Aselton, director; Peter Donahue, DP; Marc Marrie, executive producer/partner; Mal Ward, managing director/partner. Shot on stage at Air Hollywood, Pacoima, Calif.

EDITORIAL
ps260, New York.

JJ Lask, editor; Ned Borgman, assistant editor; Zarina Mak, executive producer; Laura Patterson, producer.

POST
Company 3, New York.

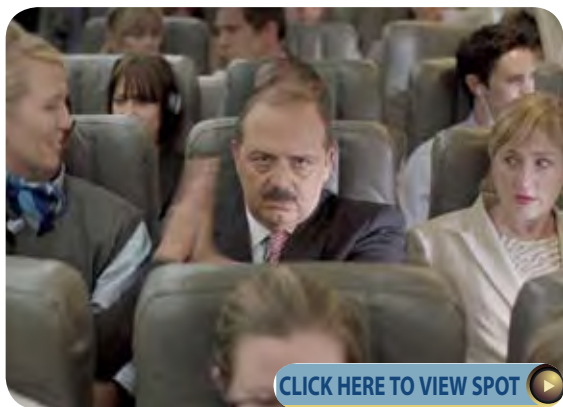
Tim Masick, colorist. Brickyard VFX, Boston. Gina Downing, Sean McLean, Geoff McAuliffe and Nick Zagami, VFX artists; Robin Hobart, graphics artist; Kristen Anderson, VFX producer.

MUSIC
Dr. Bombay, London.

AUDIO
Soundtrack, Boston.

Mike Secher, sound designer/mixer.

PERFORMERS
John Moschitta, Jr.; Kimmy Robertson; Kevin Dunigan.



[CLICK HERE TO VIEW SPOT](#)

Director Matt Aselton of production house Arts & Sciences pays homage to legendary filmmaker Joe Sedelmaier with this ad featuring fast talker John Moschitta for JetBlue and agency Mullen which brings back memories of the classic Sedelmaier-helmed Federal Express commercials of the 1980s.

The Best Work You May Never See

Time To Wake Up And Smell The Coffee

By Robert Goldrich

A man takes a swig of coffee from a convenience store cup as he pumps gas into his car. Suddenly this mundane slice of life is disrupted by surreal nirvana as a lovely voice beckons to him, "Hello there."

He turns and says "hi," seeing before him a vision of loveliness—a princess who is accompanied by a white horse.

Behind her are idyllic mountains, part of a rural Shangri-La setting that is an 180-degree departure from a gas station.

"Isn't this Farmhouse Blend Coffee the most amazing thing ever?" she asks, drinking her own cup of joe.

"Yeah," he says in disbelief.

"And it's only 99 cents, any size," she adds.

But all good things must come to an end as a jarring jolt of reality can be heard in the form of a gruff male voice which orders the princess to "get in the truck. The kid's party starts in 10 minutes."

We then see the source of that command, a crude looking guy dressed in tights, looking like a costumed reject from a medieval renaissance faire. He too is gassing up his van which is full of inflated party balloons and has a U-Haul-type pony trailer attached.

"I'm coming, Frank," shouts the princess who now sounds much more like a commoner. "Looks like we're out of here."

A voiceover intervenes, "You're not dreaming. Cumberland Farms' Farmhouse Blend really is that delicious and it's only 99 cents, any size."

Titled "Princess," the spot is one of two in a campaign for convenience store/gas station Cumberland Farms, directed by Benjamin Blank of Locksmith Content, Los Angeles, for Full Contact Advertising, Boston.

TV hiatus

The television campaign, which just launched in the Northeast, is Cumberland Farms' first in more than 15 years. Since Full Contact Advertising's initial efforts back in 2008, Cumberland Farms' coffee sales have grown 60 percent. Now the store chain is looking to take a greater share from the big coffee competitors with a campaign creative premise that Farmhouse Blend is almost too good to be true—great tasting coffee at a pittance of a price.

In the other alluded to TV commercial, "Heaven," a woman is so enraptured by Farmhouse Blend's taste that she's convinced she's having a divine intervention-like experience while seated behind the wheel of her car, stuck in traffic. In the distance, she sees an apparition and hears the sound of harp music as if being strummed by angels. Coming closer and closer is what looks like an other-worldly being, the outline of which we can barely discern through a plume of white smoke. But when the apparition comes into full view, out of the so-called "clouds," we discover it's merely a construction worker holding two large orange traffic cones.

"Nothing to worry about ma'am—just a busted

steam pipe," he bellows.

Still she can find solace in the fact that her cup of Farmhouse Blend tastes divine at an affordable price.

The campaign is aimed at busy suburban on-the-go customers who will be interested to know that they can get a great cup of coffee at a great price at the same place they will likely visit during the week for gas, milk, lottery tickets and other items.

Agency pedigree

Full Contact was founded five years ago by Marty Donohue and Tim Foley, former creative directors at Hill Holliday, Boston, who worked on many high-profile spots for that ad shop (like the famous Budweiser Clydesdale Super Bowl ad at Ground Zero post 9/11, as well as efforts for Dunkin' Donuts, one of those alluded to coffee competitors to Cumberland Farms). John Young, another Full Contact founder, is known for starting digital ad agency Tribal DDB at a time when such a digital endeavor was hardly mainstream.

The Full Contact team on the Cumberland campaign included creative director/art director Foley, creative director/copywriter Donohue, and producer Scott Doggett.

The DP on both commercials was David Lanzenberg. Editor was Peter Barstis of Edit Bar, Boston.

credits Client **Cumberland Farms convenience stores** Agency **Full Contact Advertising, Boston** **Tim Foley, creative director/art director; Marty Donohue, creative director/copywriter; Scott Doggett, producer.** Production **Locksmith Content, Los Angeles** **Benjamin Blank, director; Stephen McDonald, executive producer; Richard Berman, producer; David Lanzenberg, DP; Josh Lacy, production designer.** Editorial **Edit Bar, Boston** **Peter Barstis, editor** **Post The Mill New York** **Fergus McCall, colorist** Audio **Sweet Sounds, Boston** **Rick Sweetzer, sound designer/audio engineer** Music **Starlite Radio Performers** **Ryan Gaul, Valerie Azlynn, Bruce Fine**

"Princess" cruises to a youngster's birthday party.



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In addition to the latest **NEWS**, **Best NEW WORK** & regular **COLUMNS**, we'll have the following special features:

>SHOOT 2011 Directors/Producers Forum & New Directors Showcase
Wrap Up coverage & photos from **SHOOT's Directors/Producers Forum & 9th Annual New Directors Showcase**. Bringing the event to life for all our readers, coverage will include the daytime panels & evening Showcase.

>Ad Agency Creative Directors/ Cannes Lions Intl Ad Fest Preview
Our Annual preview through the eyes of creative directors who are slated to be judges/speakers at the event

>AICP Show: AICP Show wrap up coverage

>Mobile Advertising: A look at the state of mobile advertising and look at recent projects

>Additional features to be announced

June 17th Issue Advertising Deadlines
Space Deadline: June 7
Ad Material Due: June 10
Final Ad Extension: June 13
 PDF version of print ads run at no charge in PDF version of print issue posted on SHOOTonline for readers to view/download

Bonus Distribution
 SHOOT will have copies available 6/22-26 at the Cannes Intl Ad Fest taking place 6/19-26

Advertising Contact: rgrier@shootonline.com / 203/227-1699, ext 13
www.shootonline.com/go/upcomingissues



Julie Andariese



Jefferson Burruss



Diane Jackson



Greg Lotus



John McAdorey

Agency Heads of Production/Producers Assess 2011 Thus Far

Continued from page 1

The questions were:

1) Are there any creative and/or business trends or developments you would point to thus far in '11 as being most significant, perhaps carrying implications for the rest of the year and beyond?

2) What issues are you grappling with and/or what questions are you seeking answers to in '11?

3) SHOOT's 9th annual New Directors Showcase debuts at the DGA Theatre in NYC on May 10. What advice do you have for aspiring, up-and-coming directors looking to break into the commercial making/branded content marketplace?

Here's a sampling of the industry feedback we received:

Julie Andariese, sr. VP/executive producer, BBDO New York

1) It's the continuing headline: we (agencies) are being asked to turn out more deliverables in less time than ever, across all disciplines, and I don't see it slowing down. Our problem-solving skills as producers are nearing real-time in some instances! It's a race to keep up, but it's making everyone smarter and more efficient.

3) The most important thing is to be a partner and "go with the flow" – accept shifting objectives and changes on the fly. But be sure to hold your ground taste-wise, and remain committed to delivering a quality product. While collaboration is important, nothing can replace good taste and high standards as the key qualities we look for in up and coming directors.

Jefferson Burruss, executive producer, GSD&M, Austin, Texas

1) We continue to get better at stepping off as a team on projects and understanding everyone's role and contribution, including production, creative, user experience, social media, and developers. Whatever it takes to build great consumer experiences. We've been disciplined about integrating skills of producers and sharing knowledge. You can't do experiential marketing using QR, with mobile web videos, etc., if you don't have a working collaboration. It's not creative by

committee, but true collaboration across disciplines, which elevates the quality of our work. This creates a sense of pride and achievement, which is motivating.

I feel confident in the direction we're taking production when I open up a trade pub and CMOs are talking up experience, mobility, video and screens, and not just television spots.

2) The big question for everyone this year is "The Economy" and where it's headed. It's impossible to ignore. It's on our clients' minds, their customers' minds, our minds, and our production partners' minds. As we emerge from this, we wonder how this experience will have changed consumers' behavior and spend (or has it?) in addition to the effect on clients' businesses, products, marketing spend and the nature of the work we produce.

Before this became top of mind, I wouldn't have considered how the rising costs of natural resources like cotton could affect a client's ability to produce apparel products and how that in turn can affect marketing and production spend. But I sure as hell do now.

3) As one of our most vocal executive producers put at the top of a list recently: "Be Human!" Technical skills are nothing if you can't tell a story. And when it comes to content, scrappy doesn't have to mean cheap. No one likes a Yes-man, and they dislike an A-hole even more.

I could go on and on. Maybe it should just be "don't take advice from ad types" for that reason alone.

Diane Jackson, sr. VP/executive director of integrated production, DDB Chicago

1) Vast improvements in smart phone and tablet technologies—video content is in higher demand (beyond just repurposing TV ads).

Detroit is back – Vast improvement in auto work out of Motor City.

OOH kicking ass. Inventive, dynamic medium that is constantly pushing boundaries.

Creation of new platforms—idea generation that extends to the creation of new outlets and touch points.

2) Ownership of Intellectual Property—as agencies continue to extend ideas

beyond traditional briefs and generate assets that do not fall into a regular scope of work, how are agencies compensated for this and who owns it?

How do we account for IP under the traditional agency/client agreements when partnering with vendors to develop new technological applications/executions

How do we staff against the iterative and ongoing nature of "digital" work (versus the discrete/"unit" delivery model of TV/print)?

Greg Lotus, producer, McCann Erickson, New York

1) I think we have seen an uptick in broadcast commercial production this year as compared to the most recent years, but I wouldn't expect it to continue growing. It could be due to clients realizing that non-traditional is not a single solution. For any piece that we make—whether it is for broadcast or online—content is still king. In my experience as a content producer I am much more involved, much sooner in the process, to make sure that all of the pieces (site builds, apps, broadcast, mobile, etc) are going to work together and complement each other seamlessly.

2) The demand for low cost content is a beast that is difficult to keep fed. Budgets get lower and lower but the expectations for high quality will always remain the same. In the past, creating content for "online only" might not have been held to the high quality standards that broadcast has. Today "good enough" isn't good enough, while demands for content are much higher; regardless, the budgets are still relegated to a fraction of what we used to see for broadcast.

3) As always, it's all about the concept. Content that communicates a great, original idea will always get noticed. There are so many ways for it to be seen now, not just the new director showcase reel of the past. Get it out there, get some views, the best will shine through.

John McAdorey, executive broadcast producer, The Martin Agency, Richmond, Va.

1) The bigger issues that we've started to face this year are happening

in the digital space. Clients are now basing success on "likes" and "views." While these can be a great quick hit, the digital work will need to be constantly refreshed to keep those "likes" from becoming "hides" (or god forbid "unlikes"). I think we are going to see a growth in production as marketers realize they have to keep their newfound friends engaged past the initial launch.

3) This is a great time to be getting into branded content/commercials—there are great opportunities to be had with the amount of screens that need to be filled with content. I think there is a bigger demand than ever before for innovative directors that can work in all disciplines. The best thing an up and coming director can show is versatility and the ability to be innovative in both the digital and the broadcast space.

Richard O'Neill, executive director of integrated production, TBWA\Chiat\Day, Los Angeles

1) As we all have seen, advertising production has evolved dramatically with multi-platforms now demanding increased marketing attention. Today's agency producers and production partners need to be savvy in multi-platform production. Producing content for multiple platforms is now the norm and will increase in intensity as new platforms gain popularity.

What has increased dramatically, specifically in 2011, are the episodic ideas and productions for many new and even traditional platforms. The challenge for agency producers this year has been in managing much larger episodic productions slated for network and/or multi-platform distribution. Challenges the agency and production community face are training, discovering and attracting industry talent best suited to concept, sell and produce stories for the ever evolving multi-platforms.

Gary Paticoff, sr. VP, executive producer, content, RPA, Santa Monica, Calif.

1) Moving forward in 2011 and beyond, I think one of the most significant trends is the expansion of the scope of the projects. The days of being responsible for "just deliver-

ing" the spots are gone. The projects now call for traditional, interactive and social media components. We're now finding the need to share more and more assets from traditional productions. The positive side is that this has increased the opportunities for the work being generated. The down side is that it's put even more pressure on the delivering schedules and budgets.

2) My biggest issue is trying to anticipate the workloads. The trend seems to be that ideas continue to develop for other media outlets once the campaigns have been sold. It's not as simple as just adding that project to the package. Since there are all these parts now moving simultaneously, what has to be decided is, what is the most efficient way to approach getting things done? Throwing bodies at this is fine as long as the manpower is there and it makes sense from an economic position. So far it's been neither so I guess the real question is how do I manage without having to do it 24/7.

David Perry, executive VP/head of TV production, Saatchi & Saatchi New York

1) I am amazed at the resilience of television. For 15 years the cool kids have been trying to kill it. But TV thrives in a world of choices.

Everything that was supposed to kill television actually makes it better. YouTube is television Hulu is TV, VOD is TV, Vimeo is TV. Everything we look at on tablets and phones and computers is TV. And the 60-inch HD screen in our living room is really great TV.

2) Banishing the word "digital" as a collective term for everything that isn't TV. "Digital" doesn't mean anything. Refrigerators are digital.

We need to be specific because all the digital devices and media are different, and we use them in very unique ways.

And we fail to appreciate their uniqueness if we just think of them all as "digital".

3) The last skill that most directors develop is that of directing people. I would tell anybody who wants to be considered a director to develop a skill at casting, dialog and performance. Pretty



Richard O'Neill



Gary Paticoff



David Perry



Stan Prinsen



Tod Puckett

pictures are easy. People are hard.

Stan Prinsen, VP, director of production, Martin|Williams Advertising, Minneapolis

1) The hard sell seems to be the formula. The hard sell with a little off the top. Celebrities and the like pushing the goods in conjunction with a cool brand spot. Ford reported it's largest 1st quarter profit in 13 years. Yes, they are getting their product mix right, but I also think they are getting their advertising mix right. Maybe not as cool and creative as creatives would want it, but its selling cars and that's why we're here, to sell stuff. I definitely see more of this coming down

the road. All categories will be playing with the same formula.

2) What's the best way to integrate the Production and Account Service Departments?

I think we are ahead of the curve in doing this, but it's not an easy thing to do and it's going to turn out there is no best way to do it. Flexibility, as it always is, will be the key. What's right for a particular piece of business? Making sure all the players are on board and then integrating as it fits.

3) Do something good, say comedy, visual, storytelling etc. and then don't be afraid to take what ever you can. You can do it. You've just got to get someone to give you a chance and

then work your ass off and blow 'em away. Work ethic, flexibility, spirit and good eye. Now tell your rep. you just want to work.

Tod Puckett, executive producer, Goodby, Silverstein & Partners, San Francisco

1) This is the first time we've produced almost as much social media content as we have pure broadcast TV content (since January).

Timelines to turnaround production work are increasingly shorter.

Client's production budgets (content and broadcast) seem consistent with last year, but the creative is still conservative. No risks. Edgy, comedic

creative is making way to safe, tangible, strategic creative.

Indie music licensing was used significantly more often than original scores.

We've started to lift more TV spots out of content originally created only for website media.

2) How do we deal with these increasingly tight production timelines?

What is the role of the broadcast producer versus interactive producer when lines cross?

How do we integrate the two roles more efficiently?

Lots of projects are still starting and then suddenly stopping. How do we manage hiring freelancers for such projects?

3) Don't show anything on your reel you are not extremely proud of. We're much more interested in quality versus quantity. We could view three great spots on your reel, but if the fourth spot sucks, we will run from you. One of my priorities in viewing someone's reel is that every spot works.

Find a talented editor and learn from him/her. What angles work in a storytelling spot? Observational? What needs to be covered in order to tell a spot in :30?

Study and steal from directors Ivan Zacharias and Nicolai Fugslig. What DPs do they use? Camera angles? Casting? What projects do they accept? Who edits?

BEAST

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DETROIT

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NEW YORK

SAN FRANCISCO

2011 SHOOT NEW DIRECTORS SHOWCASE

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9th ANNUAL NEW DIRECTORS SHOWCASE 2011



On May 10 at the DGA Theatre in New York City, *SHOOT* will debut its ninth annual New Directors Showcase reel, which will become available on May 11 at <http://nds.shootonline.com>.

The latest edition of the Showcase and reel reflects the work, creative sensibilities and inventive talent of 32 helmers—30 individual directors and one directorial duo—covering 31 Showcase slots.

Helping to fashion the 2011 New Directors Showcase were en-

tries from *SHOOT*'s 2011 New Directors Search, choice work from *SHOOT*'s "The Best Work You May Never See" gallery, our Up-And-Coming Directors features, and feedback from advertising agency creatives and producers.

Below are thumbnail sketches of the Showcase directors. Additional Q&As with each director will appear on <http://nds.shootonline.com> on May 11 and on *SHOOT*online/The *SHOOT*>e.dition on May 13.

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



Sammy Albis

*Magnet Filmworks,
Coral Gables, Fla.
Labels Are For Jars "Guys"*

How did you get into directing?

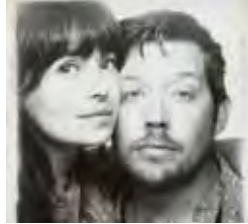
I've been directing my whole life... in my head. I've loved stories since I was a kid because my grandfather was a writer. At six or seven, my uncle took my cousins and I to see a re-run of *Ber-Hur* and the chase scene sparked my love for visual storytelling. In my teens, I thought I wanted to be an actor, but quickly realized I wasn't any good. After college, I fell into advertising by chance. Being on set to shoot my commercials felt so natural, I always knew directing would be my next step. Although it took a huge leap of faith, I finally quit my job as a creative director and went back to school. Two years ago I shot my first spec, which started my career.

What is your most recent project?

I've been busy this year with web projects and commercials. Right now we are prepping a couple of new commercials with really interesting ideas. What I'm most excited about is a short film I have in pre-production. I teamed up with my wife, who is a screenwriter. She wrote the project that I'll be directing in the fall.

What is the best part of being a director?

The opportunity to work with incredibly talented people from different areas: designers, writers, photographers, and especially actors. It keeps it interesting and new every time. I love the collaborative process.



Angela + Ithyle

*Workhorse Media, Los Angeles
Amazon Kindle's "Stole Your Heart"*

How did you get into directing?

We both started out as still photographers. On a basic level we are just story tellers. We found that live action is just another fantastic way to tell a story, and we get to mix in a bunch of fun tools like music, and movement.

There are so many magical things that can be done, and ways to reach so many people. Really, we just want to spin tales, and whatever medium we can use to do that, we will.

What is your most recent project?

We have so many projects swirling around in our heads. Right now we are really keen on a music video art piece that we've just begun. It's great to collaborate with artists and clients that will let you stretch your legs artistically, and we are really fortunate to be working with people like that right now.

What is the best part of being a director?

We love working with people that are excited about what they do, and excited to make something special. We feel so lucky every day to be around people who inspire us with their creativity and dedication, and I think that is the best part about this career.



Otto Arsenault

*ONE at Optimus, Chicago,
Santa Monica, Calif.
Project Yellow Light's "MultiTEXT"
(web PSA)*

How did you get into directing?

Ever since I was a kid, I have loved movies. All I knew is that I wanted to be involved in film, in any kind of aspect. My father was a photographer, so he encouraged me to shoot pictures everyday. I guess I felt comfortable with a camera at an early age. My first week of college, I started working on a local PBS TV show called *alt.news*. It was the beginning of a new season and they needed directors, editors and producers. I jumped at the chance and never looked back.

What is your most recent project?

I recently had the opportunity to combine forces with my team at ONE and The Martin Agency to create two teen anti-texting while driving spots for Project Yellow Light. For the first spot, "MultiTEXT," my goal was to literally over stimulate the viewer. Students today are multitasking so much that I thought it was critical to visualize their day, however, once they get into their car, there's only one thing they need to focus on, and that's the road in front of them. With the second spot, "The Last Text," it was important to me to not have any cuts. We're a very voyeuristic society and I felt locking in on the texting conversation could really be haunting in our audience's mind.

What is the best part of being a director?

No doubt about it, the collaboration. It's such a team effort when directing a project.

Each project is so unique. I love working with other creatives to visualize an idea. It's really satisfying to see it all come to life.



Greg Bell

*Epoch Films,
bicoastal/international
Google Nexus Android Smartphones
El Vendor Part 3 webisode*

How did you get into directing?

I got into directing by being an over-achieving ad guy. When I graduated ad school, I just wanted to make some great ads. I never dreamed I'd open my own ad agency and win these giant, monster accounts, and find myself flying all over the map to run it. Yet running an agency had this incredible and intoxicating momentum, and it took a while to realize, "wait a minute- I've gone and promoted myself out of all the fun stuff." So starting to direct was just my natural reaction to having been in one too many business meetings. So in the summer and fall of 2010, I wrote and shot two campaigns for clients that had bypassed ad agencies, and then got the opportunity to sign with Epoch.

What is your most recent project?

A couple of great fashion ad spoofs for Old Navy. They lambast the fashion choices of "that guy." You know, the one that wears shirts with embroidered dragons and leather pants? We're bringing to life what would be one of his favorite labels- "Doo-Shay." It looks and feels like a high end fashion ad—hot models, overcranked, artsy cross-processed film, moody soundtrack, but things are definitely way, way off. This guy's definitely a "Doo-Shay." It's a great exercise in art direction and mocking.

What is the best part of being a director?

For me personally, it's being able to really focus and craft things to the n-th degree. The creative process in advertising has been accelerated to absolute breakneck speed. Most creative teams I know at agencies are juggling multiple assignments across multiple mediums for multiple clients. They rarely have more than an hour at a time to focus on something, no joke. What I'm enjoying about directing is getting to take a single idea, analyze all its possibilities and pitfalls, and make it great as a result. Great ideas need to be figured out and crafted to become great films.



Daniel Bird

*Savage, Prague, New York
Greenpeace's "Facebook Unfriend Coal" (online spot)*

How did you get into directing?

By finding an old super-8 camera in my father's wardrobe in my youth. And then using it to recreate alien invasions and explosive Bond action, more often than not by putting good-natured friends in harm's way.

What is your most recent project?

I'm currently editing a Pepsi campaign I shot involving innovative graffiti/street artists. Recently, my production company Savage put me in touch with Minneapolis-based studio Motion504 and together we made a TV commercial for Greenpeace's Unfriend Coal push, a far more direct piece than the Greenpeace: Unfriend Coal viral I made for the initial stages of the campaign.

What is the best part of being a director?

If I answered the feeling of TOTAL POWER would you think any less of me? Hm. Not that then. Not awards or praise because I'm just too awkwardly British to take it in my stride. How about the wonderful privilege of being allowed to unleash talents so much better than yours at your personal whimsies? ...that's the one.



9th ANNUAL NEW DIRECTORS SHOWCASE 2011



Adrien Brody
Supply & Demand, bicoastal
Chrysler's "Arrive In Style"

How did you get into directing?

One day, many years ago, when I was just an infant, I sat in the backseat while my Father and his brother were arguing in a car. When my Dad objected to his brother's point of view he forcefully exclaimed "BULLSHIT!" I guess I liked his enthusiasm, as I picked up on that word real quick... The only word I had ever uttered up until that point was the word "no." The first word I ever uttered as a human being was "no," the second was "bullshit" — no bullshit (I'm serious, you can ask my Dad). It was at that very moment, I knew I could be a great director.

What is your most recent project?

I grew up with two great loves (three actually, if you include women, but really I only got to mess around with two of them): cars and film, so it was a great pleasure to shoot a nostalgic piece for Chrysler about the loss of glamour and style in the American motor car industry, and the quest to regain some of that allure. The spot aired during the Golden Globes last year.

What is the best part of being a director?

There are so many wonderful aspects to directing: being more free to share my voice, concepts, and ideas when telling a story. Having more creative control. Being able to hand select my team of collaborators and elevate one another. Being able to follow my instincts (on set and in the editing room), and of course, being the one who calls ACTION! I view acting and directing opportunities as gifts no matter how challenging they are. They allow me to communicate ideas and emotions to so many people, and let me share techniques I have learned from spending a lifetime on film sets.



Jeff Chan
Frank Content, Toronto
Cannes WaterAid's
"White Collar Water Crisis"

How did you get into directing?

It's always a relief to me that I've found what I want to do with my life. It started when I took a film class at my high school and we had this phenomenal teacher who loved film and loved teaching it. Our class created our own little short film studio. We shot films on 16mm cameras, had big ideas and invented low budget methods of overcoming challenges. The process hasn't changed much since, except the budgets and the ideas have gotten slightly bigger. Since that first class, all my decisions, conscious or sub-conscious, have led me on a path towards directing.

What is your most recent project?

I recently released a viral short called *Find Makarov*. It's based on a popular video game franchise and serves as kind of an international calling card. Staying true to the game, the film takes place entirely in 1st person. Along with creating a custom face mounted camera system to capture the visuals we developed a narrative language that would weave together a story despite the limited coverage options. I think we did a good job translating the gaming experience and I'm very happy with the feedback we've been getting. It was released on YouTube around a month ago and has just under 4 million views.

What is the best part of being a director?

It's such an incredible feeling to generate an idea, emotion or visual in your mind and have the ability to transfer that into the material world. There is a certain draw towards the passion and excitement that a good idea breeds and the people that work around you can feel that. And although I love all parts of the process there is nothing like being on set. It's the one place where I feel completely fulfilled and extended. There's nothing else quite like it.



Omri Cohen
Green Dot Films, Santa Monica
Nike's "Cricket" (a.k.a., "Yards,"
produced by Hello Robot)

How did you get into directing?

I directed a music video for the Red Hot Chili Peppers called "Charlie." It was for a contest they held on YouTube. I pulled the whole thing together with what was left of my grandmother's inheritance. My crew was made up of friends, their younger brothers, my family, and DP Matthias Koenigswieser. That shoot seemed to be driven by some divine force, everything went right because everyone in the cast and crew was in to it for the right reasons. It's a high I chase on every one of my shoots. To make sure that RHCP got the video, I snuck into Coachella that year where they were

playing. The crowd was so huge I had to crowd surf my way up to the stage. I passed it to the road manager and told him that my future depended on him delivering that DVD. Two days later their manager called me at home and said "Anthony Keidis wants to speak to you, are you available this week?"

What is your most recent project?

"Yards"! One of the craziest rides I've had on a production. Nike sent me to Mumbai to direct a spot about street cricket that aired during the World Cup of Cricket. I landed in India without a clue

about what I was sent there to do or any working knowledge of the sport and eight days later the spot was running on TV with over a billion people watching. I learned to direct in Hindi, sing in Marati, and navigate my way through the slums of Dharavi. I'm currently in Vancouver shooting for an agency and client I haven't worked with before.



What is the best part of being a director?

You start with a single image or a feeling and that idea evolves. Next you are in some foreign part of the world with a new group of people who very quickly become your family and bleed to bring the idea to life. You collaborate to create something out of nothing. As a director you live in a constant state of unknown. You have to trust that the universe will send everything your way, and it always does in the most unexpected way. When you realize an idea, there is no feeling like it, and it's always a team effort. A reliable source told me it is second only to giving birth.

FRANK

Jeff Chan
DIRECTOR

FRANKCONTENT.COM

How did you get into directing?

As a kid I was drawn to science fiction and fantasy films, and sometimes I'd steal my dad's Minolta VHS camcorder to shoot horror movies with my friends. As I grew older I became more involved with music, especially DJ'ing. That led to other interests like graphic design and I eventually graduated college with a BFA in computer graphics. For about four years I was doing grunt work as a motion graphic and Flash designer and during that time I started meeting other artists who came from film schools and it inspired me deeply. After shooting my first no budget feature, I became addicted ever since.



Rik Cordero
Robot Films, Santa Monica
Nike's *The World Is Watching* (short
film, produced by Three/21 Films)

What is your most recent project?

I just wrapped a feature titled *Starla* about a young mother who loses her daughter to a botched surgery and takes revenge on the pediatric surgeon responsible. As a father, the fear of losing a child is a constant enemy, especially in the hands of someone who is supposed to save lives. I wanted to tap into those fears and feelings of revenge and challenge myself to create a character that you can sympathize with even if she has the capability to do horrifying things.

What is the best part of being a director?

My job first and foremost is to create the environment where my talent and technicians can thrive and work to the best of their ability. But the high comes from the moments of synergy where everyone in the room discovers magic at exactly the same time. It's something you can't always predict or throw money at so I do my best to ensure those moments happen more often than not.



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How did you get into directing?

I have wanted to be a director since age 18, but felt I didn't have enough life experience. I started taking photographs to explore the world, road trips finding subcultures (Angola Penitentiary inmates & characters on the Texas/Mexico borderland) and letting landscapes, like Appalachia, reveal unseen and unusual things. Two years ago I approached *The New York Times* to make a short film of musicians and fans at Coachella Music Festival. The response to the film was very positive and Partizan took me on as a director. I followed up with other short film and interview projects for various publications and made my first U.K. commercial in October, 2010, for Walmart's English supermarket chain Asda.

Poppy de Villeneuve
Partizan, bicoastal/international
Love Is Like Life But Longer
(short film)

What is your most recent project?

Love is Like Life but Longer is a 10-minute film about how a chance meeting with a stranger can change life forever, exploring the faith required in order to give and receive love. Blind since birth, Michael is a famous young novelist visiting New York for book signings. When he stumbles in the lobby of his downtown hotel, a young nun sees him struggling and stops to help. Although their encounter lasts only minutes, both feel a deep and lasting impact, but realize that to find each other again will require not only "blind" faith but the courage to hold on and the strength to accept loss. The film was commissioned by Morgans Hotel Group for the opening of their New York Mondrian Soho.

What is the best part of being a director?

Collaboration. I love being able to connect with DPs, actors, sound mixers and all the skilled people involved to bring out the best in them, together creating a shared vision of a particular story. Also, the thrill of having an initial fantasy, then watching it grow, change and become a proper film. To let go of a fixed idea and let a project take on a life of its own feels unique to the film making experience, something truly organic but with such intensive work put in place beforehand. I like the boundaries—to have to tell a story in 20 seconds, 10 minutes or an hour and a half is an intriguing experience, with its own challenge.



How did you get into directing?

I had a great childhood, which really shaped how I think creatively today. I grew up in a small town with only two television channels to watch. Also other than the amazing mountain ranges, there weren't a lot of exciting places to go so my imagination wandered quite a bit. And having a great childhood mixed with a limitless imagination was really important for me because I imagined some of the weirdest things to make the ordinary seem out of the ordinary. So I obviously needed an outlet, but we couldn't afford a video camera, so for years my twin brother and I created strange radio plays with our dual cassette player. It was a perfect start for me to get into directing.

Matt Fackrell
Unaffiliated
Pampers' "Freaked Out"
(spec spot)

What is your most recent project?

I recently directed a four-spot Stride Gum campaign through JWT, Puerto Rico, that's airing in that region. Most of my current work can be seen at www.mattfackrell.com. I've also begun writing the next *Yo Gabba Gabba!* episode that I will be directing later this summer, as well as writing a script for a new top secret super cool kids show. Lastly my twin brother and I are in the process of developing an original dark, offbeat television comedy that we'd like to take to the networks.

What is the best part of being a director?

It's been one of my main goals in life to love what I do for a living and support my family with it. It's great to see my kids excited to see what I'm working on next and having them visit set to see how it plays out. It wouldn't be as much fun either if it weren't for working with a lot of really creative and fun people who help make it an enjoyable experience each time.



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Christopher Fata
Unaffiliated
Apartment.com's "Novelty Cups"
(specspot)

How did you get into directing?

I loved horror movies as a kid, but they gave me nightmares. Learning about how these films were made helped me get over this fear. I would make movie cameras out of old shoe boxes and boom mics from mop-handles and feather dusters, and I'd shoot epic, faux-productions with my friends. Though we couldn't watch these "movies," I loved making them. Eventually, my parents bought a video camera and even though it wasn't supposed to leave the house, I was all over the neighborhood getting my friends to star in new movies that I could edit in camera. In high school, filmmaking seemed like a childhood fantasy. In college, however, I took some film and photography electives and was hooked again. I changed my major to filmmaking because I knew if I didn't pursue directing I would always regret it.

What is your most recent project?

My most recent project is a spec spot for Boost Mobile. It's about how cell phone companies can nickel and dime you into feeling cursed and trapped. Of course, Boost Mobile is the cure for this curse!

What is the best part of being a director?

Filmmaking is such a team effort, with trust being the most important factor. Occasionally, making a film can feel like war, a battle of mental, physical, and logistical difficulties. Working with a group of people and overcoming these obstacles is exhilarating, a perfect example of how the journey can be the reward. It's incredible, for instance, to work with talented actors and discover that something is working on set better than you could have ever imagined. I am interested in actors and their methods, so it is very rewarding to help them achieve their best performance. Overall, the potential of being a director and leading a creative team is an indescribable feeling.



Alex Grossman
Station Film,
bicoastal/international
Allergy Council's "Peanuts PSA"
(online spot)

How did you get into directing?

It was just after the writers' strike. A screenplay I had written, *Paternity Party*, looked like it was going to get made when the town shut down. Not too long after the strike was resolved a little movie called *The Hangover* was released. The themes were so similar that my movie no longer stood a chance of getting made. I realized then that writing wasn't enough. I needed to learn how to direct if I wanted to give my projects a better chance of getting made.

What is your most recent project?

I recently directed four Nissan spots for TBWA\Chiat\Day. It was a unique situation because I was also the freelance writer. When it came time to select a director, I offered up my services. Everyone laughed. Then I showed them my reel and they laughed again. In a good way this time. I think I have to really thank the creatives who took a chance on me for this project. It's a difficult leap of faith to suddenly think of someone as a director when you only know them as a writer.



What is the best part of being a director?

Sinking or swimming. I love this. The idea that the project's success ultimately rests on your shoulders. And laughing on the set. I love that. When an actor does something so unexpected and so funny that everyone instantly cracks up. That's special.



Masashi Kawamura
Wieden+Kennedy, New York;
Stink, London (special projects)
Sour's "Mirror" (interactive music
video)

How did you get into directing?

I started as a programmer, and eventually shifted from coding to design, and then into motion graphics and film. This was a natural evolution for me. I think this background allowed me to start combining interactive elements with my film work.

What is your most recent project?

The most recent project is Sour's "Mirror." This is an interactive music video for the Japanese band Sour. The song "Utsushi Kagami" ("Mirror") sings about the fact that everything and everyone around you is a mirror that reflects who you are. This lyric gave us an idea of a journey to find yourself through your connections with the friends and people online. By connecting to Facebook, Twitter & webcam, the video will be customized every time based on the viewer's personal data and social networking status.



What is the best part of being a director?

Creating a visual world around an idea is always fascinating. It's a very special feeling when I can make my own idea come to life with my own eyes and hands.



Jeannette Godoy
Superlounge, Santa Monica, Calif.
Bridgestone's "A Boy and His Tire"
(specspot)

How did you get into directing?

Growing up I was a ballet dancer, but at 5'3", I wasn't exactly music video babe material, so I decided to pursue choreography. I got a couple of big breaks, including "CB4" and the "Baby Got Back" music video and it took off from there. I traveled the world doing choreography for a myriad of projects. I was often recruited to help out with dancer's costumes and that was my first foray into styling. I was also able to production design several spots and I knew it was time to make the jump up to the bigger picture. A couple of my directors really encouraged me to take the leap, knowing my passion for all of the details and my commitment to the work. You could say I've been in Practical Film School all this time.

What is your most recent project?

I just finished a spec spot for Rhapsody, which is an homage to the end scene of *Flashdance*. A little girl goes into an audition for a ballet conservatory but messes up. She asks to start over and changes the music to hip hop. When she spins, her ballet slippers magically turn into funky high tops and she busts out an in-your-face hip hop routine and blows the judges away. It's really sweet.



What is the best part of being a director?

Directing means being a leader and drawing the very best out of your team. I love that everyone comes to the table with their A game. It's exciting to collaborate with talented and motivated people to get the best ideas forward. What can I say? I like being in charge of all of that creativity.



Gustav Johansson
Camp David Film, Stockholm
EF International Language
Centers' "Live The Language—
Paris" (online spot)

How did you get into directing?

My dad works as a director so I was more or less raised on a film set. After attending advertising school, I decided I like working with ideas the most when I can be a part of executing them.



What is your most recent project?

I've just finished a short film/music video for Swedish artist Daniel Adams-Ray.

What is the best part of being a director?

To get thrown into people lives and strange situations.



Ronnie Koff
Imaginary Forces, Hollywood
Tropicana Pure Premium's
"Flipbook"

How did you get into directing?

I direct, however I don't really call myself a director. I am a graphic designer that originally came to Imaginary Forces as a print designer, however print is pretty much dead these days.



What is your most recent project?

Tropicana and the titles for *Transformers: Dark of the Moon*.

What is the best part of being a director?

I like adding my spin on the things I direct. Being able to turn something expected into a fresh idea is what I love.



Ruben Latre
Kipany Pictures, New York
National Museum of Hip-Hop's
"The Conductor" (online spot)

How did you get into directing?

I was working in postproduction for awhile and a friend of mine knew a band that wanted a music video. Knowing my work in post, he asked me to direct the video with him. That became my first super low budget music video.



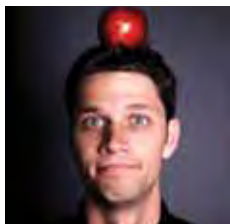
What is your most recent project?

Music video for artist Martha Wash. Song "I've Got You". The video is shot in black and white and filmed at The Hanover Theatre in Worcester, Massachusetts.

What is the best part of being a director?

I am still looking for it.

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Andrew Laurich
ContagiousLA
Buycostume.com's "Head"

How did you get into directing?

Directing came to me like a firm slap in the face. I was 14 at the time, sitting in Dr. Sima's high school acting class. He assigned us to report on anyone in the entertainment industry. Naturally, I chose Steven Spielberg. Three biographies later and boat loads of adolescent optimism, I purchased his little known video game, "Steven Spielberg's Director's Chair" (shockingly, Amazon still lists it brand new for \$15). And after assembling a crude, rather ridiculous video game movie, I was hooked. I immediately went home and told my Mom that I had abandoned all previous career pursuits—including marine biology and professional basketball.

What is your most recent project?

In addition to a few commercial projects, we're working on a rather unique documentary for acclaimed and self-proclaimed advertising luminary, Cornelius Trunchpole. *Advertising Age's* Man of the Year in 1942, Trunchpole is rumored to have invented the voiceover and the billboard—among other groundbreaking innovations. For the project, we're gathering interviews from around the country with some of the industry's most elite on how they were influenced by the man.

What is the best part of being a director?

I love the variety and collaboration. You're constantly exploring different worlds and occupations—from wardrobe and makeup to animal training and sound design, not to mention the variety of stories and characters. If only for a moment, I love having access to these different cultures and ideas.



Jacob Lincoln
Greenpoint Pictures,
Brooklyn, N.Y.
Mountain Dew Code Red's "No Distractions" (online spot)

How did you get into directing?

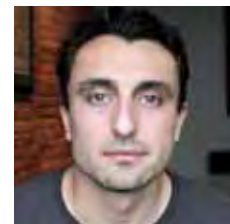
I began my career as a commercial and documentary editor and then naturally moved on to producing commercials and music videos. I developed great relationships with the labels and agencies I was producing for and that established trust led to directing opportunities. I come from the DIY, new school of production, and directing was just the natural next step for me.

What is your most recent project?

I just got back from Cadiz, Spain, where I was shooting a digital Captain Morgan campaign for Anomaly. I spent some time on a pirate ship in a beautiful part of the world, working with some of the best talent.

What is the best part of being a director?

After years of editing, I love being on set and having the opportunity to see my creative vision come to fruition. I also appreciate now working with such amazing talent, from great DPs to such highly skilled editors.



Arev Manoukian
Spy Films, Toronto
ADCC's "Love and Hate" (cinema ad)

How did you get into directing?

I was thrown right into it. I applied to be a P.A. on a music video shoot but their director had just quit. After the producer saw my reel, he invited me to the location scout and gave me the job. I met the artists and made a shot list on the spot while listening to the music for the first time. It was my first job with a real crew, 35mm film and about 60 extras. The next morning I did not know what to do when I got to set early, so I started hauling sand

bags to help. The key grip told me never to touch the gear. I was a director!

What is your most recent project?

I am working with Sony on a cinematic stereo 3D commercial.

What is the best part of being a director?

Collaborating with artists and creatives to create something unique. I love meticulously planning, and then letting the unforeseen happen on set to capture moments you could have never planned. My work lately has been leaning towards the surreal and is thus open to interpretation. I love the challenge of heightening a story and telling it from a fresh point of view.



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Tyler Manson
ACNE, Santa Monica/Stockholm
Converse's "Olivia Bee"
(online spot)

How did you get into directing?

I started directing because I always had stories I wanted to tell and images I wanted to share. I'd get an idea for a film stuck in my mind and wouldn't be satisfied until I'd shot, edited and screened it. I was totally immersed in the surf world and traveled the world shooting surf films. Through those travels, my view of the world expanded and I started making short documentaries. From there, I got my shot in the commercial directing world. For many years it was a one-man-band production. I would direct, shoot, do sound, and edit short films, music videos, and documentaries. Now I'm so grateful to have incredible creative partners at ACNE supporting my efforts.

What is your most recent project?

Recently I was lucky enough to make a short film profiling Scott Schuman, *The Sartorialist*, for Intel's "Visual Life" campaign. Scott is a pretty fascinating character and he graciously gave us intimate access to his life, his process and his work. We had a lot of freedom with the film and I was able to try a few things I'd been waiting for the right project for. My DP, Joseph Aguirre, brought

out quiet, beautiful moments with a great deal of patience and attention to detail.

What is the best part of being a director?

The best part of being a director is watching a simple idea take form. Filmmaking is such a collaborative art that an idea for a film can twist and turn and grow from it's inception to completion. Everyone brings value, strength and creativity to a project, but being a director allows you to lead that process from start to finish. It's the most rewarding thing to make something tangible and real, out of nothing but a thought in your head.



Igor Martinovic
Unaffiliated
Adidas' "Dream" (spec spot—
produced by Site4View)

How did you get into directing?

Even though I was trained as a cinematographer I have always been attracted to the idea of directing. Visual storytelling is something that was part of my background and extending it towards the visual medium of commercials was a natural step.

What is your most recent project?

I'm currently shooting a feature film *Freelancers* with Robert De Niro, 50 Cent and Forest Whitaker. In a way it's a classic Greek tragedy dealing with betrayal, revenge and forgiveness albeit set in contemporary New York.

What is the best part of being a director?

To wake up in the morning and go to work excited about it.



Hayley Morris
Curious Pictures, New York
Ad Council's Health (short film)

How did you get into directing?

I grew up watching silent films, monster movies and classic animation. I was fascinated how these worlds were brought to life on screen through hand-made sets, make-up, camera tricks and beautiful artwork. While in high school I began exploring stop-motion animation, and fell in love with it. I then attended the Rhode Island School of Design where I majored in Film/Animation/Video. I was drawn to stop-motion because it allowed me to combine many art forms into one, like sculpture, painting, textiles and sound. While at RISD my teachers embraced experimentation, while stressing intentional execution, which requires well-developed direction. My senior thesis film "Undone" was shown in festivals around the world and won the Grand Jury Prize for Best Animated Short at Slamdance in 2009. This film grabbed the attention of Curious Pictures in NYC and I began working there shortly after graduating. I am now a Director there.

What is your most recent project?

My most recent project was done for the Advertising Council's 57th Annual Award Dinner. The dinner showed the best commercial work from the year. I directed a piece called *Health* which was an introductory video to all the health commercials made. I created a humorous animation which displayed an unhealthy person vs. a healthy person, using clay and paper. This video was made completely by hand by moving the clay figures and props frame by frame on a multiplane.

What is the best part of being a director?

The best part of being a director is making my dreamed up thoughts a reality before my eyes. It can be a stressful and tiring process at times, but what makes it truly fun for me is experimentation and spontaneity. I plan each and every piece in full detail before starting, but when I actually get down to making it I discover new things along the way. For instance a piece of fabric moves in a completely different way than I expected or the sound of a mop could represent something strange like a person eating. It's just amazing to see something in my mind develop from a thought into its own living and breathing world.



Elizabeth Orne
Unaffiliated
Crazy Glue (short film)

How did you get into directing?

I started directing long before I knew what it was. At age 5, I'd put on plays in the basement. I'd cast my cousins in the lead roles of bedtime stories I'd memorized. I'd (painstakingly) teach them their lines (they were crap actors). I'd hang blankets for curtains. I'd dress them in Grandmas old clothes. I'd charge 5 cents admission... But, I was never in the plays myself, I'd just yell at my cousins from "backstage" about how they were ruining my ideas. My parents called it "being bossy".

What is your most recent project?

I recently shot two short films at once. *Crazy Glue* is one of them, the other is called *The Girl on the Fridge*. They are both adaptations of short stories by one of my favorite writers, Etgar Keret. I am also just wrapping up post on a short film I wrote and directed called *American Venus*.

What is the best part of being a director?

Entertaining an audience. All of filmmaking takes place in preparation for the moment when an audience is actually experiencing the story you have worked so hard to tell. It is the moment that feels the most like old fashioned, oral storytelling. Its very intimate. I also love shoot days. The days when I am on set, directing my own projects, are my favorite days in my life. Or at least, in retrospect they are.



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Peter Rabôt

*Lost Highway Films, New York
New York-Presbyterian Hospital's
"Heather"*

How did you get into directing?

I've worked as a creative director in advertising for most of my professional life. I've owned my ad agency since 1995, working in a variety of business categories, including travel and tourism, finance, automotive, education, and health care. I've also created integrated campaigns in virtually every media type. However, commercial and film production have always given me the greatest satisfaction. Part of my job involves conceiving unique positions and ideas for my clients and then bringing those ideas to life. It's fun to develop the idea and see it through to reality. Every aspect of a TV/film production is rewarding. I've always worked closely with the directors I've selected to produce my work. It seemed to be a natural evolution for me to then take on the role myself.

What is your most recent project?

I recently conceived and directed the new brand advertising campaign for New York-Presbyterian Hospital. This TV campaign features actual patients who tell their own remarkable stories. The challenge was to go beyond the typical testimonial and create compelling storytelling to engage the audience. Most people turn off to any hospital advertising. This work is intended to position this large academic medical center as a place where its employees regularly go above-and-beyond the call of duty, to provide the best medical care, and in the most

compassionate and human manner possible. When you see these stories, you can't help but feel that this is a hospital whose doctors, nurses, administrators, and staff will give everything they've got to help their patients.

What is the best part of being a director?

I enjoy the process most. Taking an idea and realizing it to its full potential. Every aspect of a production requires an unusual attention to detail, so maintaining the highest quality standards throughout the production is a stimulating challenge. I get to work with talented people, and I'm told I'm pretty good at encouraging everyone involved to give their best. When the work we produce is recognized, I feel that is a shout out to everyone involved.



Laurent Soriano

*Unaffiliated
Perrier's "Bonjour" (specspot)*

How did you get into directing?

I grew up in Aix en Provence, France. At 8 years old I directed my first play, an adaptation of the "Little Prince" by Antoine de Saint Exupery. The emotions I discovered in the process convinced me that being a director was something very special and something I could not get enough of. From then on, I was the official theater/film guy at school with the yearly "Laurent Soriano Productions Presents". I then focused my education towards filmmaking starting in Paris and then in Los Angeles. I studied theater, cinema and acting. I have been working in the industry as a cameraman for many years on commercials, documentaries, feature films and TV series. My career as a cameraman has given me a thorough understanding of the technical and collaborative aspect of filmmaking. I decided to direct spec spots to build my reel and to fully transition from camera to directing.



What is your most recent project?

I have just finished two new spec spots. One is for "Nike Golf" with Pete Sampras and the other one is for "Perrier" with Bridgette Wilson-Sampras. I am also developing a story for a feature film.

What is the best part of being a director?

The best part of being a director is having the opportunity to share my vision and sensitivity with others. I enjoy combining all of the independent components of a film production in an effort to tell the story in an artistic way. It inspires me to work with actors and to be in the front row watching their performances evolve.



Kirsten Tan

*Unaffiliated (NY Grad School Film
Commercial Class)
IFC's "Play Your Part"
(spec cinema ad)*

How did you get into directing?

Since a young age, I've enjoyed books, comics, music, traveling, games and photography—anything that takes me away and provides an escape. Once I discovered that directing allows me to indulge in a combination of everything I love, it's quite natural that I got into it.

What is your most recent project?

The most recent project I completed is a short film titled *Thin Air*. I fully completed it a month ago and am in the process of sending it out to festivals. Here is a synopsis: *Thin Air* is a whimsical tale chronicling the final days of Hector. Seated in a wheelchair parked on the roof of his apartment building, Hector flings fishing lines into the cold heights of New York City. He bides his time for the impossible catch, whilst reality bites in the form of Cecilia, his home-care aide. *Thin Air* is not simply an elegy to solitude. Sometimes the quieter one's world is, the harder one dreams and sometimes the universe hears you.

What is the best part of being a director?

Bringing people into the world you've created. That without having met a person, you're able to share with him or her your imaginations and feelings. That in a darkened theatre, you're able to take the audience anywhere as long as they're willing to put their trust in you. And also, when you find creative chemistry with right-minded folks, it's pure magic.



Doug Walker

*Mirror Films, Los Angeles
RHAG (documentary/trailer—
produced by Corduroy Films)*

How did you get into directing?

Being an editor. I've had the honor to work and learn from some great directors. But a few years back I was given a camera by my wife who said, "It's time. Go make something." I started to travel with the camera and found that I was really comfortable meeting people and having them allowing me to capture their craft or passions and from that point I have not really stopped. Every individual is different and we all have a great story and I am drawn towards the realities of life.



Doug Walker Continued on page 24

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Doug Walker Continued from page 22

What is your most recent project?

I just finished a spot with Y&R San Francisco for NCAA which aired during the NCAA tournament. Its a really simple spot about a ball's journey as it seeks its destination of a schoolyard. It was a journey of just a ball so I found that it was a story but that it was also important to focus on composition as well to create a tone.

What is the best part of being a director?

Having that drive and focus to create something that you're passionate about. It truly is about making something that can touch other people in some way. Or even make them think different.

Effective May 11th, the 2011 New Directors Showcase Reel will be available to view at <http://nds.shootonline.com> Additional Q&As with each director will also be featured.



Tynesha Williams
Unaffiliated
Frito-Lay/Doritos "Housesitting"

How did you get into directing?

I think my true love for directing came from my experience as an agency creative. I really enjoyed the energy on the set, and loved seeing the different ways a script could come to life. As I would sit back on the set I thought "I can do this." So I just sat and soaked up all I could on the set, and studied how the directors navigated through the process. It was kinda like going to film school where I just happened to earn a pretty good salary for attending.

What is your most recent project?

My most recent project was the Doritos Crash the Super Bowl competition. I had the time of my life doing that. It was awesome to have an idea and not have to check with anyone. If I liked it, I did it. No video village involved and it was a funny feeling. I placed fourth overall out of 60-plus spots, so I guess my gut worked on that one.

What is the best part of being a director?

The control and creativity. It's just a thing of beauty watching the director become the architect. I really love the collaboration on set, watching an idea grow. If you keep your ears open and ego checked you find that lots of good ideas pop up on set.



Mario Zozin
The Sweet Shop,
bicoastal/international
Emil Orange (short film/trailer)

How did you get into directing?

I began my journey into film as a writer and hands-on all-rounder working for three major TV production companies in Cologne/Germany. Over this period, I mastered numerous skills as I immersed myself in every facet of the industry from production, camerawork to editing. But it was my writing that carried me to the next stage, where I took on the daunting task of developing new programs for television, some of which I directed himself. In pursuit of becoming a great director, I enrolled in Filmakademie Baden-Württemberg in 2006 and graduated this month (April 2011).

What is your most recent project?

Emil Orange is a short film I wrote and directed. This 10-minute-long fairy tale tells the story of a boy who is madly in love with the color orange. But it's this love, however, that becomes his doom when Emil and his wrestling-fanatic-brother Bruce try their luck at a tombola...

Abandoned Balls: Last summer I made a roadtrip from Los Angeles to New York within six weeks. Anticipating that I would get to see many inspiring cities and amazing landscapes, I armed myself with his old Super-8 camera and went hunting for a film...and I found one.

What is the best part of being a director?

(As the world's worst illustrator...) Directing lets me bring the images in my head to reality, being able to work with my one big love—moving images.



Congratulations

Tynesha Williams Susan Munro

Doritos "House Sitting"

AICP Show Shortlist
AICE Award Winner

SHOOT New Directors Showcase Selection

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AICE Set To Induct Editor Barry Stilwell Into Its Hall of Fame

NEW YORK—The AICE will induct editor Barry Stilwell into its Hall of Fame at its 10th Anniversary Awards celebration on May 17 in New York City. A former partner in the New York creative editorial houses jump and, prior to that, Dennis Hayes & Associates, Stilwell is being lauded by his peers for his unique combination of editorial skill and craftsmanship, his storytelling abilities and his courtly, gentlemanly personality.

The accolades for Stilwell, both as a person and as a professional, began pouring in as news spread in the post-production community that he was chosen for the honor, which AICE extends annually to editors whose work has helped raise the bar for the entire post industry.

Stilwell is a North Carolina native who burst onto the New York postproduction scene with Dennis Hayes & Associates in 1979, eventually becoming a partner in the company. When that shop closed in 1997, he and fellow DHA editor Michael Saia co-founded jump. They were joined by editors Luis Moreno and Lynn Polito, who also came from DHA, and eventually Dee Tagert, former VP, director of broadcast business at JWT, now jump's managing director, with Moreno and Tagert becoming partners in the company. While at jump Stilwell took part in the launch of Manic, its visual effects and design boutique.

His work crosses the spectrum of advertising genres and creative approaches, stretching over a 20-year period from the late 1980s to his retirement in 2007. It ranged from the iconic and visual effects-heavy Diet

Coke "Dance" spot, in which Paula Abdul dances with Gene Kelly and Groucho Marx, to the Fallon "Kitty Hawk" spot for United Airlines that recreates the first flight of the Wright Brothers (in Stilwell's home state, no less), to the music video-inspired "Irresistible" spot starring the late Robert Palmer for Pepsi. The latter was one of Stilwell's first New York editorial jobs.

"Barry's work throughout his career was masterful," said Dennis Hayes, himself an AICE Hall of Fame inductee in 1998. "He knew how to make 'em laugh, how to make 'em cry and how to make 'em stand up and cheer. I'm hard pressed to think of anyone who deserves this honor more than him."

A dedicated craftsman who consistently gave back to the industry in numerous ways—in his work with assistants, his mentoring talent and his involvement in new technological advancements in postproduction—Stilwell is above all remembered for his uniquely personal sense of grace and charm.

"Barry is one of the kindest people I've ever worked with, a true Southern gentleman," said Peter Friedman, president of Friedman360 and former head of broadcast production at McCann Erickson, New York. In the 35 years Friedman has known and worked with Stilwell, from his earliest days at Jefferson Productions in North Carolina, before his arrival in New York, he's never known him to even raise his voice. "Everything flows smoothly when you're working with Barry," Friedman added. "He's a terrific editor and a great person. People just like being around him."



Barry Stilwell

Stilwell graduated from the University of North Carolina in Chapel Hill in 1975 with a degree in journalism and advertising, initially wanting to be an ad copywriter. But with the industry mired in a recession at the time, he turned to people he knew in the film business and got a job in production working on a feature film. From there he got connected with Jefferson Productions, which at the time was one of the largest production companies in the Southeast.

Starting as an assistant cameraman there, his goal was to shoot and direct TV commercials, until he discovered what he called "the power, art and craft of editing. After many hours of watching, asking, studying, and assisting, I felt I was ready to do it on my own."

He met Dennis Hayes when a project that was shot at Jefferson and for which he had done some of the editing was transferred to Hayes' shop for a final edit. "I was impressed with what Barry had done, and asked him to come to New York and join me," Hayes recalled. "I needed to expand, and Barry had talent. I was looking for someone who could grow up with

the company, and guys like he and Michael fit the bill."

Hayes recalled that in 1989, he and Stilwell met with a team from Avid at NAB who were introducing what's now one of the industry standards for nonlinear editing. "We asked them if we could be a beta site, and Barry was our point person for dealing with them," said Hayes. "He was really instrumental in helping them refine the software during those early years, back when we were the first editing company in New York to have it."

Arnie Blum, a former executive producer and creative director at such agencies as BBDO, McCann-Erickson and others, holds the distinction of awarding Stilwell his first big TV spot campaign upon arriving in New York, for Pepsi, and his last before retiring, for Bank of America. "Barry was brilliant right out of the box," Blum said, "and stayed that way for his entire career." The two collaborated for 20 years on brands such as GE, American Express and Coca-Cola.

Bruce Nelson, vice chairman at Omnicom Group, came up through the creative ranks and has worked with Stilwell many times, most notably on the long-running reality-based campaign for Bank of America. Most of the work was produced through an IPC agency called Flag that was set up to handle the bank's account across multiple disciplines. He was introduced to Stilwell via Blum, with whom he'd worked at McCann Erickson earlier in their careers and who was acting as EP on the account for Flag. "We were looking for a very natural look and feel to this campaign,"

Nelson recalled, "and Arnie said, 'I have the perfect guy for you.'"

"I think I cut fifty or sixty commercials with Barry; we did an entire career's worth of work in just a few years," Nelson continued. "There were dozens of sixty-second spots, lots of thirties and longer format spots, too. Barry brought an intelligence to the work in terms of how everything came together and how each element of the spots related to the others, and that's really the essence of being an editor. He was a full member of the creative team, there was no question about that."

Stilwell's impact was felt not just by his clients, but by his colleagues as well. "Barry's one of the most intuitive and sensitive editors I've ever known," assessed jump's Saia. "He was on the short list of editors who redefined what commercials looked like in the '80s and '90s, and followed that path through the end of his career. His body of work crossed stylistic lines and included collaborations with the greatest directors in the history of our business. I think the constant in his work was his acute storytelling sensibility."

Known as a family-oriented man whose home life was as important as his work, Stilwell decided with his wife to raise their kids in North Carolina. A long-distance commuter before it was commonplace, Stilwell would spend his weeks in New York editing and his weekends in North Carolina; when not booked on a job, he'd be found at home. "He was ahead of his time in trying to find the right balance between work and his personal life," observed Hayes, "and I always admired him for that."

2011 AICE Award Finalists; Category-by-Category Rundown

Continued from page 6

Geoff Hounsell, Arcade Edit

Sprint, "Restaurant":30
Goodby, Silverstein & Partners

Matthew Wood, The Whitehouse

Chicago, McDonald's "Joe & Frank":90, DDB

FASHION/BEAUTY

Brett Astor, Channel Z

Target, "Rast Anthem":60
Peterson Milla Hooks

Ted Guard, Rock Paper Scissors

Lee, "The Walker":30
Ogilvy & Mather Shanghai

Yvette Pineyro, wild(child)

Givenchy, "Play":30, Anton & Partners

MONTAGE

Chris Franklin, Big Sky Editorial

American Express, "Geoffrey Canada":60, Ogilvy

Jay Nelson, Cut + Run LA

Microsoft, "Really?":60

Crispin Porter & Bogusky

Mark Valentine, ANATOMY

Discovery Channel, "Life":60

MUSIC/SOUND

David Blackburn, Beast Los Angeles

Adidas "MiCoach":75, 180

Chris Franklin, Big Sky Editorial

American Express

"Curtain":120, Ogilvy

Chris Franklin, Big Sky Editorial

American Express, "Glassblowing":45, Ogilvy

Sherri Margulies, Crew Cuts

General Electric, "Say Ahh":45, BBDO

MUSIC VIDEO

Logan Hefflefinger, Final Cut LA, Inc.

Cee-Lo Green,

"No One's Gonna Love You" 3:31

Hal Honigsberg, Chrome

Sony Music "Hold My Hand" 3:43

Robert Ryang, P.S. 260

Japanese Popstars "Destroy" 3:21

NATIONAL CAMPAIGN

Kevin Anderson, Cosmo Street LA

American Express, "Shazi":30, "Ahmed":30, "Divya":30

Crispin Porter + Bogusky

Kevin Anderson, Tessa Davis, Cosmo Street LA

Kraft Mac & Cheese

"Opportunistic Crimes":30, "Skimming":30,

"Punishment":30

Crispin Porter + Bogusky

Christjan Jordan, Arcade Edit

Playstation, "Epic":60, "What Are You Waiting For?":60, "Distractions":60, Deutsch

NEW/EMERGING/

ALTERNATIVE MEDIA

Val Junge, Miky Wolf, Big Sky,

UNHCR, "No Autographs" 8:00

Hungry Man

Graham Turner, Final Cut LA, Inc.

Audi, "Riot Suppressor" 2:47

Venables, Bell & Partners

Dayn Williams, Dan Swietlik, ACE,

Cut + Run LA

Phillips, "The Gift" 4:40, DDB London

PUBLIC SERVICE

Grant Gustafson, Cutters

Ad Council, "Barriers":60

DDB

Kristin McCassey, Therapy

Alabama District Attorneys Association, "Zero Chance":30, d groupe

Jai Shukla, Beast Los Angeles

PDFA

"Surgery":30

TBWA\Chiat\Day

Doobie White, Therapy

Alabama District Attorneys Association, "Split Decision":60, d groupe

REGIONAL CAMPAIGN

Nadav Kurtz, Cutters

Central Dupage Hospital, "On":30, "30 Sec-

onds":30, "Proton":30, Element 79

Paul Martinez, Arcade Edit

MontanaMeth.org, "Ben":30,

"Jessica":30, "Kevin":30

Venables, Bell & Partners

Greg Scrutton, Geoff Hounsell,

Arcade Edit

8th Continent, "Hamster":30, "Cutoff":30,

"Pinata":30

BBDO West

SPEC SPOT

Brandon Beck, Northern Lights

"Get A Room":30

Graham Chisolm, Stealing Time

Vans, "Jesse Landen":90

Consul Media Group

Jacob Kuehl, Final Cut LA, Inc.

Playstation, "Kids":70

Stewart Shevin, Beast Detroit

Stop Human Trafficking

"Human Trafficking":93

Continued on page 26

2011 AICE Award Finalists, Regional

Continued from page 25

STORYTELLING

Jim Haygood, Union Editorial

Volkswagen,
"The Force":60
Deutsch LA

Michael Saia, jumP NY

American Airlines,
"Putting Them First":30
TM Advertising

Angus Wall, Rock Paper Scissors

Xbox, "Hope-Longform":2:15
agency215

UNDER \$50,000

Mariam Fahmy, Panic & Bob Editing

ADCC, "Hate/Love":86
Leo Burnett

Susan Munro, Hybrid

Doritos, "House Sitting":30

Chris Murphy, Relish

BC Lions, "Pass":30
DDB Canada

Charlie Gerszewski, Channel Z

Subaru, "Designers":30
Carmichael Lynch

BEST OF BOSTON

Noreen Breslin Moross,

Panache Editorial
FootJoy, "Built For the Tour":30

AMP Agency

Roy Simonds, Panache Editorial

Four Seasons, "Iced Tea":41
ISM

Josh Sklaroff, Panache Editorial

Arbella Insurance Group,
"Bubble":30, KSV

BEST OF CHICAGO

John Dingfield, Beast Chicago

Careerbuilder,
"Casual Friday":30

Jan Maitland, Utopic

Samsung, "Graphic Artist":30
Leo Burnett USA

Matthew Wood, Carlos Lowenstein,

The Whitehouse Chicago
Allstate Mr. Mayhem
"Flag":30,
"Twelve Days of Mayhem":30,

"Douglass Fir":60, Leo Burnett

BEST OF DALLAS

Richard Gillespie, Fast Cuts Edits

Domtar Paper
"Paperless Office":42,
"The Workflow":42,
"To Do List":34

Eric Mower & Associates

Peter Tarter, Radium

Dodge RAM
"Truck of the Blank":30
The Richards Group

Peter Tarter, Radium

Gatorade,
"Prime/Perform/Recover":48
VML

BEST OF DETROIT

Chris Chynoweth, Beast Detroit

GMC
"Airplane Shot":74
Leo Burnett

Stewart Shevin, Beast Detroit

Stop Human Trafficking
"Human Trafficking":93

Dan Succarde, Start Editorial

Ford Motor Company
"Ford F150 Torture Test: Baja":3:23
Team Detroit

BEST OF LOS ANGELES

David Brodie, Rock Paper Scissors

Shinya Kimura
"Shinya Kimura":2:45
Shinya Kimura

Jim Haygood, Union Editorial

Volkswagen
"The Force":60
Deutsch LA

Jay Nelson, Cut + Run LA

Microsoft
"Really":60
Crispin Porter & Bogusky

BEST OF MINNEAPOLIS

Charlie Gerszewski, Channel Z

Subaru
"Designers":30
Carmichael Lynch

Brody Howard, Ditch

American Standard Heating

& Air Conditioning

"Fans":30

Carmichael Lynch

Brody Howard, Ditch

Subaru
"Wet Track":30
Carmichael Lynch

BEST OF NEW YORK

Chris Franklin, Big Sky Editorial

American Express
"Curtain":120
Ogilvy

Chris Franklin, Big Sky Editorial

American Express
"Geoffrey Canada":60
Ogilvy

JJ Lask, P.S. 260

JetBlue Airlines
"Glass Half Full":75,
"Cab Jam":75,
"Taken for a Ride":75
Mullen Boston

BEST OF SAN FRANCISCO

Connor McDonald, Beast

San Francisco
XBox
"Bright Falls ep 1":5:00
Agency 215

Kelly Vander Linda, Collective

HomeAway.com
"Griswold Trailer":30
Publicis Seattle

Doug Walker, Beast San Francisco

Intel
"Ballet":30
Venables Bell & Partners

BEST OF TORONTO

Ross Birchall, Bijou Editorial

PepsiCo
"Arctic Sun":60
BBDO Toronto

Mariam Fahmy, Panic & Bob Editing

ADCC
"Hate/Love":86
Leo Burnett

Mick Griffin, Rooster

Gatorade
"No Small Victories":60

street talk

ShootersNYC, the new satellite of Philadelphia-based post house ShootersINC, has added editor Anthony Marinelli. Based at ShootersNYC, he is also available for projects at the company's Philly headquarters. Marinelli began his editing career 17 years ago as an in-house editor at agency DDB Needham. From there he worked at Steel Rose Editorial, Crew Cuts and Cut + Run, before joining Red Car in 2008. His work over the years includes the 2005 Super Bowl "Superheroes" spot for Visa, as well as ads for Aleve, NY Lottery, Bayer, Scotts/Miracle-Gro, Atlantis Resorts, Wendy's and the US Tennis Open. In 2002 he was nominated for an AICE Award for his work

on the NY Department of Tourism's "New Day" campaign, an effort to revitalize the city tourism industry following the September 11th terrorist attacks. His work outside of advertising includes his 2008 documentary feature with Alicia Keys called "Alicia in Africa," for her Keep a Child Alive charitable organization....Ntropic, L.A. and San Francisco, has added sr. Inferno artist MB Emigh. Her experience includes serving as a VFX supervisor/compositor at such houses as Radium, Troika and Hydraulx. She is currently working on spots for Smokey Bear and Green Mountain Coffee....Make+Model has launched a documentary division headed by exec producer Mark Hyatt. The new entity has two documentaries in production: director Marcos Zavitsanos' *What's for Lunch?* examining a healthy school food initiative, and a project with director Russell Bates exploring a group of organic, treatment-free beekeepers based in L.A. With partial funding from the Annenberg Foundation, the later film will be co-produced by Make+Model and Max Wong at Pink Slip Pictures....

rep report

Three months after opening its London office under the aegis of executive producer Stephen Brierley, bicoastal Park Pictures continues to expand in the U.K. with the addition of directors' rep Sebastian Dean who comes over from Independent Film and Anonymous Content. Dean began his career as an account manager at Mustoes, followed by a variety of new business roles at New Moon, Amarillo and Oldboy. Brierley joined Park from Stink, London, where he served as head of production....Venice, Calif.-based VFX house The Mission, headed by exec producer/owner Michael Pardee, has secured independent firm Shortlist Management for representation on the West Coast....BRW USA, Los Angeles, has signed up Marla Mossberg of Los Angeles-based indie firm MBW Represents to handle exclusive West Coast representation. Other companies on Mossberg's roster include DNA, Humble and Ravenswork....DP Jeff Cutter of WPA|Worldwide Production Agency has wrapped the TV series pilot *Locke & Key* with director Mark Romanek, and has booked a Nestle job with director Phil Morrison of bicoastal/international Epoch Films....

SHOOT's May 10 DIRECTORS/PPRODUCERS Forum (9:30am-4:15pm) & 9th Annual NEW DIRECTORS SHOWCASE (6:00-10:00pm)
at the Directors Guild of America (DGA) Theater in NYC

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The SHOOT New Directors Showcase 2011 Annual Event

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- >May 10/New York. SHOOT Directors/Producers Forum & 9th Annual New Directors Showcase. www.shootonline.com/go/showcase
- >May 17/New York. AICE Awards. www.aice.org
- >June 7/New York. AICP Show & Next Awards. www.aicp.com
- >June 16-26/Los Angeles. Los Angeles Film Fest. www.lafilmfest.com
- >June 19-25/Cannes. Cannes Lions Intl Ad Fest. www.canneslions.com

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