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Bottom row, left to right: Cassie Brooksbank, Senior, USC School of Cinematic Arts; Cameron Combe, Student Filmmaker, Cal State Long Beach; Brian Smith, Award-winning Photographer; Brooke Mailhot, Cinematographer

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The trials and tribulations of a veteran producer and a first-hand POV on why they're all worthwhile.

### Cinematographers & Cameras Series

DPs discuss their work, working relationships with directors. See page 18



# The Road To Oscar

## Part 1 Of A Series on Academy Award Contenders; A Look At Moneyball and A Better Life

By Robert Goldrich

LOS ANGELES—If it's possible to hear a slight wince over the phone, it's at least borderline perceptible when director Bennett Miller is asked to discuss Oscar prospects for his *Moneyball*, which has opened to rave reviews and been mentioned often as a contender in the early Academy Awards buzz. He appreciates the recognition but noted, "I have no idea what's going to happen in that regard. The movie just came out and I think it's a bit dangerous to get caught up in that. On one hand, you make a film and you want it to connect with people. That's the main thing. All the other stuff is a whole world and industry unto itself."

This isn't the first time Miller—who directs spots and branded content via Smuggler (see separate profile in this issue's Directors Series section)—has been associated with a film generating substantive Oscar conjecture. The first time around, that speculation turned out to be largely accurate as his feature film *Capote* earned five nominations in 2006 and won one, Best Lead Actor for Philip Seymour Hoffman in the title role. *Capote* was additionally nominated for Oscars in the Best Motion Picture, Director, Best Supporting Actress,

*Continued on page 6*



## Game Of Thrones Director Wraps Audi Drama Series

By Robert Goldrich

NEW YORK—Daniel Minahan's work spans the feature film *Series 7: The Contenders*—his well received satire on reality TV and the lengths people will go for fame—as well as assorted high-profile TV shows such as HBO's *Game of Thrones* and *True Blood*. Yet for quite awhile he's also been looking to add shorter-form fare to the mix and has since initially addressed

that creative desire, diversifying into branded entertainment with *Untitled Jersey City Project*, a 16-minute drama series for Audi of America which played out with a pair of two-minute episodes running weekly over the past month during the FX Network's Sunday primetime movie.

Produced by Audi's Studio Progress Films in association with FX for MediaCom Content, the eight-episode

series chronicles a Jersey City real estate deal gone bad as business partners get entangled with the mob.

The first installment introduces us to a Jersey neighborhood in disrepair. But on the horizon lies the future—a new waterfront building in development. However this modern beacon may not be a panacea for the town—quite the contrary as we see the body of a man, later identified as architect

Ray Rahne, plummet 20 stories from the building to his death. Before he hits, we cut to black and a super which reads, "One hour earlier," followed by Rahne's partner, Frank George, waking in bed alongside Jane Kaplan who's an investigative reporter. From Rahne's ambiguous death, the majority of the story unfolds in flashback and flash forward fashion. We then

*Continued on page 7*

## Filming Incentives Gain Ground

SACRAMENTO—Assemblyman Felipe Fuentes (D-Sylmar, Calif.) is one-fifth of the way towards his goal. The legislator sponsored Assembly Bill (AB) 1069 which would have granted a five-year extension to California's Film and Television Tax Credit Program. Lawmakers instead reached a compromise, extending the program—which had been set to expire in fiscal year 2013-'14—for an additional year to FY 2014-'15.

The tax credit is funded to the tune of \$100 million annually. A five-year extension at \$500 million was deemed too much at a time when the state is looking to cut social services and lay off teachers to cope with a massive budget shortfall.

Still Fuentes and backers of the five-year extension—which was lobbied for vigorously by major entertainment industry segments, including the Motion Picture Association of America—remain undaunted. Fuentes reportedly plans to introduce in January a bill proposing a four-year extension when the legislature reconvenes in Sacramento. He will meet opposition from those who contend that at the very least further study is necessary to determine how effective the tax credit is in growing the economy. Proponents of the measure claim that the tax credit has helped to create tens of

*Continued on page 5*

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## Jobs Wanted

The passing of Steve Jobs has elicited numerous testimonials to his genius, his innovation, his historical impact on society, and in our corner of the world his prowess as a master marketer and his lofty standing as the client whom every agency dreams of having.

His innovations made his competitors better, striving to keep up with Apple and Pixar. His marketing and advertising set the bar high, causing other agencies and clients to reach for a creative elevation many of them might not have tried for otherwise.

Now with Jobs' death, it's our choice whether or not to be lifted by his legacy and to keep it alive. Understandably, there has been much written about the void, particularly at Apple, left by Jobs. And arguably that void exists on a level that transcends any single company. At a time when job creation seems a lost art, Jobs

represented what used to be American staples—innovation, the creation of products and goods that translated into employment not only at a company but at that company's competitors and in other newly created sectors (just ask those independent souls inventing apps for the iPad, for example).

While Jobs moved us into the fu-

**Now with Jobs' passing, it's our choice whether or not to be lifted by his legacy—a pivotal decision at a time when job creation seems a lost art.**

ture, his legacy hearkened back to the past, with Apple's coattails lifting a generation, creating jobs worldwide and serving as fuel for the imaginative to create on their own, in turn helping to build livelihoods for untold others.

This is in sharp contrast to the other high-profile captains of industry who seem so prevalent today—the real estate magnates, the investment bankers, the merger and acquisition gurus, the dealmakers, the hostile takeover specialists, the stock and commodi-

ties speculators. This is by no means a blanket indictment of those in such pursuits or professions yet they are a far cry from Jobs. They aren't for the most part creating product which in turn generates jobs. Many often seem to be "creating" wealth that barely yields a trickle.

To be sure, there are innovators out

of ad agency diversification—with creatives at shops becoming involved with clients on another level to develop products and goods. We see and hear murmurs on those fronts, agencies for instance creating business units to create and develop digital products and other inventions.

Through my admittedly rose-col-

ored glasses, I see the potential for the creative forces in our business—ad agencies and the production community—to not only create great advertising but also great products and innovations that require great advertising and marketing.

And perhaps those products and innovations will spur on a jobs creation dynamic that seems so elusive at the moment. And by creating quality jobs, we will be paying homage to a master creator named Jobs.

## POV



## 3D in the Man-Made Caves of Ra Paulette

For my documentary *Cavedigger*, a portrait of a solitary and undiscovered earth artist who creates large-scale cave/installations, I faced an age-old film challenge: how to bring viewers into a space. The art caves that Ra Paulette creates are cathedral-like, dug with hand tools and intricately carved by the artist alone. The caves are experiential and magical. That's part of the artist's point, that being in them creates a "change of mind" that enhances awareness. The film explores Ra's process and illuminates his struggles and for the final act I wanted to deliver a meditative movement in which I took viewers through his creations. With the inherent limitations of film, 3D seemed a good choice.

Still, the project is low budget and 3D is typically not. Shooting with Canon 5Ds has been cost-friendly. But 3D with the Canon 5D? A pipe dream—until we met Max Penner from Paradise FX. Paradise is invested in facilitating both ends of the 3D spectrum from tent-pole movies to personal projects, and *Cavedigger* was an ideal experiment for the latter.

I wanted to shoot this sequence on a slider to create a smooth, "traveling through" sense, but the Oracle head on Kessler's Shuttle Pod has weight

limitations. So Penner custom built a compact 3D rig for the 5Ds—a nine-inch cube weighing 15 pounds. To keep it small, the lenses were fixed 28mms (the wider the lens, the bigger the mirror and thus the bigger the unit.)

3D added two new creative parameters: interaxial distance and convergence. Now I could not only choose framing and camera movement, but with the interaxial setting I could decide how deep I want the space to feel. I could choose to put the far wall into deeper space than it actually was, in order to enhance the experiential aspect. This was a near ideal solution to creating a sense of being there.

Cinematographer Anghel Decca adds: "The convergence, which determines where the screen plane lies and what objects protrude from it or recede, as well as the interaxial distance have some technical boundaries that I could determine from an iPhone app like IOD Calculator. But mostly these are creative decisions. Do we want that object to extend into the audience or recede into the distance? Do we want to separate in space the layers in the composition or compress them? It's stimulating to control another dimension."

With the added parameters and an additional camera per shot, each setup was meticulous, but once we set the

parameters we rolled a lot of footage. Paradise's rig is one of the most compact available and the monitoring box, comprised of two 8" LCD's, mitigated the need for processing on set. We could see the 3D real time and make creative choices on the fly.

I was initially concerned about the limitations of 28mm. Instinctively I would choose a 20mm or a 24mm to capture a sense of being surrounded, but having control of the depth more

than compensated for the narrower view. And the 28mm is truer to the eye. Short of bringing everyone inside Ra's creations, it's the next best thing. And I can get a lot more people into one of his caves at once.

*Cavedigger* is in editorial. A 3D trailer to promote the film is in the works.

\*\*\*\*\*

Director Jeffrey Karoff is on the roster of *The Artists Company* for commercials and branded content.

## Flash Back

**October 20, 2006 Commercial production house HKM has formed a partnership with music video shop Streetgang Films....Editor Livio Sanchez has joined Final Cut, an editorial house with bases of operation in Santa Monica, NYC and London....Hans Hansen has joined and Eric Sorensen has returned to Fallon Minneapolis. Both carry the title of creative director and continue to work as a team....Element 79, Chicago, has launched a sports branding group, Element 79 Sports, led by agency executive VP John Fraser and senior VP/group creative director Danny Schuman....**

**October 19, 2001 Post house Optimus, Chicago, has finalized a deal to buy creative editorial shop Edit Sweet....Cohn+Company has added director Harry Patramanis....Composer Raymond Loewy has launched N.Y.-based music production company tonefarmer....Evil Cat Land, a directing team featuring underground filmmaker Walter Santucci, has joined Duck Soup for spots....Director David Emery has signed with Treat, the recently formed commercial production division of creative services/multimedia firm Dogmatic....**

## Calif. Tax Credit Gets One-Year Extension; Gains In N.Y., Texas

*Continued from page 3*

thousands of jobs and some \$4 billion in economic activity.

California's credit, against income or sales taxes or both, covers up to 25 percent of production budgets spent in the state and applies to feature films with production budgets of up to \$75 million, along with movies for television, TV miniseries and certain episodic series.

Commercials, however, remain ineligible for the California anti-runaway production program, which is administered by the California Film Commission.

For the current 2011-12 fiscal year, the entire \$100 million allocation went to 27 projects on day one (June 1) of the 2011 filing period for the program. Assorted other projects are on a wait list.

While the year extension falls far short of the proposed five years the industry hoped for, it nonetheless represents a victory for tax credit supporters, particularly in light of a fragile economy. At one point, there were proposals to tie the \$100 million annual allocation to budget triggers, making the funding contingent on certain revenue projections being met in the state. This provision would have cast uncertainty on the program in that the amount of funding would have been left up in the air for a protracted period. The one-year extension has no such budget trigger in place as a condition of the level of funding.

### Big Apple

While California has made strides, New York comparatively speaking still ranks as the apple of the incentive-hungry eye.

For one, New York State has an effective program in place specifically for commercials.

Additionally, the state's film incentive tax program for features and TV garnered a five-year renewal in 2010. This length of term has given producers committing or considering a commitment to shoot in New York some much needed stability, making it more feasible to plan over the long haul for a television series, for example.

Thus it's deemed as no coincidence that a record high number of TV series are being shot in New York this year. The current tally has 23 new and returning primetime television series being lensed in Gotham. Among the new shows are CBS' *Person of Interest*, *Unforgettable* and *A Gifted Man*, NBC's *Smash*, and ABC's *Pan Am*.

### Lone Star State

Texas has increased incentives for the gaming industry to the level of

those afforded to both feature film and television projects, starting with the current fiscal year which began on September 1.

Now the video game business can qualify for a reimbursement of up to 15 percent on in-state expenditures

paid to Texas residents.

That's an increase from the prior five percent incentive allotted for video game companies.

Continuing to oversee the tax credit program is the Texas Film Commission under the aegis of its

director, Evan Fitzmaurice.

The considerable sweetening of the video game incentive in Texas is also of interest to the advertising community which is looking to reach the gamer demographic. Towards that end, the ad biz has become more involved in

developing games for various brands from different product categories.

And on the employment front, Electronic Arts recently announced that it would grow its presence in Austin with 300 jobs and a division of its EA Sports operations.

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Short Takes

SCHWARTZMAN MEETS BALDESSARI

Actor Jason Schwartzman and conceptual artist John Baldessari discuss art but it's an atypical dialogue in that the former is talking to the latter who's taken the form of a giant head that appears on buildings, following Schwartzman who is trying to flee not only Baldessari but the Los Angeles County Museum of Art. Ultimately, though, in this nearly five minute short for the Pacific Standard Time arts initiative, Baldessari convinces Schwartzman—who along the way runs into comedian Jeff Garlin—to not be intimidated and enter the museum to experience all that art has to offer. By the way, Garlin doesn't see Baldessari's visage, leading the comic and exec producer of *Curb Your Enthusiasm* to believe that Schwartzman is likely hallucinating.



CLICK HERE TO VIEW SPOT

Jesse Dylan, founder of production house Wondros, directed the piece for TBWA\Chiat\Day, Los Angeles, which is generating buzz for Pacific Standard Time, consisting of some 60 exhibits during a six-month stretch at museums throughout the Southland showcasing the work of local area artists and designers from 1945-1980 who helped Los Angeles establish itself as an art center.

The TBWA\Chiat\Day creative team included exec creative director Patrick O'Neill, creative director Jayanta Jenkins, writer Liz Cartwright, art director Stephen Lum, exec director of integrated production Richard O'Neill, EP Guia Iacomin, and producer Lacy Plunk.

AXE MAKES MARK WITH SHORTS

Since its launch in late June, The Axe Channel from Crispin Porter+Bogusky has released in excess of 30 short original videos that have garnered some 3.1 million video views online.

The channel at <http://www.axe.ca/axechannel/> is filled with original videos created by CP+B for Axe Canada that are intended to deliver guys bite sized, engaging comedic and lifestyle content year round to the site as well as on Facebook, YouTube and Break.com <http://Break.com>. Given AXE's demographic of young guys, it's particularly important that Axe is actively engaging them in social channels—even when they don't have campaigns in market. Hence the AXE Channel was created.

In addition to the videos, the Axe Channel carries regular features such as the WTF gallery, a blog that offers insights into where to find shoes, breakfasts, even hipster girls. In short, there's entertainment, useful stuff and just plain obscure, messed up stuff. What more could a man want? While CP+B created the videos, the channel also features content from Harbinger and Mindshare.

PEOPLE IN THE NEWS....

STS-Griot in Ferndale, Mich., has promoted associate editor Zach DuFresne to creative editor. DuFresne originally joined STS-Griot's predecessor, Griot Editorial, in the fall of 2004 as an assistant editor. In 2008 he gained widespread recognition when he won the AICE Filmspotting competition. DuFresne was promoted to associate editor later that year. Starting in early 2009, DuFresne spent the next two years as a freelance editor, continuing to collaborate



Zach DuFresne

with Griot as well as with Kinetic, Pluto Post, Bottle Rocket Productions, and A Fine Mess Productions for a variety of clients. In November 2010, after becoming the lead creative editor for Single Barrel Detroit, DuFresne took a full time position at Pluto Post. He returned to the STS-Griot team in March as associate editor. STS-Griot is an affiliate of Grace & Wild, Inc.... Audio post mixer Brian Beatrice has joined audioEngine, New York. He earlier enjoyed stays at Bionic and Tonic in New York....

Feature Insights From Miller, Weitz

Continued from page 3 and Best Writing, Adapted Screenplay categories. Additionally, Miller earned a DGA Award nomination for the film.

Queried as to whether there was a lesson learned from that awards season that could serve him in good stead this time around, Miller observed, "The lesson is to appreciate the recognition if it comes. However, if it doesn't, don't sweat it. You can't get too caught up in it. I just want the film to connect with viewers."

As for how he connected with *Moneyball*, based on the book of the same title by Michael Lewis, Miller related that he was drawn to a universal theme that transcended the baseball subject matter.

Of the protagonist, Oakland A's general manager Billy Beane—portrayed by Brad Pitt—Miller shared, "He's an outsider of sorts at a point in his life where he begins to question everything, including the decision he made when he was a kid to take a course that brought him to where he is. It leads him to wonder if there really wasn't a different life that he was supposed to be living. It's an interesting theme that almost everybody meditates on. 'Is this really my life?' 'What else could I have done or become?' 'Is it too late?' 'What if I made—or make—different decisions?'"

Indeed Miller saw a dynamic in a book which on the surface wouldn't seem to so readily translate into a movie. The screenplay was written by Steven Zaillian and Aaron Sorkin, the latter a Best Adapted Screenplay Oscar winner earlier this year for *The Social Network*.

Pitt heads a cast that also includes Jonah Hill and the aforementioned Hoffman. Hill plays assistant general manager Peter Brand, the young numbers cruncher who espouses a new formula for evaluating talent that bucks baseball's conventional wisdom but might be revolutionary enough to enable the small market Oakland A's to compete with the big payroll teams like the New York Yankees and Boston Red Sox. And Hoffman portrays Oak-



Bennett Miller

land A's field manager Art Howe.

Indeed in *Moneyball*, Miller explores with both humor and drama the prospect of adapting, of changing your game on different levels, professionally and personally.

A Better Life

In contrast to Miller, director Chris Weitz jumped at the chance to discuss Oscar prospects for his poignant *A Better Life*—not for superficial "Hollywood" ego-stroking reasons but because this film puts a human face on an issue that's become near and dear to his heart: immigration. Furthermore, *A Better Life* had a limited run and is thus relatively obscure compared to its big budgeted feature competitors, meaning it could go unnoticed in the mainstream despite glowing reviews—particularly for its lead actor Demian Bichir.

So Weitz, who's had a hand in several Academy Award-nominated films over the years, feels compelled to drum up notice for *A Better Life* given the importance of the story and the performance of Bichir who plays undocumented immigrant and hard-working single dad Carlos Galindo.

The movie centers on Galindo and his efforts to make a better life for himself and his teenage son. It's also a story about a father desperately trying to reconnect with his son in order to keep him from getting pulled into the local gang life.

As for what drew him to *A Better Life*, Weitz noted that his father was a refugee and that his grandmother is from Mexico.



Chris Weitz

"I come from an immigrant background," said Weitz, "and I sensed that this film would be an opportunity for me to get in touch with some of the culture I hadn't paid much attention to. To make this movie properly, I would have to learn some Spanish—and I'm still learning Spanish today. I learned about East Los Angeles in the process as well, part of the world I really didn't know even though I live in L.A. It's a part of town easy for Angelenos not to know yet it's crucial to so many. There's a flow of life from East L.A. to West L.A., of the people who take care of people's lawns and gardens, who take care of their children, who prepare food. The people in West L.A. are largely unaware of what East L.A. is really about. It's a world that hasn't been shown very often except in some cliched fashion in movies or on TV—gangs, drugs and danger are all that's depicted."

Weitz said the script for *A Better Life* "was the best I had read in the past 20 years."

Ironically, the project has been about that long in the making, going through various stages and delays before the script was contemporized by writer Eric Eason and it arrived on Weitz's desk, brought to him by a friend, Christian McLaughlin, who is one of the movie's producers.

Weitz dove into the project, first seeking out Jesuit priest Gregory Boyle who founded Homeboy Industries, an organization that operates bakeries and a pair of cafes, one of which is in L.A. City Hall, providing jobs to those who want to leave gang life. Father Boyle started an educational process for Weitz who began to understand the world next door he had previously ignored. Weitz began to have a substantive emotional connection with the people he met.

Although *A Better Life* had a limited life in release, it's taken on other lives, transitioning Weitz from "the filmmaking phase to the advocacy phase." He added, "Our biggest theater in the nation was located in Bethesda, Maryland, where a lot of big politicians live. People in the political community started seeing this film



Jose Julian (I) and Demian Bichir star in *A Better Life*

## Branded Content Debut For Minahan

Continued from page 3

meet city leader Larry Tyerman, a well-connected, respected citizen who funded the urban renewal project—but isn't all that he seems to be.

The television experience is extended online at [www.untitledjerseycityproject.com](http://www.untitledjerseycityproject.com), where visitors can explore the interactive world of Jersey City and find clues to piece together the mysteries from the entertainment concept.

Visitors to the site are also introduced to new storylines and characters, having the opportunity to read work-in-progress screenplays, and to offer suggestions for a title for the *Untitled* series.

Woven into the plot in an understated manner is the 2012 Audi A6 as it navigates its way about Jersey City.

### Short-form aspirations

Reflecting on the experience of making *Untitled Jersey City Project*, Minahan found the transition challenging yet quite doable.

"You use all the same tools and smarts in storytelling that you use for an hourlong show—except it's like creating a haiku, a short poem that captures the story, the characters, the plot and emotions."

Minahan added that two of his "heroes"—Ridley Scott and Kathryn Bigelow—"are both directors who move between the two worlds [features/TV and advertising]. I worked with Ridley before via Scott Free as a director. And Bigelow is a mentor of



Daniel Minahan

mine. For me, moving into the short-form world—not just branded content but commercials themselves—has always been appealing."

The Scott Free experience alluded to by Minahan came when he directed for that feature/TV production company an episode of the hit CBS series *The Good Wife* in its first season. Meanwhile Bigelow, who won last year's Best Director Oscar as well as the Directors Guild of America (DGA) Award for *The Hurt Locker*, has been active as a spotmaker, represented by RSA Films, the commercial production house founded by Ridley and Tony Scott.

Also drawing Minahan specifically to *Untitled Jersey City Project* was, he said, "an opportunity to build something from the ground up. Peter Mattei wrote a great script. For me, it was like fashioning a very lean TV episode or short film. The client was progressive, discouraging us from using anything that looked like a

product shot. That's the biggest pitfall of these kinds of projects—and you see that way too often. When the product becomes too obvious, the audience starts to mistrust the integrity of what it's seeing."

While 16 minutes would hardly seem enough to provide him with the character development latitude he's been accustomed to in TV series and theatrical feature fare, Minahan didn't feel at a loss.

"Peter Mattei put events out of sequence, making a huge puzzle for the audience to solve. The shape and structure of the project allowed you to move about freely, to show bits and pieces of people's characters and possible motivations. There is always the suggestion that what you're seeing is part of something larger as if we had shot a full hour. The viewers can use their imaginations in order to help fill in the blanks."

Minahan observed that his experience directing multiple episodes of large, ambitious productions for shows like *Game of Thrones* and *True Blood* served him well on *Untitled Jersey City Project* and would also prove helpful in commercials.

For the two hit HBO series, Minahan explained, "I have to figure out ways to realize very big set pieces for scenes like a hill tribe battling a king's guards, or vampires in a cemetery. You have to be resourceful, find economical, fast, creative ways of working while meeting the high production values that HBO demands. I've been able to hone my skills that way and that experience was of value on the dramatic series for Audi."

Also invaluable, continued Minahan, was the help he received from his cast and crew, the producers on *Untitled Jersey City Project* (indie producers Caroline Kaplan, Caroline Baron and Tim Perrell), and series executive producer Adam Pincus, a lead exec at agency MediaCom Content.

Beyond *Game of Thrones*, *True Blood* and *The Good Wife*, Minahan's television résumé includes multiple episodes of *Grey's Anatomy* (ABC-TV), *Deadwood* (HBO), *Six Feet Under* (HBO) and *The L Word* (Showtime).

October 21, 2011 SHOOT 7



Untitled Jersey City Project

## On The Wire

### Todd-AO Upgrades ADR Facilities in Hollywood

HOLLYWOOD -- In the latest phase of a continuing effort to expand and upgrade its sound facilities, Todd-AO has completed a full technical overhaul of ADR stage 5 at its Hollywood studios. The ADR stage has been equipped with a new Pro Tools workstation, a Soundmaster ION operating environment and a Christie HD playback system.

### Media Distributors and The Tape Company Join Forces

ELMHURST, IL -- The Tape Company and Media Distributors, formerly operating as separate entities, will now operate together, under the Media Distributors name.

### Beast Edits Concert Footage for Andrew Bird Doc

CHICAGO -- Beast recently completed work on director Xan Aranda's documentary "Andrew Bird: Fever Year," which is a portrait of an indie musician in today's music climate and what one has to do to survive. The film made its world premiere at the New York Film Festival earlier this month.

### PipelineFX Releases Qube! 6.3

LOS ANGELES -- Customers on subscription can now download Qube! 6.3 and request a beta version of the ARTISTVIEW GUI. This release continues delivering roadmap features as real-world ROI, especially in the form of application license tracking, preview frames, and in-application submission for Cinema 4D. Also included is "Preview Frames."

### Director Jeremy Warshaw Signs With Lost Highway

NEW YORK -- Commercial director, Jeremy Warshaw has joined Lost Highway Films, led by executive producer Marc Rosenberg. As a commercial director he helmed real people campaigns for clients such as American Express, Pfizer, United Airlines, General Mills, Procter & Gamble, and Tylenol.

### Fox Taps Hobson For Big-Screen Isaac Asimov Adaptation

NEW YORK -- Director Henry Hobson of bicoastal Alive & Well continues expanding his career in commercials as well as the world of features. Hobson has been named by 20th Century Fox to helm its upcoming adaptation of the classic 1954 Isaac Asimov novel, *Caves of Steel*.

### Pastorelle Teams Up With TwoxFour For Chicago Bears

CHICAGO -- Editor Tom Pastorelle of The Colonie recently cut a new campaign promoting the Chicago Bears and their ties to the Windy City. Conceived by Chicago agency TwoxFour, the three 30-second spots are packed with adrenaline-pumping, excitement-inducing game footage celebrating the stars and glories of the team, past and present.

### Chainsaw Applies Its Comedic Touch Sheen Roast

HOLLYWOOD -- Chainsaw recently provided post production services for "The Comedy Central Roast of Charlie Sheen," a comedy special that attracted 6.4 million viewers, a record for the long-running series. Exec produced by Joel Gallen and Mark Burg, and Co-Exec produced by Rick Austin, the show was recorded before a live audience at Sony Pictures Studios.

### McGrath Joins re:think Post As Partner, Lead Facilitator

CHICAGO -- John McGrath, former General Manager of Cutters, Inc. in Chicago has joined re:think post as Partner and Lead Facilitator. re:think post focuses on creating photo-real CGI.

### ASSIMILATE Creates New Division In India

SANTA CLARA, CA -- ASSIMILATE has established a sales and technical support division in India. The company has also extended its reseller network and appointed new Authorized Training Centers covering key filmmaking and broadcast markets across the country for its SCRATCH Six and SCRATCH Lab file-based workflow products.

### Stephen Arnold Music Creates Theme for Erin Burnett

DALLAS, TX -- Stephen Arnold Music, the creative force behind the music for an array of CNN programs, has composed a bold, driving musical theme for Erin Burnett OutFront, the cable news network's newest offering.

### MacGuffin Director Rob Cohen Wraps I, Alex Cross

NEW YORK & LOS ANGELES -- Rob Cohen, is once again available for agency projects having just wrapped the filming of "I, Alex Cross." Cohen adapted the script from the 16th novel in James Patterson's best-selling series and filmed it over the past six months in Cleveland and Detroit. Rob cast Tyler Perry as the lead role of D.C.-based detective and psychologist Alex Cross. The film also stars MacGuffin Films Director/Actor/Writer Ed Burns.

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

Top Spot of the Week

# Baker Smith, TBWA\Chiat\Day, Zoic Avert Disaster With Nissan's Help

By Christine Champagne

A plane with malfunctioning landing gear is saved by a pick-up truck! Can you believe it?

Well, you shouldn't believe it because it isn't true. But the fantastical scenario makes for a dramatically entertaining long-form spot distributed online for the Nissan Frontier. Created by TBWA\Chiat\Day Los Angeles and directed by Baker Smith of harvest, Santa Monica, "Landing Gear" is a fake news report centering on a plane coming in for what seems destined to be a crash landing until a Frontier appears. The Frontier speeds out onto the runway and lines itself up in front of the plane just in time for the pilot to drop the plane's twisted landing gear into the bed of the pick-up truck.

Disaster averted, people ranging from airline employees to passengers on the disabled plane share stories of alarm and awe with a news crew.

"Landing Gear" is part of a new campaign promoting the Frontier as a mid-size truck with the power and capability of a full-size truck. "It's the truck for doers," said Tito Melega, TBWA creative director, Americas. "They go out and do stuff and are

ready for just about anything, anytime, anywhere."

These doers like to share their exploits online via video. "With this in mind, we set out to create seemingly impossible 'did that really happen?' moments that would illustrate the confidence that comes with driving a Frontier," Melega explained.

It should be noted that Nissan isn't really trying to fool anyone. "We figured, if we push it beyond the edge of reality, then people would react with curious disbelief, saying, 'There's no way that just happened.' That was the effect we were going for," clarified Melega, who noted the client and agency are thrilled



Baker Smith

with the positive reaction "Landing Gear" has garnered. "It's been awhile since we have had new Frontier work, and suddenly, here we are with stories people want to chat about around the watercooler, post and share with their friends and followers."

So how did Smith guide that disabled plane to a safe landing? "I'm sorry I am unable to reveal the 'how to' as this is an ancient Chinese secret," the director cracked, noting, "I can tell you it was a happy marriage between in-camera shenanigans and millions

of 1's and 0's that Zoic provided."

Melega credited the team at Zoic Studios with doing amazing work under pressure. "The two main parts of the brief we gave Zoic were: create and design a unique airplane from scratch and make it look real but not so real that people would truly believe this actually happened," Melega shared.

According to Zoic VFX supervisor Steve Meyer, the team at the visual effects shop "spent many hours dialing in the look of the plane, right down to the rivets and the small ripples you see on the metal panels on the plane. While the artists were perfecting the look of the plane, we had our CG animators working on the actual animation of the plane as it touches down. We needed it to look natural but in peril, all the while keeping a moving camera, a moving airplane and a moving truck all in the equation."

## Runway production

While the artists at Zoic were in plane creation mode, Baker and DP Chris Soos shot the live-action portion of the commercial in just one day at LA/Ontario Airport in Ontario, Calif. "As it was filmed at a working airport, we were there under strict security scrutiny and the limitations that came with it," Melega shared. "We literally had hours to shoot as time was limited on the runway they allowed us to use."

Smith and his crew actually shot on the speeding Frontier on a section of taxiway that Zoic later enhanced in post to look like a real runway. The interior gate footage was shot in a non-operating terminal, and the gate area was dressed with signage and a TV monitor as well as actors.

Meyer, who was on location with the production team, praised Smith for being open to suggestions. "I'm most impressed with his collaborative demeanor—he really listened to what we had to offer or suggest," Meyer said, adding, "He was a good listener during the entire process, from pre to shooting and post."

## A nose for news crew

Once the live shoot wrapped, Zoic's composers "took all the passes of the plane and combined them with natural environment conditions like dust, skid smoke and even a heat ripple signature," Meyer said. "Finally, our composers needed to sell the look of it as if it were happening live on TV."

Rich Shambaugh of Venice Beach Editorial cut both the long-form version of "Landing Gear," which is running online and clocks in at 1:11, and

the :30 spot for TV. "Cutting a :30 is somewhat easy in that there's only so much you can really put into it. However, when online pieces come into play, where the only determined time is what works for the concept, it can be a bit more challenging," Melega said. "Every time we looked at something, we would ask: 'Is this what a news crew would do?' As much as possible we tried to put ourselves in their shoes."

## TOP Spot OF THE WEEK

### CLIENT

Nissan Americas.

### Agency

TBWA\Chiat\Day Los Angeles.

Rob Schwartz, chief creative officer; Tito Melega, creative director, Americas; Jason Lacey, Nik Piscitello, associate creative directors; Richard O'Neill, executive director of integrated production; Elaine Hinton, executive producer; Katie Lambrecht, producer; Katie Johnson, assistant producer.

### PRODUCTION COMPANY

harvest, Santa Monica.

Baker Smith, director; Chris Soos, DP; Rob Sexton, head of production; Bonnie Goldfarb, Scott Howard, executive producers; Vincent Oster, producer; Tanya Stephens, production supervisor; Melanie Melnyk, assistant production supervisor; Brad Stevenson, assistant director; Patrick Farrell, second assistant director; Lisa Byall, first AC; Carrie Lazar, second AC; Brandon McKenzie, DIT. Shot on location at LA/Ontario Airport, Ontario, Calif.

### EDITORIAL

Venice Beach Editorial, Los Angeles.

Rich Shambaugh, editor; executive producer; Hunter Conner; assistant editor; Eric Rusch.

### VISUAL EFFECTS

Zoic Studios, Los Angeles.

Chris Jones, executive creative director; Erik Press, executive producer; Ian Unterreiner, head of production; Jennie Burnett, producer; Steve Meyer, VFX supervisor; Andy Wilkoff, CG supervisor.

### SOUND DESIGN

Robot Repair, Los Angeles and New York.

Doug Darnell, West Coast creative director/sound designer.

### PERFORMERS

Marcus Folmar, Lynette Li, Remy Wallace, Elena Kinney, Steve Bean, Aubrey Manning, Beth Robbins, Brady Rombert.



[CLICK HERE TO VIEW SPOT](#)

Director Baker Smith and his crew captured a live, breaking (and fictitious) news story in which a damaged landing gear poses a threat to an airplane and its passengers—until a Nissan Frontier truck comes to the rescue, its bed providing a safe, gentle landing spot for the plane's front gear.

The Best Work You May Never See

# Not Hair Today, Not Gone Tomorrow

By Robert Goldrich

A woman looks in the mirror. Staring back is someone she doesn't quite recognize, someone who doesn't seem to be her but it is—she is bald, in the throes of cancer treatment that at times can seem as devastating as the disease. We see her reflection in the mirror as she sheds a tear. Perched on a nearby dresser are numerous medication bottles and a framed photo of the woman, which shows her as she once was, smiling with a full head of hair.

We next see her walking downstairs from the bedroom but there's an outline of slight hair growth. On the wall along the stairway are family pictures, again showing her as she once had been with a smartly coiffed hairdo.

Next, she is preparing a cup of tea but more follicles have grown in, signal-

ing that she is much further along in her treatment.

A quick shower reveals that her hair, while short, has grown in considerably more. She wraps a towel around the top of her head.

Back downstairs in the kitchen, she is making peanut butter sandwiches. A slight playful half smile crosses her lips. Her hair has grown even more.

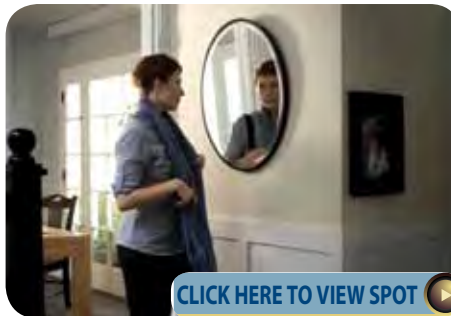
We next see her with her hair having filled in nicely, not quite the length of what we saw in her old photos but getting her back in terms of appearance a lot closer to her old self. We see her face in a foyer mirror; suddenly appearing in that mirror behind her is her young daughter who is ready to head out for school.

A female voiceover relates, "When you have every resource for beating cancer, you have every reason for hope."

A super informs us that the patient is being treated by Oklahoma's only comprehensive cancer facility (OU Medicine Cancer Center) as mother and daughter walk out the front door to a beautiful morning.

Rafael Fernandez of Green Dot Films, Santa Monica, directed this :60 titled "Hair" for BVK, Milwaukee and Chicago. Key for Fernandez was finding an actress willing to shave her head bald and who could express the helplessness and eventual hopefulness of the lead role. That actress was Heather Ann Smith.

Fernandez noted, "We wanted to respect the gravity of cancer and honor the true experience as best we could, so we all became very emotionally invested."



Recovering one's own health and self-image.

**credits**

**Client** Oklahoma University Medicine Cancer Center  
**Agency** BVK, Milwaukee & Chicago Rich Kohnke, *exec creative director/art dir.*; Mike Holicek, *creative director/writer*; Mike Scalise, *creative dir./art dir.*; Allison Lockwood, *producer*. **Production** Green Dot Films, Santa Monica. Rafael Fernandez, *director*; Doug Chamberlain, *DP*; Rick Fishbein, *managing dir.*; Darren Foldes, *Rich Pring, EPs*; Jacque Frisco, *producer*; Janet Nelson, *prodn. designer*. **Editorial** Blend Studios, Milwaukee Bryan Mir, *editor* **Post** Nolo Digital Film, Chicago Mike Matusek, *colorist* **Music** Blend Studios Bryan Mir, *composer/arranger* **Audio** Independent Studios, Milwaukee Steve Kultgen, *sound designer/mixer* **Principal talent** Heather Ann Smith



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## Weitz Reflects On Film, Immigration

Continued from page 6

and became interested—the National Council of La Raza got interested, as did the National Hispanic Caucus. We had a screening at the congressional Hispanic Caucus Institute’s annual meeting. The film connected with those advocating for immigration reform. Even though *A Better Life* was conceived 20 years ago, it couldn’t be more timely in terms of issues that need to have light shed on them today. It’s not a political film per se. But people from think tanks have told me, ‘You can pause this film at about 20 points—one relates to the Secure Communities Act, another to The Dream

Act, another to the position of immigrant workers in our society.’

“The story, though, is a human one,” continued Weitz. “No one comes out and states a political position. The characters are just doing their jobs. There’s no villain per se. The heroism is often quite quiet. That’s the way we wanted to keep it. We weren’t out to demonize any particular bunch of people—whether it be the immigration department officers or even the gang members. We see gangs in a familial context, making it easier to understand the reality that for a young person who thinks he has no prospects and is warehoused in a school, a gang

could be looked to as a source of identity, or the last stop to make something of yourself.”

Weitz related that in its own way, *A Better Life* “addresses what is going to be the biggest social issue of our time which is the question of immigration and how to treat those [undocumented workers] already in this country, many of whom have taken on the jobs no one else wants.”

As alluded to earlier, Weitz has enjoyed some Oscar recognition in his career. He, Paul Weitz and Peter Hedges were nominated for a Best Writing, Adapted Screenplay Academy Award in 2003 on the strength of *About A Boy*, which Chris and Paul Weitz teamed to direct.

Additionally, Chris Weitz’s individual directing credits include *The Golden Compass* which won the Visual Effects Oscar in ‘08, and the boxoffice teen hit *New Moon*, part of the vampire-driven *Twilight Saga* series. Weitz also was a producer on *A Single Man*, which marked the directing debut of Tom Ford and for which Colin Firth was nominated for the Best Leading Actor Oscar.

Still, for Weitz, all this past Oscar recognition would pale in comparison to *A Better Life* breaking into the nominees’ circle, the most viable contender likely being Bichir whose performance has received resounding critical acclaim, including a review from Peter Travers of *Rolling Stone* crediting him with giving “one of the year’s best performances.”

Weitz cited Bichir’s “understated performance as opening the door for audiences to meet him half way in understanding the character.”

The director noted that Bichir “plays a man who’s spent the majority of his life not trying to be noticed. Demian is a relatively unknown actor compared to the name stars but he brought home a movie about people we don’t know or recognize. For Demian to take that role and do such subtle and quiet things with it makes it all the more exceptional. He uses silence in a way that matters so much. For me, there’s so much more at stake in this film due to what it’s about. It means a great deal to me that Demian be nominated.”

\*\*\*\*\*

Editor’s note: For more on another Oscar candidate, see this week’s Cinematographers & Cameras feature story in the Directors Series section. One of the cinematographers profiled is Ben Smithard, BSC, who lensed *My Week With Marilyn*, directed by Simon Curtis and with a cast that includes Michelle Williams, Kenneth Branagh, Eddie Redmayne, Judi Dench, Julia Ormond and Dougray Scott.

10 SHOOT October 21, 2011

## Produce Stand

### Surviving Production and Magic Thrones.



By C. Fitz

#### The Producer Real Deal

If you make the choice to produce, your job will be chaotic, test your bladder, and most likely produce stars out of everyone but you. If you can handle that and want to be a “good” producer, you must be capable of doing at least 10 jobs simultaneously. For example, you will have to be an accountant, spreadsheet wizard, lighting and

camera semi-pro (so when the key technicians over-order you can accurately question, “Do you really need this?”), logistics expert, snack monitor, weatherperson (“It’s going to rain in 22 minutes”), director confidant, den mother (“Put your raincoat on in 21 minutes”), professional cocktailer, and liaison to everyone. Good for you if you are still interested! It will be an incredible journey to interesting places and life-long friendships.

As a young producer, I used to think that the most rewarding part of the job was coming in on budget. It’s important, however no budget can be initially perfect because it is created weeks/months in advance of the inevitable twists and turns a campaign endures. A good line-producer comes in where the job costs and usually less, because they’ve tweaked every dime and cut every deal possible. I later embraced that what’s more personally rewarding is being a part of a team that figured “it” out under heavy time constraints and unforeseen obstacles. It sounds hokey, but producers are addicts to the rush of figuring out the puzzle that creates a look, a message, and visual magic. Commercial producing is exciting and worth the occasional bladder infection some unfortunate producers might get. When in doubt order an extra throne!

#### Chaos and Specialty Coffees

Here are some tips for line producers to make your shoots pleasurable for your clients and agency: put delicious snacks in video village, give the client/agency mementos from the shoot (20-foot Christmas wreath, pregnant suit, an above-ground swimming pool), and, of course, buy rounds of unbudgeted, specialty coffees (I love my Starbucks spreadsheet). Remember that, amidst normal shoot disasters, you have to be the graceful swan paddling like hell beneath the water! For example, when figuring out what to do when your production assistant crashes the van that is transporting the 15-foot-tall, Fruit Newton needed on set 10 minutes ago, you must be prepared to simultaneously indulge the client, who just asked you to go freshen up the bathroom. It’s the LP’s job to keep the client and agency happy, no matter how grave the chaos might seem. First, delegate someone else to clean the bathroom and smile. Remember your agency and clients have worked months to get this “Out of Office” shoot day, and their whole campaign could tank if you don’t do your job to pull it off. They don’t need to know about the chaos, just get them their coffee and figure it out. A good line producer can do it all without anyone smelling a hint of chaos.

#### You Never Know What Tomorrow Brings...

You would think that, with all the time on their hands, grips and electricians could come up with some fresh material to haze the new production assistants, but I, like so many before me, was subjected to the oldest trick in the book:

“Hey, will you go grab me some ‘F-stops’ off the truck?” a gaffer asked me.

It’s an impossible task. F-stops are the internal aperture settings in a camera that regulate light through the lens. The equipment truck technician (always awaiting the next newbie) happily gave me some “faux F-stops” (several heavy sandbags) to waddle back to the set with, so everyone could laugh out loud at me. It’s all part of breaking into the business I suppose.

John, the genius key grip, interrupted the laughter and warned, “Be careful. Today she is a production assistant, but tomorrow she might be your boss.”

John was right. I did become their boss. A boss who loves to play practical jokes and had some favors to return. As a producer, I feel that our production culture should be a blend of hard work, artistry and good (clean?) pranking.

On a shoot I was line-producing in Minneapolis, a crewmember and I had been trading some pretty good pranks throughout the seven-day shoot. His last had intentionally crossed into my forbidden prank zone (worms!). I waited until the last day of the shoot, knowing he had a one-hour drive home. I waved good-bye with a smile. I got an expected call about 40 minutes into his drive. He was quite upset as the cabin of his luxury SUV had filled with a stinky, rotten fish smelling, gray smoke. One of my favorite pranks: sardines on the engine block. Just be sure your shoot has successfully ended before pulling out the big guns!

\*\*\*\*\*

C. Fitz owns a production company, *Dancing Pictures* ([www.thedancingpictures.com](http://www.thedancingpictures.com)). She enjoys wearing many hats and has worked as a commercial producer, director, showrunner and development executive.

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# DIRECTORS

**Welcome** to *SHOOT*'s fall edition Directors Series featuring helmers who have broken new ground on assorted fronts, a look at promising new directorial talent, and conversations with noteworthy cinematographers about their work spanning short and long-form fare.

In our lineup of directors, we have a filmmaker whose theatrical movies are a considerable number of years apart, with commercials being his primary pursuit during the interim periods. However, it's been well worth the wait as reflected in the high caliber of Bennett Miller's spot endeavors and the recently debuted *Moneyball* starring Brad Pitt, Jonah Hill and Philip Seymour Hoffman.

Miller's commercialmaking roost is Smuggler as is that of director Ringan Ledwidge who discusses Puma's "After Hours Athlete" which scored the Film Craft Grand Prix at this year's Cannes Lions International Festival of Creativity. (Ledwidge is handled stateside by Smuggler and in the U.K. by Rattling Stick.)

Then there's RSA Films' Adrian Moat, an accomplished commercials director on both sides of the Atlantic, who diversified meaningfully for the first time into long form, helming *Gettysburg* for the History channel which last month won four Emmy Awards, including one for Outstanding Nonfiction Special.

Phil Morrison of Epoch Films recently wrapped an episode of the new HBO comedic drama *Enlightened* starring Laura Dern. The gig marked his return to series television while his commercialmaking career continues to enjoy positive momentum with such credits as the ongoing Allstate "Mayhem" commercials, three of which earlier this year earned best of show distinction as the lone honoree in the AICP Show category of Advertising Excellence/Campaign.

Meanwhile Chris Milk of @radical.media redefined the music video genre with two interactive clips which were both honored this year at the AICP's Next Awards.

Then there's Mark Romanek of Anonymous Content, a director renowned for his videos but who hasn't done one in six years. Romanek continues to amaze with his diverse mix of work, from dancing hamsters taming robotic warriors for Kia to a real people H&R Block campaign set in the town of Greenback, Tennessee—not to mention the sobering feature *Never Let Me Go*.

Also sobering and poignant is the Cancer Research U.K. PSA from director Joanna Bailey of Bare Films, London, whose roots are in documentary filmmaking.

And deeply moving poignancy can be found in the three animated shorts directed by the Rauch Brothers, commemorating the 10th anniversary of the 9/11 terrorist attacks.

Additionally, the roster of Up-and-Coming Directors in our feature story coverage includes one helmer who's still in film school but has already signed with a high-profile production house, another who's broken new web ground for the network that brought us *Mad Men*, a drama and comedy TV series director who's extended his reach into commercials on a major scale, a collective that's gained its first national representation, a rising food/tabletop talent whose exploits encompass commercials and a weekly culinary TV series, and a pair of brothers who have made the transition from still photography to spotmaking in Canada.

Plus in our Cinematographers & Cameras Series, we meet three DPs whose work includes a feature already billed as a 2012 Oscar contender, the 2011 ASC Award winner for Best Cinematography in a Miniseries, and a cameraman whose cinematography scored both AICP Show and Cannes Gold Lion distinction this year.

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

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



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## Joanna Bailey

*Ringin' true, striking an emotional chord*

**By Robert Goldrich**

Though she hasn't helmed a documentary in a number of years, Joanna Bailey of Bare Films, London, still has the observational skills essential to success in that discipline as evidenced by "Couples," her emotionally moving Cancer Research UK spot for AMV BBDO, London.

A series of couples first talks about being told that a loved one—a wife, a mom, a grandfather, a daughter—has cancer. The couples—comprised of the husband and cancer stricken wife, the daughter and her diagnosed mom, the grandson and his granddad, a mother and her daughter—share how they felt upon first hearing the news. Each couple is seated on its own couch in separate settings.

Harkening back to that difficult time is highly emotional for each couple. In one, the grandson and his granddad don't say a word, moved to tears, and underscoring how articulate silence can be.

But each couple then happily notes in a continued montage fashion that thanks to Cancer Research UK, each patient has recovered. They affirm, though, that much more still needs to be done—at which point we see a woman sobbing, seated alone on a couch, having lost a loved one to cancer.

"Couples" delivers a simple, direct, poignant message which rings true, even with the constraints of some copy that was scripted so that the couples collectively complete sentences as the camera take us from one to the next.

Bailey and her colleague culled down from originally some 120 people to this handful of real-life couples who have faced the adversity of cancer.

"There was a definite script but the agency allowed me to go off script, which helped to make the scripted material all the more impactful," related Bailey.

"It's [the dumbing down of the U.K. TV documentary] what caused me to pull out of documentaries and focus more on commercials starting several years ago."



Cancer Research U.K.'s "Couples"

"These weren't actors. It was important we let them articulate exactly how they felt...The agency gave me the flexibility to substitute for those lines what people said, a person's glance over to a family member, even the silence of the 11-year-old boy. When we interviewed him, he just said, 'I don't remember. I don't remember.' He was too young back when he heard of his grandfather's cancer to maybe fully understand, to put his feelings into words. He just started to cry on camera. He got in touch with how painful he felt back when he heard about his granddad. To us he was being immediate with his emotions yet at the same time trying hard to be brave when recollecting that difficult moment."

Bailey observed that as a director she wanted to do justice to each couple while not exploiting their emotions. "It's a delicate balancing act—facing cancer is so emotional. And in the case of the woman at the end of the spot, her daughter had died just a year ago. The grief is so profound."

Two years earlier, Bailey had directed her first Cancer Research UK spot featuring individuals. This time she gravitated towards couples, adding to the poignancy. The first successful go-around with the client and AMV BBDO—the productive working relationship they established—helped, she said, to nurture the realism and immediacy of emotion captured for "Couples." This latest spot offered another family coupling as well in that it was shot by DP Ben Smithard, BSC, who is Bailey's husband (and profiled in this issue's Cinematographers and Cameras Series).

Conducive to capturing people being natural was "a tiny crew that went about in a van to meet the couples and film them," said Bailey. "We didn't want to" *Continued on page 17*



## Ringan Ledwidge

*"After Hours" Reflections*

**By Robert Goldrich**

Puma's "After Hours Athlete" struck a responsive chord with viewers and the industry at large—evidence of the latter being its earning the Film Craft Grand Prix at this year's Cannes Lions International Festival of Creativity.

Set in the karaoke clubs, bars, pool halls, bowling alleys and other p.m. hangouts for sports ranging from bowling to dart throwing to ping pong to foosball to billiards, "After Hours Athlete" is really about the bottom-line sport of the evening for young, active night owls—namely socializing with friends and those potentially significant others.

Directed by Ringan Ledwidge via Smuggler for Droga5, New York, the spot unfolds to a symphonic score, accompanied by a poetic voiceover from Urge Overkill vocalist/guitarist Nash Kato, imbuing the action with a nostalgic tone and feel.

"What really drew me to the project was the copy that Tim Gordon [of Droga5] wrote. It was fantastic, so very evocative," recalled Ledwidge. "I loved the truth of the spot—that people really buy sneakers and 'sports' apparel so they can go out and look good. And just as good is that there's a nostalgia to this truth. Whether you are the age of those young night owls or much older, you can relate to it, you can be a bit nostalgic."

Ledwidge noted that he wanted the commercial to feel for an older person like "going through a handful of old photos at a friend's house and rekindling random stirring memories. For a spot to connect on that level with people is what it's all about."

That "After Hours Athlete" was indeed able to make such a connection, observed Ledwidge, was in some respects "one of those slightly happy accidents."



Puma's "After Hours Athlete"

The budget was small, it was only a two-day shoot. We had to motor all over quite quickly, which helped create a nice spontaneity. The agency creatives were fantastic. They knew our shooting schedule was ridiculous. They knew the time crunch so they trusted me and let me get on with it. A lot of times we didn't even have time to set up monitors. The people at Droga had faith in what I was trying to capture and things sort of evolved organically."

Ledwidge also gave credit to DP Ben Seresin, BSC. "Ben shot the very first commercial with a real budget that I got to direct some 16 years ago. He was on my wish list of DPs. We worked together and got along great. We've been long-term collaborators ever since. He even shot my movie [the psychological thriller *Gone for Universal Pictures*]. We have a real shorthand. We don't at this stage need to say too much to each other—only occasional short discussions. He did an amazing job on 'After Hours Athlete,' tearing through locations [in Manhattan and parts of New Jersey] and catching exactly what was needed at each."

### Career longevity

Handled stateside by Smuggler and in the U.K. via Rattling Stick, Ledwidge remains a most relevant talent as "After Hours Athlete" would attest—a stature not all that easy to maintain over the course of a lengthy career. Asked what the key has been to his longevity and success, Ledwidge related, "I don't really know. I kind of came into directing and hadn't thought of it that much as a career. I was a photojournalist who got the opportunity to direct and ever since all I've tried to do is be selective about those opportunities. I never really chased the money."

*Continued on page 17*

"What really drew me to the [Puma] project was the copy that Tim Gordon [of Droga 5] wrote. It was fantastic, so very evocative."

## Chris Milk

*"The next iteration of music videos"*

**By Robert Goldrich**

For the first time, the AICP Show's annual road tour included an in-depth look at winners of the Next Awards. The Los Angeles tour stop on July 27, for example, featured a session in which three Next judges shared their insights into this year's honored work. One Next jury member, Dustin Callif, digital executive producer, Tool of North America, observed that two of the three winners in the Website/Microsite category represented "the next iteration of music videos." He cited the interactive music clips "The Johnny Cash Project" and Arcade Fire's "The Wilderness Downtown" as reflecting what can be realized by teaming a video storyteller with a creative technologist. Both interactive videos were directed by Chris Milk of @radical.media, with Milk and Aaron Koblin of Milk+Koblin serving as creative directors.

Indeed both clips contribute to a redefining of the music video discipline. The Arcade Fire clip centers on its single "We Used to Wait" from their latest album "The Suburbs." Deploying Google Maps and Street-view for Google Chrome Experiments, the video takes a personalized approach by enabling users to input (to the film-dedicated website [www.thewildernessdowntown.com](http://www.thewildernessdowntown.com)) an address from their childhood which then places them at the center of the film's story. Viewers see themselves in the film as they run through the streets of their old

neighborhood and finally reach their childhood home. This is tied very closely to the song's lyrics to make for a moving emotional experience. At the end of the film, the viewer is urged to write a letter to his or her young self. Within days, the site received some 20 million hits.



**"The Johnny Cash Project"**

customized with every viewing. Also, since it lives on the Internet, you have the ability to incorporate any other web-based data set into the narrative, so there's this whole new box of tools you don't have in a traditional format.

"Film is almost always a linear, one-way medium. The viewer sits on a couch while the product is fed to them. With web work, the door is opened to ask the viewer to engage further.

"On the other hand," continued Milk, "working with the Internet as your broad-

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**"The Internet browser, as a canvas, allows for such a broader dialogue with the viewer than TV."**

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## Bennett Miller

### Investing in Moneyball

By Robert Goldrich

In some respects, director Bennett Miller's career decisions in terms of projects to pursue parallel the epiphany that Oakland A's general manager Billy Beane, played by Brad Pitt, had in the Miller-directed feature *Moneyball*.

As a young man, Beane did what seemingly most everyone wanted or would have advised him to do, signing with the New York Mets as a promising stud baseball player rather than go to college on a scholarship. While his scout-fueled prospect of superstardom as a center fielder quickly faded, Beane eventually changed direction and went on to become a respected front office general manager.

In the movie *Moneyball*—based on the book of the same title by Michael Lewis—Beane's success in the A's front office translates into his getting another opportunity that again conventional wisdom would have told him to accept: an offer to become the highest paid general manager in Major League Baseball with the Boston Red Sox and being able to build a club with a payroll four to five times that of the A's.

Yet this time around, Beane looked more within himself. Divorced, he prioritized staying in close proximity to his teenage daughter in the Bay Area so he could be there for her and watch her grow up. He thought of what he still wanted to accomplish and prove against all odds with his small market team, the A's. So in the movie—and in real life—Beane opted to remain with the A's in Oakland.

Not to sound as grandiose about the decision of what movie to make next, Miller nonetheless deliberates long and hard and has to be moved within before he takes on a project. This in part explains the lengthy interim between his long-form endeavors, the well received 1998 documentary *The Cruise*—which centers

on a homeless man whose love for New York City makes him an endearing tour guide for Manhattan's Gray Line double decker buses—followed seven years later by the release of *Capote*, which follows author Truman Capote, played by Philip Seymour Hoffman, throughout the six years he spent researching and writing his classic nonfiction novel *In Cold Blood*. And now some six years later “on the heels” of *Capote* (which earned five Academy Award nominations, winning one Oscar), we have *Moneyball*.

“A film is such a big investment of time and energy that when you do something, you want it to be special, to be important to you,” said Miller. “That’s what creative commitment is all about. I think maybe some people are less drained by the experience than I am.”

Also draining is waiting for a long-form project, holding out hope and then in the end it not

coming to fruition. “After *Capote*, I had tried to get a particular film made for some years,” related Miller. “I thought it was going to happen. I probably passed up another opportunity or two that could have had me on my next feature sooner. I eventually had to concede that the project I had been holding out for wasn’t going to happen. Then I got moving on *Moneyball*. I loved the story and what it represented.” (See separate lead news story this issue on several early Oscar contenders, including *Moneyball*.)

#### Interim gratification

Making the interim periods between feature films more than bearable—in fact outright gratifying—have been commercials. “Luckily,” said Miller, “I have the good fortune to be able to direct spots which offer a variety that I enjoy.”

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Miller (r) directs Jonah Hill in *Moneyball*

“A film is such a big investment of time and energy that when you do something, you want it to be special, to be important to you.”



## Adrian Moat

### Crossing a drawbridge to TV drama and four Emmys

By Robert Goldrich

An accomplished commercialmaker on both sides of the Atlantic via RSA Films, director Adrian Moat had been looking for some time to secure that break to take him into substantive long-form fare. Not only did he get that break but he ran with it in breakthrough fashion, landing History channel's *Gettysburg*, which last month won four primetime Emmy Awards, including the statuette for Outstanding Nonfiction Special.

Produced by RSA sister company Scott Free Productions (headed by Ridley and Tony Scott) in association with Herzog & Company, *Gettysburg* isn't your typical Civil War depiction. And for that reason, the project ultimately gravitated to Moat.

“I was fortunate in that History went to Scott Free for the kind of storytelling it can offer,” related Moat. “Scott Free put me forward in discussion with History and the values I brought to the project were very much the ones that they wanted. They wanted to reinvent a genre that seemed very staged, formulaic and not immersive. They wanted to bring cinema to nonfiction programming.”

Still, giving Moat the gig was a bit of a leap of faith, acknowledged Mary Donahue, one of three History executive producers on *Gettysburg*. “We would have had concerns with anyone who didn't have a big background in factual TV. But we absolutely fell in love with Adrian, his work and his passion for the project. You could see the narrative skills in Adrian's short films and commercials. And his compelling visual style was also essential for what we were trying to do.”

As for defining exactly what they were trying to accomplish, Donahue related, “We knew that the 150th anniversary of the commencement of the Civil War was coming up. History had done a fair share of Civil War programming over the

years. The norm was for these programs—done by History and others—to reflect the points of view of the generals. Sitting at home one day, I thought that what no one's ever shown is what it must have been like to be a foot soldier in that war. Gettysburg of course was the most iconic Civil War battle. It represented three days that changed America.”

Donahue reasoned that offering a foot soldier's take would help strip away “the levels of romance that had begun to adhere to Civil War storytelling. We wanted to show what the weapons of that time could do to human beings, the intense heat on the battlefield, how brave these soldier were to walk into certain annihilation.”

Donahue then affirmed, “Given what we wanted to achieve, what better company to tell the story than the one run by Ridley and Tony Scott? Scott Free in turn connected us with

Adrian who is one of the most creative, collaborative directors I've ever encountered. He was a true partner in the production.”

Within the confines of a two-hour special, Moat was able to capture the stark brutality of Gettysburg while putting a human face on the historic battle. “The script,” said Moat, “was driven by eight characters—focused more on characters imbedded in the battle as opposed to a general or strategist looking over the battlefield from a distant hill.”

Indeed the troops as portrayed by actors bring a poignancy and humanity to the proceedings. They include Sgt. Amos Humiston, a soldier from upstate New York who perished clutching a photograph of his children, and Pvt. Joseph C. Lloyd, a member of Gen. William Bardsdale's Mississippian Brigade.

Actor performances meshed with documentary elements, including com-

*Continued on page 25*



Gettysburg

“They (History channel) wanted to reinvent a genre that seemed very staged, formulaic and not immersive. They wanted to bring cinema to nonfiction programming.”

## Phil Morrison

### Creating "Mayhem"

By Robert Goldrich

While he has a penchant for capturing humor and humanity, director Phil Morrison of Epoch Films is also becoming known for getting the most out of actors playing "non-human" characters. An offbeat tongue-firmly-in-cheek specialty to be sure, but one that has proven successful as the Allstate "Mayhem" campaign out of Leo Burnett, Chicago, would attest.

Portraying the Mayhem character—who embodies seemingly anything that could go wrong, necessitating a good insurance company to make things right—is actor Dean Winters. He has done more than a dozen spots with three of them—"Teen Driver," "Flag" and "Douglas-fir"—this year winning the best of show Advertising Excellence/Campaign honor at the AICP Show.

Morrison said the "Mayhem" campaign "works best when it manages to be unsentimental but not mean spirited. When you show bad stuff happening, things can get mean. We don't want the Mayhem character to cross that line. At the same time, he's not a hero. He's the villain."

The other line Morrison prefers not to cross is to have Mayhem overtly scare people into buying insurance. "I try not to trade on fear. Instead Mayhem offers what can be an absurd representation of stuff you want to avoid—a Xmas tree falling off a car. Again, it's a needle we have to thread. Mayhem is a menace with a sense of dark humor. But it's not the kind of humor with a wink. Dean as Mayhem has to be an anti-hero who's fun to watch."

#### Embodiment strategy

As alluded to, Morrison has a bit of a track record directing campaigns in which actors portray non-human characters. Morrison several years back introduced the Apple Mac vs. PC series of ads that quickly became a part of pop culture. John Hodgman played the awkward PC character while Justin Long portrayed the Mac with a laid-back, progressive attitude.



Phil Morrison

The Mac vs. PC premise came out of TBWA\Chiat\Day, L.A., as did another Morrison-directed campaign consisting of "Happy Breakfast" commercials for Jimmy Dean, again with an actor as a non-human character. In this package, a man dressed in a big yellow sun suit owes his sunny disposition to various Jimmy Dean breakfast foods.

#### Diversity, Enlightenment

Morrison's talents extend well beyond the embodiment theme. Most recently, his endeavors include the AT&T "Spider" spot for BBDO NY in which the picture of a spider on a cellphone screen is so realistic that when it's set down on a restaurant table, a woman screams at the sight of the arachnid, prompting a man to take off his shoe and smash the creepy crawly character into submission.

Plus Morrison earlier this year helmed a Norton Internet Security spot for Leo Burnett in which people whose computers have been hacked invent unrecognizable cuss words because the normal expletives aren't enough to do justice to how they feel.

Morrison's comedic sensibilities also go beyond commercials. He recently helmed an episode of the new HBO series *Enlightened* starring Laura Dern whose character is both funny and heartbreaking at the same time.

And Morrison is keeping his fingers crossed on a movie with a working title of *Lucky Dog*. The melancholy comedy is slated to star Paul Giamatti, Paul Rudd and Sally Hawkins.



Allstate's "Douglas-fir"

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## The Rauch Brothers

### Giving voice to animation

By Robert Goldrich

Animation is clearly embraced as an art form but the art takes a refreshingly different form chronicling real-life stories through the hands, eyes and ears of the Rauch Brothers—Mike and Tim—of Rauch Brothers Animation in Brooklyn, N.Y.

The Rauch Brothers' brand of animated mini-documentary making is most recently evidenced in shorts they directed to commemorate the 10th anniversary of 9/11 for StoryCorps, the national nonprofit oral history organization. For the past five years, StoryCorps has worked to record one story to honor each life lost from the terrorist attacks on Sept. 11, 2001. Thus far, survivors, families, friends and rescue workers have memorialized nearly 600 individual victims of the attacks through StoryCorps interviews.

Three of those stories were made into short films by the Rauch Brothers, created with the assistance and consent of the families of the victims honored and remembered. The shorts are:

- *Always a Family*. Monique Ferrer remembers her last conversation with her ex-husband, Michael Trinidad, who was killed in the World Trade Center.
- *She Was the One*. Richard Pecorella recalls the love of his life, Karen Juday.
- *John and Joe*. John Vigiano Sr. lost both his sons on Sept. 11. John Jr. was a firefighter like his dad; Joe was a police detective.

### The art of listening

All three shorts debuted on [storycorps.org/animation](http://storycorps.org/animation), are being broadcast on public TV stations nationwide, and on Sept. 11th appeared on YouTube's homepage.

While the hand and eye are integral to animators and animation directors, the earlier alluded to ear takes on a heightened importance when it comes to the



*She Was The One*

Rauch Brothers' work for StoryCorps. Mike Rauch cited David Isay's observation that "the voice is a window into the human soul." Isay is the founder of the oral history project known as StoryCorps, established in 2005 to record and preserve the extraordinary stories of so-called "ordinary" Americans. These stories as told by the people themselves are broadcast on National Public Radio. The Corporation for Public Broadcasting (CPB) is StoryCorps' primary funder.

"The power of the person telling his or her own story, the power of the human voice is the springboard for our work for StoryCorps," related Mike Rauch.

"For the 9/11 shorts, we listen to the voices over and over again," noted Tim Rauch. "That's what's distinct and unique about this work. Most animation deals with little clips of dialogue, moving from one character to the next.

But for StoryCorps, you will have one character, one voice going on for 30 seconds at least. As animators you keep that interesting in subtle ways, paying attention to the rhythms of the voice, the emotional beats, the different dips and dives that a person's voice takes while telling a heartfelt story. We storyboard to the sound, the timing of the voice is that important. Once that's done, we usually do some character design drawings. The work was originally hand drawn the old fashioned way; now it's hand drawn digitally."

The character depictions are true to the real-life people. The Rauch Brothers meet them, go to their homes, soak in as much as possible about their lives, mannerisms, about what makes them unique. In the case of the 9/11 victims whom the Rauch Brothers couldn't meet, their characters in animation form reflect the reality of their personas—photos of them, the recollections of their loved

*Continued on page 26*

"The power of the person telling his or her own story, the power of the human voice, is the springboard for our work for StoryCorps."

--Mike Rauch



## Mark Romanek

### Diversity begets longevity

By Robert Goldrich

After a feature film adaptation of Kazuo Ishiguro's somber *Never Let Me Go*, director Mark Romanek went on to take a 180 degree turn to the charmingly absurd with a recent Kia commercial that centered on a video game world of mercenary robots who become fun-loving hoofers once they encounter dancing hamsters.

In-between these two projects was a Romanek-directed real people campaign introducing us to townspeople from Greenback, Tenn., who benefit from a reassessment of their income tax returns by H&R Block professionals. At a high school gym, the folks learn that they collectively saved some \$14,000-plus, with the campaign rolling out other elements such as mini-documentaries on the people and how they were positively impacted by the "Never Settle For Less" initiative, a concept which came out of Fallon Minneapolis.

The H&R Block "Greenbacks for Greenback" commercial earned a Silver Lion at the Cannes International Festival of Creativity's Promo & Activation Lions competition for Best Use of Experiential Marketing in a Promotional Campaign. The overall "Never Settle For Less" took an additional two Promo & Activation Lions in the Financial Products & Services, and the Best Integrated Campaign categories.

Further adding to the variety in Romanek's work is a Chevy Truck spot, "Like Father, Like Son," for Goodby, Silverstein & Partners, San Francisco. In the commercial, which had just made its on-air debut at press time, nearly all the "product shots" of the truck are contained in a montage of a little boy playing with his toys. It's a sweet, tug-at-the-heartstrings piece with the lad mimicking his father who drives a Chevy truck and towards the end of the spot arrives at home after

a hard day's work.

The Chevy package includes two more yet-to-be-released spots, one a straight-up comedy piece which Romanek recalled "felt like a new kind of zone for me."



Kia's "Share Some Soul"

Clearly Romanek, whose production house roost is Anonymous Content, has been in quite diverse, distinctively different zones over the years—a pattern which continues today and underscores a dynamic that keeps him fresh creatively while also contributing to his career longevity as a director. "It wasn't my intent from the outset but early on I started to realize and then planned to try to get the most diverse mix of work possible, to be in places creatively I hadn't been before," related Romanek. "I think that's what helps a director stay relevant over the years."

Being able to attract a wide range of projects and genres of work, though, still comes as a surprise to Romanek who made his initial reputation as a groundbreaking music video director with credits over the years that include Nine Inch Nails' "Closer," Johnny Cash's poignant "Hurt" clip, Michael and Janet Jackson's "Scream," Madonna's "Rain," Fiona Apple's "Criminal" and Jay-Z's "99 Problems."

"When I was awarded the H&R Block campaign, I had no idea why they offered me the job but I was completely thrilled," said Romanek. "The only reason I can think of is that what I do very well is wait. I don't do a ton of work. I wait until something comes in that turns me on, that seems like a new challenge. I guess if you wait long enough, they'll say, 'Let's get the video guy to do a documentary spot.' I jumped at the chance."

With far ranging work, invariably one experience informs the next. As for

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"The process of getting better as a filmmaker is using your experiences to better your people skills. You become hopefully more encouraging to people."

## Joanna Bailey

*Continued from page 12*

stand out. We wanted to be small and nimble, hopefully getting people to forget they were on camera and just convey their emotions.”

### Documentary roots

A native of Ireland, Bailey moved to London in 1990, working as a researcher and then an assistant producer on documentaries. She started directing on her own in '95, helming projects for the BBC and Britain's Channel 4. For the latter, she directed the well-received documentaries *Geisha*, *Naked Nashville*, and *Blood and Money*. The latter focuses on city boys

in Brooklyn who engage in white-collar boxing.

While interviews and the spoken word were key contributors to the success of all three documentaries, revealing yet understated camerawork and physical details help to shed light on the people involved. A stoic geisha through her physicality and slight gestures conveys innermost thoughts that she is trained to conceal.

“I've felt in the U.K. that there's been a dumbing down of the TV documentary—with narration telling you what you're seeing, not giving credit to the observational powers of viewers,” said Bailey. “It's what caused me to pull out

of documentaries and focus more on commercials starting several years ago.”

### Short-form segue via Nashville

It was *Naked Nashville* that proved to be a catalyst thrusting Bailey into shorter form fare. Pop singer George Michael saw *Naked Nashville* which prompted him to seek out Bailey to direct the music video for his remake of the Police hit “Roxanne.” This clip got her a slot on the directorial roster of U.K. production house Serious Pictures, which brought her into the commercialmaking arena.

She has since gone on to establish

herself in the advertising marketplace, primarily in the U.K. with work for such clients as British newspaper *The Independent*, the BBC, and the U.K.'s Central Office of Information. Some brief representation years back in the U.S. via an indie rep firm which had a relationship with Serious garnered Bailey some opportunities such as campaigns for Nike via Wieden+Kennedy, Portland, Ore., and the New York City Board of Education for TBWA\Chiat\Day, New York. The latter coaxed believable performances from real educators and students in NYC's public school system.

Meanwhile the Nike work was part

of a “Dear Mexico” campaign, which included mini-profiles titled “Big Sister,” “Kitchen,” “Kick Boxing” and “Swimmer.” The pieces, which showed women engaged in different sports, targeted Mexico's female population. “Swimmer,” for example, provided visually engaging images of a woman doing her pool laps with an all-consuming intensity.

Bailey said she would like to regain stateside representation so she could continue to explore and bring ad concepts to life for the American market. She added that she would even entertain stateside documentary opportunities under the right circumstance.

## Ringan Ledwidge

*Continued from page 12*

Maybe I will one day. But for me it's always been more about doing something that I was excited about, that I loved doing.”

Towards that end, Ledwidge shared that he has made a conscious effort “to change up the jobs as much as I can. It's exciting to have different challenges, different problems to solve, to work with different ideas.”

He most recently wrapped an Air Jordan spot for Wieden+Kennedy, New York, adding to a creative mix that he said “keeps me motivated, which I need in order to stay at the top of my game.” A notable entry contributing to that mix has been the ongoing Planters campaign featuring an animated contemporary Mr. Peanut character for New York agency BEING, a unit of TBWA.

This Planters spots represent Ledwidge's first foray into stop motion animation, for which he collaborated with animation director Mark Gus-

tafson of LAIKA/house. Ledwidge thoroughly enjoyed working with Gustafson. As for what lessons he came away with from this animation experience, Ledwidge assessed, “It's all about pre-pro in animation, particularly stop frame animation. What I love most about it is that you get the creative opportunity to create a world from nothing—it's limitless in terms of one's imagination. You have the freedom to create something completely different, unique and strange which is what we did with the first spot [‘Holiday Party’] and the follow-up commercials. The level of talent, the level of detail and attention to detail are just astonishing at the animation studio.”

As for the many details and nuances in “Holiday Party,” consider it a mesh of the nostalgic and modern as embodied in Mr. Peanut himself. This was the first spot to give the iconic character a voice—that of actor Robert Downey Jr. Beyond taking on an oral persona, Mr. Peanut—the dap-

per Planters mascot since 1916—has become a bit more contemporary in look while still sporting the top hat, monocle and cane which we're accustomed to seeing. His new attire includes a stylish gray flannel suit. Downey was chosen in part because his voice performance could bridge the gap of being contemporary and easy-going while being adorned in a top hat, monocle, and wielding a cane. Indeed the look, feel and voice of the spot expertly balance being cool and modern with the inherent nostalgia evoked by Mr. Peanut.

Underscoring the importance of being contemporary was that the spot itself premiered on Mr. Peanut's Facebook page ([facebook.com/mrpeanut](http://facebook.com/mrpeanut)) prior to running on television and in cinema theaters.

The commercial is a fanciful eye-ful, rich in character creation that goes well beyond protagonist/holiday party host Mr. Peanut, with such alluded to unconventional party-goers

as a root beer-drinking grasshopper, and an offbeat, over-the-top bird who is trying unsuccessfully to serve nuts to a taxidermied creature.

Other guests include a mole, a turtle and a butterfly. Mr. Peanut even has a sidekick butler character who too is a peanut. However, he is shorter than Mr. Peanut—with but one nut in his shell rather than two.

Even inanimate objects take on an animated persona. For instance, party guests gasp as a nutcracker enters Mr. Peanut's house.

The nutcracker apologizes to Mr. Peanut for an indiscretion from the previous week. “I don't know what got into me.”

Mr. Peanut replies, “Well, forgive and forget—kind of,” as he turns to reveal a bandage covering cracks in his shell around the back of the head.

Through it all, Mr. Peanut remains a most gracious host—which is key, along with the right snacks like Planters Nuts, and good friends and family

as guests—to holding a successful, fun holiday party.

Of his collaboration with Ledwidge, Gustafson earlier told *SHOOT*: “I enjoy working with live action directors; they can often bring a fresh perspective to the stop frame process. They tend to come in with fewer preconceived notions about how things ‘should be done’ and are generally more willing to challenge the thinking. Ringan was a very quick study when it came to stop motion. He felt comfortable pretty quickly and that made my job much easier. He was quite collaborative throughout the whole process. Much of what I did early on was help him understand both the limitations and the strength of working with puppets as opposed to actors.”

Thus far Ledwidge has had a directorial hand in three Planters spots—“Holiday Party,” “Tree-athlon” and “Alejandro.” More work on the animation campaign is likely in the offing.

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## Maintaining Focus

**DPs Keep A Sharp  
Eye On Story,  
Reflect On Their  
Recent Work**

By Robert Goldrich

One cinematographer has a feature, *My Week With Marilyn*, getting some early Oscar contender play. He has also lensed a couple of relatively recent spot assignments for last year's Best Director Oscar winner Tom Hooper, who's repped in the ad arena by Smuggler.

Another DP shot the lauded Puma spot "After Hours Athlete" which won the Film Craft Grand Prix earlier this year at the Cannes Lions International Festival of Creativity. Directed by Ringan Ledwidge of Smuggler for agency Droga5, New York, "After Hours Athlete" also earned a Film Craft Gold Lion as well as an AICP Show honor, both for cinematography.

And a third DP earlier this year garnered his first ASC Award on the strength of his work on the HBO miniseries *The Pacific*.

Here's a close-up look at notable cinematographers Ben Smithard, BSC, Ben Seresin, BSC, and Stephen Windon, ACS.

### Ben Smithard, BSC

Generating a fair share of Oscar buzz this early part of the awards season is *My Week With Marilyn* (see this week's *SHOOT* lead story) directed by Simon Curtis and shot by DP Ben Smithard, BSC. The film takes us behind the scenes of a week shooting *The Prince and the Showgirl*, a 1957 movie directed by Laurence Olivier and starring him and Marilyn Monroe in the title roles. Colin Clark, who's in the employ of Olivier, chronicles the week, and is portrayed by Eddie Redmayne in *My Week With Marilyn*—with Michelle Williams as Monroe and Kenneth Branagh as Olivier. The supporting cast includes Judi Dench as actress Sybil Thorndike, Julia Ormond as Olivier's wife, Vivian Leigh, and Dougray Scott as Monroe's husband at the time, playwright Arthur Miller.

Smithard and Curtis have a track record of noteworthy collaboration, starting with the BBC miniseries *Cranford* (nominated for six BAFTA Awards) and then *Return To Cranford* (nominated for a 2010 Best Cinematography Emmy). Both *Cranford* projects were directed by Curtis and Steve Hudson.

*My Week With Marilyn* was shot over a span of just seven weeks. "Every single second on that film set was precious with time being so tight," said Smithard. "We had to make the most out of every moment."

That proposition was made more feasible thanks in part to the already well honed working relationship between Smithard and Curtis based on their prior col-

laborations. "There are times Simon doesn't have to say anything to me," related Smithard. "I know where he wants me to be. He understands what I'm doing and why. I know what he wants, how he works. It also helps that I like him as a person. He's a decent man, a real humanitarian, a great people person and a great actors' director. It's easier to spend a lot of time—particularly in a tight schedule when you're under pressure—with someone you like and respect. We were doing post together a year later and recently shot a couple extra bits with Michelle [Williams] for the film."

Also better enabling Smithard to handle a relatively short shoot for an ambitious feature was the fact that "my prep work was two weeks longer than the whole shoot. To have time to plan and prepare is invaluable—as is knowing most

of the crew, the first assistant director and of course my rapport with Simon. With preparation, you sometimes better know where you might have to compromise a bit to accommodate the shooting schedule. You might have to sacrifice a little bit of this or that, a bit of lighting, to make sure you get out the best story possible. Ultimately the story is everything. You try to simplify things. Sometimes you can make things too complex so I always ask myself, 'Will what I'm considering help the story?' If the answer is 'no,' you can move on to something else that will advance the story. In preparation, I try to explore the story as much as humanly possible."

*My Week With Marilyn* was shot on 35mm film. "In the back and forth that goes on between film and digital," said Smithard, "one thing I know for a fact is that for a period film, like this one, shooting film gives you that period look. And ten years from now that will be even more so—you'll want that little bit of grain, texture, that film

feel to convey an earlier period."

At the same time, Smithard—who's handled by agent Dattner Disposito and Associates—is no stranger to digital. The last few years he has shot TV series with digital cameras. "Given the choice I would still shoot film," he affirmed. But in the case of the original *Cranford* miniseries, Smithard was a strong proponent of deploying the Genesis. "There were some budget issues and I didn't want to shoot Judi Dench, who was the main lead, on 16mm film. We couldn't afford to shoot 35mm. So we wound up going with the Genesis camera, which was a bit too expensive at first but Panavision helped to make the budget work."

*Continued on page 20*



# My Favorite Places

I was sitting in a favorite Hollywood restaurant recently and couldn't believe how many years I've been going there now, but the reason is simple: trust. I can go in anytime, in the middle of anything, and get the same consistent and excellent care and attention no matter what.

When it comes to rental houses and Clairmont Camera, I've been going there for as long as I've been eating in that restaurant. From my earliest experience as a PA returning gear and subsequently my transition from documentaries to Hollywood, the thing that always amazed me was the treatment I received from Clairmont. It was the "above and beyond" support that I figured was years down the road, if ever.

In the course of a long and fortunate career, I've experienced a lot of other places to both eat and work. I've seen how other rental houses do things on almost every continent, and I can easily say that none of them have the same command of both the technical side of

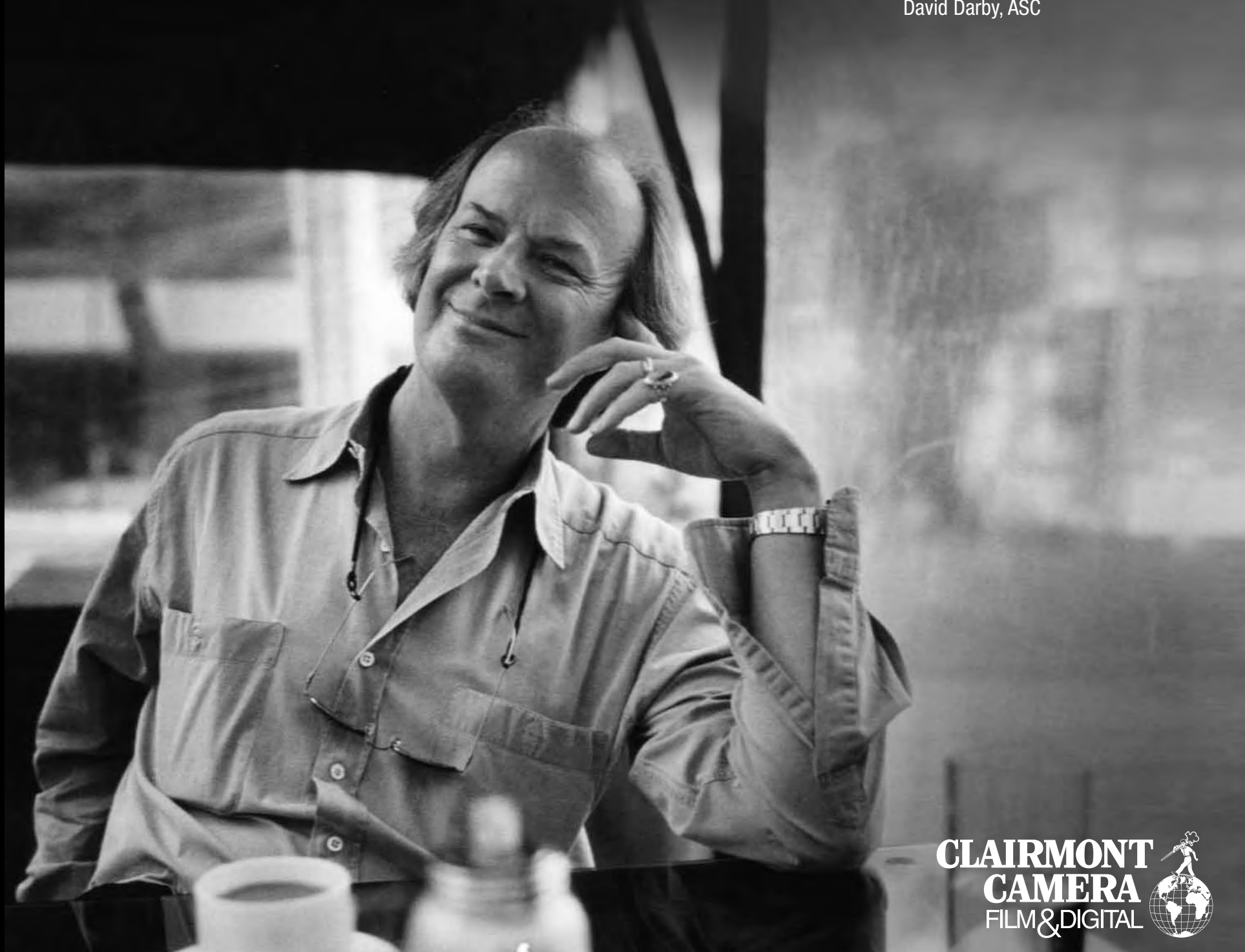
cinematography and equipment —be it film or digital — and the personal side at the same time.

They'll also answer plenty of what I call dumb questions; I'm happy to say I still come up with more than my share.

And it never ceases to amaze me how the experience and vision of Denny Clairmont and his staff is applied to their wares in order to make them just that bit more perfect and ready, well before we take them on the road. That alone sets Clairmont apart in a serious way.

I love the fact that these calm and professional hearts and minds are there for us, as if they were always a part of our crew, just a little farther away than the camera truck. For me, and other friends in the industry, Clairmont is very much like a lighthouse providing guidance. We can always trust that no matter what we're up against or what we're in the middle of, we'll have the best stuff and the best support no matter what.

David Darby, ASC



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## Smithard, Seresin Address Their Spot And Long-Form Endeavors

Continued from page 18

Smithard says he loves the Genesis. Furthermore, at press time he was having a favorable experience with the RED Epic on a BBC TV series carrying a working title of *Love Life* and being directed by Dominic Savage.

Besides Curtis, Smithard enjoys working relationships with a number of directors, among the more notable being Tom Hooper who won the Oscar and DGA Award earlier this year for *The King's Speech* (which was shot by Danny Cohen, BSC). Smithard lensed the film *The Damned United*, directed by Hooper for Sony Pictures. And the DP has since reteamed with Hooper on his initial commercials for production house Smuggler, one for Captain Morgan, the other for Guinness. Smithard lensed the ad assignments for Hooper with ARRI's Alexa digital camera, with both jobs turning out well.

Commercials represent the foundation of Smithard's career in cinematography. "I had 300 to 400 commercials to my credit before I ever got near a movie," he recalled. "My experience on commercials made me a better, more versatile cinematographer. You have to be just by virtue of the variety of the work over an extended period of time—one week I'm on the Serengeti shooting wildebeests, the next week I'm doing a hair commercial with a beautiful model in studio, then I'm shooting food, action and so on. You learn your craft by doing commercials."

Smithard-lensed spots span such



**Ben Smithard, BSC**

clients as the BBC, Yakult, Nike, Radio 5, Rolo, and the *Daily Telegraph*, among assorted others.

While commercials have informed Smithard's diversification into TV and features, so too has this longer form fare enabled him to bring more back to commercials.

"Once you've shot TV programs, for example, you have had to perfect your craft at working quickly and thinking on your feet. You learn all the time," said Smithard. "Spending so much time with actors on long form helps you learn to concentrate on performance, the various subtleties of performance. It can only help you in commercials and branded content."

Smithard's filmography also includes music videos, which he isn't all that active in anymore. But over a brief stretch, he shot clips for the likes of such performers as Moby, Alfie, Groove Armada, David Bowie, Rum DMC, Wise Guys, DJ Shadow, Gemma Hayes and New Order.

Another key benefit of crossing over from one filmmaking discipline to another, continued Smithard, is the opportunity to collaborate with artisans you might not get to meet otherwise. "You learn from all these different artists and hopefully they learn from you."

In one instance, a commercial proved to be much more than a learning experience for Smithard—it was a life-enriching one. Some 10-plus years ago, he shot the first commercial directed by documentary filmmaker Joanna Bailey (who is separately profiled in this *SHOOT* Directors Series). Their meeting sparked what turned into a romance and they are now married with kids. Over the years, he has had occasion to shoot other commercials directed by Bailey and she has helped make him a better cinematographer. Smithard explained, "She has a documentary background and needed to work with DPs who understand observational photography. I had to learn that, to observe people, capture them and do justice to who they are. That was one of the biggest single attributes I've ever learned from anyone in the business."

As for what's on the horizon, Smithard is scheduled to begin shooting in January 2012 a two-part BBC series, Shakespeare's *Henry IV*, directed by Richard Eyre whose credits include the acclaimed feature film *Notes On A Scandal*.

### Ben Seresin, BSC

Puma's "After Hours Athlete" represents the latest in acclaimed spot lensing endeavors for Ben Seresin, BSC. Directed by Ringan Ledwidge of Smuggler for Droga5, New York, the commercial won the Film Craft Grand Prix at this year's Cannes International Festival of Creativity, which also bestowed upon Seresin a Gold Lion for Cinematography. This came on the heels of his being honored in the Cinematography category for the same commercial at the AICP Show.

Set in the karaoke clubs, bars, pool halls, bowling alleys and other p.m. hangouts for sports ranging from bowling to dart throwing to ping pong to foosball to billiards, "After Hour Athlete" is really about the bottom-line sport of the evening for young night owls, socializing with friends and those potentially significant others. The spot resonates not just with those young people but also carries a nostalgic dynamic to which older folks can relate, rekindling memories, and connecting with viewers on different levels.

Remarkably the wealth of material for the commercial was captured in two days of hand held film camera lensing in New York City and parts of



**Ben Seresin, BSC**

New Jersey. Ledwidge said of Seresin, "He did an amazing job on 'After Hours Athlete,' tearing through locations and catching exactly what was needed at each."

Seresin, who's represented by The Skouras Agency, observed, "It's becoming more common in commercials today that you have to work very quickly. When you're shooting something like 'After Hours' in two days, you have to go into an instinctive mode. There's so much to do. You don't have as much prep time as you might like. You develop a shorthand within your mind as to what might work best."

Seresin's longstanding working relationship with Ledwidge facilitated being able to handle the job under pressing time constraints. "We've developed a shorthand with each other," said Seresin. "We've worked on all sorts of commercials over the years and I also shot Ringan's feature film [a psychological thriller titled *Gone*]. We don't have to talk a lot but when we do, we communicate directly. We know pretty quickly if something is fitting right with what we're trying to achieve. We also know when it's not quite fitting and can then adapt immediately. The process is so direct for us—and that's even more important when you're trying to do something challenging and original, that doesn't quite fit into the conventional mold of advertising. Running and gunning can work but only if what you're shooting is good. Thankfully we were able to get good material and for this particular concept, running and gunning was a good creative fit. It enabled us to have a free-spirited approach to capturing moments and that somehow translated to the film, capturing free spirits and their night lives."

Seresin cited the contributions of editor Rich Orrick from Spot Welders. "Rich and Ringan combined such disparate elements so effectively. Each little scene has quite a different feel to it yet they were able to bring them together as a cohesive, coherent, unified piece. They had to go through so much material to find those moments and properly connect them with others."

Seresin too has connected with assorted other filmmakers besides Led-

widge over the years, having shot notable commercials with such directors as Fredrik Bond of MJZ and Frank Budgen of Gorgeous Enterprises, London. (Budgen is repped stateside by Anonymous Content). For Budgen, Seresin shot the classic Nike "Tag" spot, as well as a couple of controversial ads—one that didn't air, the other which had a brief run. The latter was a BBC promo. "It's hugely rewarding to work with Frank. He's always pushing the edge of the creative envelope and sometimes that generates controversy." Meanwhile Seresin's collaborations with Bond span such clients as Volkswagen, Barclays and Motorola.

A major proponent of shooting film, Seresin affirmed, "I've always loved film. It's still the best medium to shoot on. Nothing I've seen has convinced me otherwise."

Still, though, the cinematographer recognizes digital as the future, and this year he has shot a number of spots with ARRI's digital Alexa camera. "Alexa has been a huge leap forward. It's the first time I've felt like you aren't fraught with a lot of compromise by going digital instead of shooting film."

At press time, Seresin was about to delve more deeply into Alexa, putting ARRI's new top-of-the-line Alexa Studio camera through its paces for a test on the Allen Hughes-directed feature film *Broken City*, described by Seresin as "a crime thriller and a New York actors' performance piece" with a cast that includes Mark Wahlberg, Russell Crowe and Catherine Zeta-Jones. The Alexa Studio test is designed to explore the possibility of anamorphic shooting. Perhaps ultimately a combination of film anamorphic and Alexa Studio-facilitated anamorphic will be deployed on the movie.

In broad strokes, Seresin offers a cautionary word on digital. "The biggest danger of the digital sort of format is not so much the technology but the way it has opened up more of the filmmaking process to a committee-style process of involvement. You are lighting and creating on a monitor that everyone potentially can have access to, opening up the possibility of many different opinions on the way things will look photographically. I'm not arguing for photography to be the totally exclusive domain of the cinematographer. But a good case for authorship can be made and for one person to be predominantly empowered in that creative area."

*Broken City* is the latest entry in a feature filmography for cinematographer Seresin that ranges from smaller films like *Gone* to such major releases over the years as director Tony Scott's *Unstoppable*, Michael Bay's *Transformers: Revenge of the Fallen*, and



**My Week With Marilyn**



**Puma's "After Hours Athlete"**

Gore Verbinski's *Pirates of the Caribbean: At World's End*.

## Stephen Windon, ACS

Winning this year's ASC Award for Outstanding Achievement In Cinematography Of a TV Miniseries on the strength of HBO's *The Pacific*—which in 2010 earned him a primetime Emmy nomination for Best Cinematography for a Miniseries or Movie—Stephen Windon, ACS, thrives on variety and is looking to add to it by diversifying his TV commercial lensing exploits beyond Australia, Asia and parts of Europe to now more meaningfully include the U.S. While he's done a smattering of American ad assignments, he's set a goal of getting more active in the state-side marketplace. Towards that end, he came aboard Worldwide Production Agency (WPA) in Hollywood to garner such opportunities.

At press time, Windon was in New Orleans where he was wrapping lensing of the Paramount Pictures' feature *GI Joe: Cobra Strikes* directed by Jon Chu. *SHOOT* caught up with Windon during some brief down time, and gained his reflections on earning the ASC Award for *The Pacific*.

"Recognition from the American Society of Cinematographers is a great honor," he said. "It was particularly



Stephen Windon, ACS

special because the project was so special, being based on the lives of three U.S. Marines as told in their diaries during World War II. The stories are truthful, factual. They are stories that stay with you, and to have the way we told these stories recognized by the ASC is tremendous."

While Windon shot both his work on multiple episodes of *The Pacific* as well as his latest feature *GI Joe: Cobra Strikes* on 35mm film, he has also delved deeply into digital cinematography. He's deployed ARRI's Alexa on several commercials—"it's the first digital camera I've used professionally"—and then on the Stephan Elliot-directed feature *A Few Best Men*, which is due to be released later this year. Windon has also had favorable experience shooting commercials with the RED camera.

On the digital front, Windon expressed being partial to Alexa in that it "has more of a film look to it than other digital cameras. That probably comes from the fact that it's manufactured by a company that has such a long track record of making film cameras. If you are accustomed to shooting with an ARRI film camera, making the transition to the Alexa is smooth. It's a production-friendly transition."

For the *GI Joe* feature, Windon shared, "We could have shot this digitally but the film's producer and director liked the little subtleties that film brings. They liked the texture and look of film. I do too but bear in mind that I also embrace what digital cameras can offer."

Windon's career continues a family tradition in filmmaking. His grandfather was a gaffer working in the early days on silent films in Australia. Next, Windon's father was a newsreel cameraman Down Under. And like a lot of newsreel cameramen, he moved into shooting commercials when television started. "I remember when I was seven or eight years old, visiting dad on set and getting swept up in the magic of storytelling with the camera," related Windon who eventually followed in his father's footsteps, first working with him in TV commercials as an assistant.

The younger Windon had an urge to

shoot drama. He gained employ at the Australian Broadcasting Corporation, working his way up from assistant cameraman to shooting documentaries. He also kept active as a news cameraman.

Windon then went freelance in the early 1990s, handling second unit DP duties for Aussie DP Russell Boyd, working on such films lensed in Australia as *Crocodile Dundee*. Intertwined with this was Windon's stepped up involvement in shooting TV and cinema commercials, and dramatic TV programs. He graduated to first unit DP on features and his long-form motion picture body of work started to build; among his credits are *House of Wax* directed by Jaume Collet-Serra, and such

Jon Lin-helmed films as *The Fast and the Furious: Tokyo Drift*, and *Fast Five*.

Windon's commercialmaking exploits include a BMW shoot in Prague for a global ad, Honda and Toyota jobs for the Asian market, a Pepsi/Mirinda job for the U.S., and Lexus for Australian audiences. He estimated that some 70 percent of his ad industry work is in the automobiles product category.

"I love the challenges and variety of shooting features, television shows and commercials," affirmed Windon. "I also embrace the variety and challenges within the different commercials themselves. To tell a story within a truncated time frame brings out so much in me as a cinematographer."



The Pacific

## Chris Milk

Continued from page 13

cast medium presents a whole set of pitfalls you never have in film or TV, because everything you do online is ultimately programmed in raw code. In film if you change one of your shots in post, you might make it a little better or a little worse, but the thing still flows. In code, if you change one thing in one shot, suddenly your whole piece doesn't play on a Mac anymore, or in certain browsers, and it takes three guys all day to figure out where the code got messed up. That gets very frustrating."

As for the aforementioned video storyteller/creative technologist collaboration, Milk cited the main creative technologists on his Next-recognized work as being Aaron Koblin and Mr. Doob. Milk described the latter as being "an artist/coder virtuoso." Koblin is a data visualization artist who works at Google Creative Lab.

"With both the Arcade Fire and Johnny Cash projects, Aaron worked closely with me in considering various technologies that could achieve the vision for the piece," explained Milk. "It's similar to the working relationship I might have with a cinematographer or editor or another collaborator in filmmaking. We are just working in a new paradigm. Mr Doob likes to get his hands dirty and will often write much of the most difficult code. Stuff that just

seems impossible when first conceived, he manages to pull off. It's really quite extraordinary what he can make a browser do."

Asked to shed further light on his working relationship with Koblin at Milk+Koblin, Milk described the shop as "a sort of virtual micro agency of two people with no phone or no website. Aaron and I might consider special projects, but so far it has only been for our own work."

On "Wilderness Downtown," @radical.media was the overall production company. B-Reel handled production of the interactive web elements. On "The Johnny Cash Project," @radical.media supervised both the overall production, as well as the web production through its interactive department.

"Wilderness Downtown" wasn't the only collaboration of note between Milk and Arcade Fire. He created a large, ambitious interactive installation titled "Summer Into Dust" in conjunction with the Arcade Fire performance at this year's Coachella Music Festival.

As for what's next on his agenda, Milk is working on a transmedia endeavor centered on the album "Rome" by Danger Mouse, Danielle Luppi, Jack White and Norah Jones. Milk said of the project, "There are multiple chapters across multiple media, and ultimately it all culminates in a

full-length feature film, for which the album is the soundtrack."

Milk added that he is separately working on a couple of other feature film projects, one of which he hopes will mark his theatrical motion picture directorial debut.

Also in the offing is another collaboration with Koblin on a new installation piece for a U.K. modern art museum.

## Bennett Miller

Continued from page 14

I would much rather be energized by commercials than commit myself to a feature that I ultimately don't care about deeply."

Miller broke into commercials after *The Cruise*, which had some elements of humor. This prompted a call from Hungry Man, a production house known for its comedy chops. Miller came aboard the Hungry Man roster, did some funny ads and his spotmaking career took off. Now he continues to do his share of humorous commercials but has since diversified into other genres—at his current spot/branded content roost Smuggler. Evidence of that diversification over the years includes an American Express piece promoting fashion guru Diane

Milk's filmography also includes more traditional music videos (including his debut years back for Chemical Brothers, and clips for such artists as U2, Kanye West, Green Day, and Gnarl's Barkley), assorted commercials and short-film fare (*Last Day Dream* which enjoyed a successful run on the festival circuit).

Milk's work over the years has earned distinction at Cannes, D&AD Pencils, Clios and SXSW recognition, as well as multiple Grammy noms, MTV Moon Men and the U.K.'s MVA Innovation Award. Earlier this year he was honored at The Smithsonian's Cooper-Hewitt National Design Awards and the aforementioned AICP Next Awards.

Von Furstenberg, and the Bob Dylan video "When The Deal Goes Down." Miller's spot filmography spans such clients as AT&T, MasterCard, Verizon and *The Observer*.

Now with *Moneyball* in his rear-view mirror, Miller affirmed that he's eager "to get back to commercials and to get back behind the camera. I've been in post for a long time on *Moneyball*. It's been many months since I've shot anything. I'm pretty psyched to get back in the saddle."

Miller observed that his range of experience in commercials has helped inform him as a feature filmmaker. "I've learned from every spot I've done," he related. "Commercials inform my features, my features inform my short-form work. In short-form

you really are put into a discipline that requires you to master every frame of what you're doing. The amount of focus and attention that goes into each second by second is really helpful when you find yourself grappling with a long-form project where the tendency could be to let something slide."

Conversely, noted Bennett, features allow him to bring something back to commercials. "When you live on a project for months, if not years, when you're shooting something for months, you end up discovering hidden potential in different people—the talent of your cast and what they can help bring to life on film. It makes you a stronger collaborator and even more appreciative of what those around you can do."

## A Wide-Ranging Fall Collection

### Several Promising Originals Are Cut From Distinctly Different Cloth

A SHOOT Staff Report

The mix represented in the fall 2011 installment of *SHOOT*'s ongoing Up-and-Coming Directors Series includes:

- A director who's been recognized in Saatchi & Saatchi's New Directors Showcase and has recently signed with a new high-profile production house while he continues as a film school student.
- A helmer of drama and comedy network TV series who just diversified meaningfully into commercials.
- A filmmaker whose comedic web series has broken new ground for the network that brought us *Mad Men*.
- A collective that has garnered its first national representation with its members spanning disciplines ranging from live action to animation, web design, editorial, motion graphics and VFX.
- A tabletop director whose epicurean deeds have landed her initial TV commercial assignments as well as a daytime TV show.
- And a pair of brothers whose expansive still photography has over the past year translated well into spots and music video fare.

While each filmmaker has progressed through different means and taken different paths, they share the uncommon bonds of inspiration, aspiration, talent and a penchant for collaboration. Here are their backstories.

#### Andreas Roth

Stephen Dickstein, a founding partner in the recently launched production house Alive & Well, referred to Andreas Roth as "the poster boy for the modern filmmaker, attesting to the power of the web. His work gains exposure on YouTube, which has helped him get recognized throughout the industry as a very talented young man."

So talented that Alive & Well signed Roth not right out of film school—but while he is still in school, continuing his studies at Filmakademie Baden-Wuerttemberg in Germany. Roth recently started the third year of a four-year program.

During his second year at Filmakademie, Roth made a student commercial for Dirt Devil titled "The Exorcist," which went on to earn him inclusion in the 2011 Saatchi & Saatchi New Directors Showcase unveiled at Cannes. During the Cannes ad festival, he also garnered a joint first prize in the European film school category of the Young Director Awards competition. The spot plays like an exorcist's nightmare with a young lass suspended on the ceiling, mov-

ing about wildly, violently screaming and seemingly possessed by evil. It turns out the elderly woman who lives on the floor above is running her Dirt Devil vacuum, moving the nozzle back and forth—the suction is the "other worldly force" rather than any satanic spirit. An end tag contains the slogan, "You know when it's the devil," accompanied by the Dirt Devil logo.

Roth first posted the Dirt Devil spot on YouTube. Dickstein related that he was turned onto the piece by a couple of colleagues who saw it online. Dickstein in turn sought out Roth and found an emerging talent whom he described as "a very intelligent, mature thinking filmmaker as reflected in the work he's done thus far."

That body of work includes not only "The Exorcist" which has generated some 2 million hits on YouTube, but a spec spot Roth helmed in the prior year, his first at Filmakademie—"Typewriter," a PSA which shows a journalist who faces a bullet for every key he strokes on the typewriter as he tries to compose a story on government corruption. Appearing on screen is a sobering message: "Freedom of speech still means death for many journalists." The spot went on to be adopted by the International Society for Human Rights and won a Grand Award and a Gold Award from World Media Festival 2011, was shortlisted at the ED Awards 2011, and earned a 1st Pencil at the D&AD Student Awards.

The visceral poignancy of "Typewriter" juxtaposed with the comedic and visual sensibilities of "The Exorcist" already represent a wide directorial range resistant to pigeon-holing.

"Typewriter" incidentally wasn't Roth's first experience of having a spec piece embraced by a real-world client. After high school, Roth interned at Markenfilm in Hamburg and later German ad agency Jung von Matt. During this time, he and a friend wrote a spot

for a Hamburg newspaper. They approached the client and their piece ended up as a cinema commercial that ran for the newspaper over a couple of years.

It was the internships on the production company and ad agency sides of the business that gave Roth his initial exposure to the ad arena. He started out running errands and assisting at Markenfilm before taking on duties there as a video operator on film shoots. At Jung von Matt, he moved up to intern as a junior editor. Roth liked the variety of work the advertising biz had to offer and so when he gained acceptance into the prestigious Filmakademie, he chose to have his studies there geared to a career in commercial filmmaking.

Now Roth has the extraordinary circumstance of being a student who is



# UP-AND-COMING DIRECTORS



**Andreas Roth**

repped as a director by a high-profile international production house. While Dickstein cannot recall another such example during his lengthy tenure in the business, the bottom line for him is that “what’s extraordinary are the films Andreas had already made. That’s what drew us to him. That’s what has attracted interest in him from different agency people. But we want the right project. We are not in any rush to get a job just for the sake of getting something. We are being selective to support the goal of developing Andreas not just to be a working director but a top director in the business.”

## Tucker Gates

Tucker Gates made his first splash in TV drama, graduating from helming second unit to full fledged directing early in his career on such shows as *Wiseguy* and *21 Jump Street*. From there came tours of directorial duty on such shows as *The X Files*, *Alias*, *House*, *Carnivale*, *Roswell*, *Buffy the Vampire Slayer*, *CSI*, and *Lost*. While finding the work challenging and fulfilling, Gates also felt he was getting pigeonholed, with *The X Files* leading to other sci-fi show gigs—so he made a conscious decision to branch out into comedy.

His big break on that front came when he landed producing and directing duties on the satiric series *The Job* starring Denis Leary and written by Peter Tolan. “Working with them intensively for two seasons,” related Gates, “taught me a lot about comedy and how to make it work—how to make a scene funny without a joke, how to fix a scene if it’s not working on set. Often something in a script reads funny but isn’t on set. At the same time some-

thing that doesn’t read funny can turn out funny because an actor takes hold of it a certain way. As a director, you have to make constant adjustments.”

Gates’ prowess in adjusting properly is reflected in his work on such sitcoms as *The Office*, *Bored to Death*, *Ugly Betty*, *Parks and Recreation*, *Cal-*

*fornication* and *Weeds*. “I like the fact that these aren’t cut from the broader comedic cloth but rather are smart comedies with what’s funny coming more out of situations than one liners,” said Gates.

Now the director is looking to apply his narrative chops in comedy and

drama to the advertising arena, both in terms of commercials and longer form branded content. Gates has chosen production house Independent Media as his commercialmaking roost, and right out of the gate garnered a couple of projects, a spot for Internet security software company Kaspersky,

and a Hertz campaign, which included the centerpiece commercial “The Gas and the Brake,” which earned *SHOOT* Top Spot distinction back in the spring (*SHOOTonline*, 5/20).

“The Gas and The Brake” shows us the power of genes, the point be-  
*Continued on page 24*

Rebecca Baehler

Omri Cohen

Mark Coppos

Richard Farmer

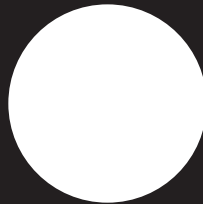
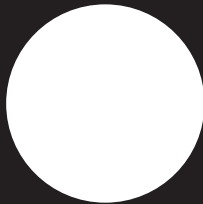
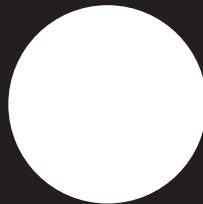
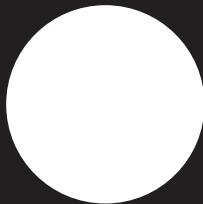
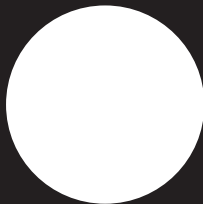
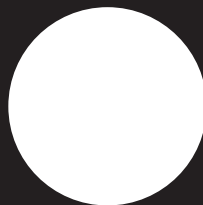
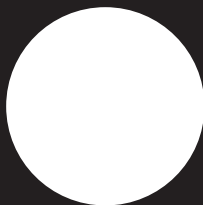
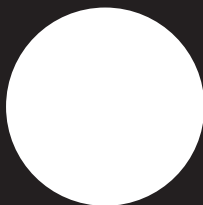
Rafael Fernandez

Jacobsbriere

Luc Schurgers

Richard Sears

Brent Thomas



Claire Thomas



**Tucker Gates**

Now represented through greendotfilms

## AMC Web Debutante, Pacific Northwest Collective Make Inroads

Continued from page 23

ing that our inclinations are shaped in the womb as two ultrasounds demonstrate—one of a docile budding life, another that is dancing and hyper active. This later translates, respectively, into a guy (“the brake”) and a gal (“the gas”) whom we see grow up; the lass putting the pedal to the metal literally and figuratively, the lad playing it safety first. Vignettes of the guy’s subdued manner juxtaposed with the gal’s aggressive “carpe diem” approach make for a comedic ride as conceived by a creative team from DDB New York. The bottom-line marketing point is that no matter which you are—“the gas” or “the brake”—Hertz can accommodate your journey.

For Gates, working with the DDB creatives was akin “to working with writers on a TV show. They were so precise in what they wanted yet left room creatively for us to achieve what was needed. Condensing storytelling, making each frame count in a commercial is a great challenge, as is doing justice to a great concept.

Gates observed that the Hertz experience can only serve to make him a better director when he returns to a TV series. “To work in such a collaborative way to tell a story, to take the Hertz concept and expand on it to tell a story working in concert with an agency team makes you sharper as a director. You have thirty or sixty seconds to work with, meaning you have to strip things down to their core while making sure you keep it funny and that the message works. With time limited, you have to be more disciplined with your approach and the way you work with actors. You need to attain a balance—giving them the room to play and bring something to the process while needing to hit each beat and moment. The experience brought an excitement to my directing. It reinvigorated me creatively.”

While commercials are informing his TV work, conversely Gates’ series experience

enables him to bring more to his spotmaking endeavors. “Television a lot of the time is about reacting, thinking on your feet in the moment. You’re under a different kind of a time crunch in series television. But if an opportunity arises, you take advantage of it—like an actor taking something in a direction different than planned that adds something to a scene or the overall story. You adapt to what’s happening, you work closely with actors—and all this can translate well into the time crunch that is inherent in commercials.”

Emerging at press time were directorial gigs for Gates on spots for Ikea out of Ogilvy & Mather, New York, and the NFL for Grey New York.

### Peter Glanz

The recently launched AMC Digital Studios, which actively scouts for new filmmaking voices, has tabbed Peter Glanz as a directorial discovery—so much so that the original web programming division of AMC, the network which brought us *Mad Men*, the first cable series to ever win a Best Drama Emmy (an honor it has now earned four consecutive years), went with Glanz and his *The Trivial Pursuits of Arthur Banks* as its first production. Shot in black-and-white cinematic style, *Arthur Banks* also marked the network’s first comedy series. Consisting of three episodes totaling 40-plus minutes, the show went live in August at amc.tv and Hulu.

While *Mad Men* brought the 1960s advertising biz into contemporary primetime entertainment, Glanz—director, creator, editor, co-writer and an executive producer of the wry *Arthur Banks*—hopes the web series will generate additional momentum for his ad career. He is repped as a director for commercials and branded content by First Wave, a New York-based hybrid production/post/music house under the aegis of exec producer Justin Havlik.

*Arthur Banks* stars Adam Goldberg in the title role of an accomplished



Peter Glanz

playwright/director who stages a play that reflects his dysfunctional love life. We see how the two worlds parallel and then collide as his romantic escapades—which include his leading lady and her understudy—come alive on and off stage with a darkly tinged comic bent. Characters such as Banks’ therapist (played by Jeffrey Tambor) and a married male friend who too is romantically challenged add to the somehow charming mix of angst, neuroses and self-deprecating humor.

AMC gravitated to Glanz based on his work in short films. In 2008, he wrote and directed the short *A Relationship in Four Days*, which had its domestic and international debuts, respectively, at the Sundance Film Festival and Cannes Critics’ Week. Last year, Glanz’s short *The Dinner Party* premiered at the Tribeca Film Festival. AMC became interested in a web series based on the male lead in *The Dinner Party*, building that character and his story. Glanz wrote the scripts and AMC was favorably impressed, not only green lighting them for the show but signing the director/writer to a first-look deal for TV and narrative web content.

Glanz actually has roots in spotmaking, which eventually led him to EP Havlik. After graduating from Art Center College of Design in Pasadena, Calif., Glanz first moved into helming various fashion commercials and gaining representation from Paris production house Premiere Heure

(which Glanz said still handles him on the other side of the Atlantic for select spots). This later brought him to state-side roost Grand Large headed by executive producer Steve Horton, a former Premiere Heure staffer. At Grand Large, Glanz met exec producer Havlik who in ‘09 helped launch Grand Large’s GL-X, a division focused on new media projects, including varied forms of web content. When Havlik exited Grand Large to form First Wave, Glanz went with him earlier this year. Among their collaborations at Grand Large was an Estee Lauder perfume ad towards the end of 2010. This adds to a body of work for Glanz over the years that also spans commercials for fashion icons such as Marc Jacobs and Bergdorf Goodman.

“After being heavily involved in commercials at the start of my career, I went on somewhat of a hiatus in order to pursue my work in short films and longer form project development,” related Glanz. “But I’ve always loved doing commercials...My hope is that the AMC web series will help to generate agency interest in me for commercials and branded web content.”

Glanz plans to make his schedule accommodating for commercials and other forms of branded fare. Filming is taking place this month on *The Longest Week*, a feature adaptation of his short *A Relationship In Four Days*. Glanz noted that once he is in post on the movie in November, he would be able to take on ad assignments.

### Kamp Grizzly

This summer, Venice, Calif.-headquartered production house Wild Plum took on national representation for Portland, Ore.-based collective Kamp Grizzly, which specializes in production, animation, web design and humor. Kamp Grizzly’s recent directorial credits include TV and web projects for Adidas, Target, Nike, Starbucks and the Oregon Lottery.

Founded by owner/creative director/director Dan Portrait in 2005, Kamp Grizzly started to build momentum last year with such work as a “Cupcake Cannon” viral for clothing company Johnny Cupcakes which has generated some 750,000 hits. Full-time Kamp Grizzly members are: Portrait; sr. editor/director Jared Evans; director Michael Johnson; exec producer Jeff Harding; motion graphics artist Cory Otjen; editorial/VFX artist xTonyx Wallace; 3D artist Michael Gibson; motion designer Kevin Hakim; and producer Nick Traeger. The collective also relies on an extensive network of freelance talent based on the needs and scope of a project.

The Kamp Grizzly moniker was inspired by childhood summers spent at

YMCA camps by Portrait, Evans and close friend Kyle Guyer, which included an overnight excursion at Camp Grizzly. The three also attended the University of Oregon together where they met Harding. Guyer was a shooter/editor and frequent collaborator on projects who passed away a week before graduation. The Kamp Grizzly name was a way to connect his initials to their vibe and pay tribute to a man who provided inspiration.

The alluded to new Adidas job was for its Originals line of sneakers and street wear. The integrated campaign features rappers Snoop Dogg, Big Sean and Mike G, and Domo Genesis of Odd Future, pop starlet Sky Ferreira, basketball player Dwight Howard, and fashion icon Jeremy Scott. The campaign includes a :60 national TV spot, :15, :30 and :60 teasers, as well as :40 “deep dive” digital videos which take a closer look at Big Sean, Snoop Dog, Howard and Scott, delving into their thoughts on originality.

The ad was shot at four parties in Los Angeles, New York, Atlanta and Portland. Keen on staying true to the Adidas branding and attitude, Kamp Grizzly took a more natural and stripped-down approach to the production.

“It was important for us to keep things as real as possible,” explains Portrait, who directed the campaign. “We casted regular people, and then documented the honest fun that was happening within each city. Stylistically, it just feels more accessible and authentic. We were also excited to include talent such as Odd Future and Jeremy Scott who definitely lend a lot of credibility to a younger generation.”

Kamp Grizzly served as hybrid ad agency/production house on the integrated Adidas campaign, working with digital agency Roundhouse in Portland.

For Portland agency Borders Perrin Norrander, Kamp Grizzly turned out a “Winavator” campaign to promote Oregon Lottery’s Reality TV Scratchers. Unsuspecting “contestants” enter an elevator and are thrust into the “winavator” game show. A host played by comedian Ian Karmel greets and shocks people, getting them to engage in silly scenarios which are captured via hidden camera. The elevator hijinks include cycling furiously on a stationary bike while squirting cheese from a can or bashing an inflatable clown bop bag. The crew shot this offbeat game show in four different elevators throughout Portland over the course of two days.

“Hidden camera is always a lot of fun,” said Portrait. “Truth is stranger than fiction and we always look forward to seeing how real life plays out in our cameras.”

And the Kamp Grizzly collec-

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# UP-AND-COMING DIRECTORS

five recently collaborated with Wieden+Kennedy, Portland, on a Target online campaign consisting of five :15s running on Hulu and YouTube. In the :15 titled "Drink," three male roomies enjoy a lazy afternoon in front of the TV set. One leaps off the couch and turns on the kitchen faucet. Resting his head on a dish sponge, he gulps thirstily from the faucet. Colorful motion graphics "Room Essentials Tumblers 2-Pack \$1.99" pop up in the bottom right corner of the screen before segueing into the Target bull's-eye logo and end tag, "Everything you need for college." Kamp Grizzly also executed banner campaigns, takeovers, social media and mobile elements.

Kamp Grizzly has enjoyed a multifaceted working relationship with Wieden, having for instance been involved in the Old Spice Direct Response interactive digital campaign with spokesman Isaiah Mustafa. Kamp Grizzly managed and staffed a team of editors and designed the infrastructure for production of some 180-plus video responses from "The Man Your Man Could Smell Like" to questions from fans and celebs pulled from Twitter, Facebook and other social media portals. (The

creatives at Wieden directed these videos on the fly during a two-and-a-half-day stretch.)

## Claire Thomas

Best known for her tabletop work, which has been featured on her epicurean blog, "The Kitchy Kitchen," Claire Thomas—whose culinary photography has appeared on such outlets as *Zagat*, *The Huffington Post*, *Refinery 29* and *PopSugar*—recently made her TV spot directorial debut via Green Dot Films, a McDonald's "Real Fruit Smoothies" commercial for DDB Chicago. Thomas has since gone on to helm a follow-up spot, this one titled "Perfection" for McDonald's Premium Chicken Sandwich, also out of DDB. Upcoming ad assignments include a Pepperidge Farms Baked Natural Chips commercial for Y&R New York.

Thomas also has a new daytime TV show, *Food for Thought with Claire Thomas* which airs on ABC affiliate stations on the weekends. The show debuted last month, is produced by Litton Entertainment, and explores food as a lifestyle, introducing audiences to foods from varied cultures and sharing info such as ways to grow healthy produce within one's own community.

Thomas has generated a following through her aforementioned blog which features "30 Second Recipe" videos that present cinematic images, representing a departure from the more standard "how-to" depictions for food preparation and cooking. Thomas related that an "incurable curiosity about food has pushed me to taste, create, and study anything and every-



Claire Thomas

thing. I work as a food stylist, photographer, filmmaker and writer using my blog as an experimental playground."

Most recently Thomas shot the look book for the jewelry/fashion brand Luvaj which featured high speed photography and was shot on the Phantom. She also recently booked another national campaign for a major U.S. client that she wasn't at liberty to publicly disclose as *SHOOT* went to press.

## Sanchez Brothers

The Sanchez Brothers, siblings Carlos and Jason Sanchez, hail from Montreal and began their careers in the world of still photography. Their large-scale photographic prints, which are cinematic in scope and compelling in content, were quickly likened to film productions, making their transition to filmmakers a logical progression.

The brothers noted that everything about their photographic work has its roots in filmmaking—building sets, casting actors, using artificial light sources. Having focused for so many years on creating single frames that encompass an idea and message, they believe such fine-tuned attention to detail on all levels of production and the fact that they did about 99 percent of everything themselves for each image, has given them valuable experience when it comes to directing.

In the one year they have been directing, The Sanchez Brothers have made music videos for The Stills, "I'm With You," and The World Provider, "I Got it All Wrong," and commercials for TV5, Familiprix and ScotiaBank.

For the latter, the Sanchez Brothers directed "Fan For Life" out of Canadian agency Sid Lee. The nostalgic spot takes us through four decades of Quebec hockey history through a personal connection as we see a boy become a man, then a husband and finally a father as reflected in scenes of him watching hockey on television with his family. The camera goes from one room to the next, each representing a different period in the progression of our protagonist's life, starting as a young boy seated next to his dad all the way to his becoming the father and seated with his wife and young son. Shot in one continuous take with a Steadicam, the spot was situated on set with all four rooms attached—each room representing a decade with folks watching TV. The set had a lighting system connected to dimmers to control the transition from room to room, or one era to the next, live on camera. As the camera traveled through one room and approached another, the lights in that room would fade to black

as those in the next faded in. Footage on the TV sets in the rooms were synched live as well through a closed circuit system. Doing it live as opposed to handling the effects in post gave the spot an immediacy and authenticity.

The Sanchez Brothers are represented in Quebec by Montreal-based Quatre Zéro Un and recently joined Partners Film which makes the direc-



Jason (I) and Carlos Sanchez

tors available for the first time to the rest of Canada. The directing duo currently does not have U.S. representation.

The Sanchez Brothers have received much acclaim for their photography. They have created two installation projects that have been exhibited in Canada and the U.S. They exhibit their art internationally and have had solo exhibitions in cities such as Montreal, Toronto, New York, Los Angeles, San Francisco, Houston, Brussels, Strasbourg, Madrid and Amsterdam. Their work is included in many public and private collections such as The National Gallery of Canada and the J. Paul Getty Museum.

Currently the Sanchez Brothers are writing and directing what they hope to be their first feature film, working with the Montreal-based production company, micro\_scope.



Kamp Grizzly

## Adrian Moat

Continued from page 14

mentary from Civil War experts and scholars—as well as dramatic overhead shots to explain battle strategies—to bring a different tone, form and feel to nonfiction programming. The historic context is never lost in the storytelling; the battle in the rolling hills of Pennsylvania ran from July 1-3, 1863, with 50,000 casualties. But the numbers are translated into real people and their lives in Moat's film, along with a tiny reflection of how so many died.

"You can only go so far on the TV screen in terms of illuminating destruction that is so dark," observed Moat. "But we were quite graphic by TV standards, giving viewers a feel of what these soldiers encountered—how brave they were to go right into utter chaos, death and destruction."

Moat did quite a bit of camera operating on *Gettysburg*, working with DP

Michael Snyman (Emmy nominated for his work on this special). "I'd have five cameras covering the battle—two main cameras providing classic cinematic angles, and some hand-held cameras," noted Moat. "I had a little camera in my hand at all times, shooting whether anything was going on or not—running around with the actors while setting up, helping to capture soldiers' points of view."

For Moat, *Gettysburg* represented "a gift—especially for a director who loves facts, who loves to research, who could delve into black-and-white photos taken at the time and use them to help envision what the battle was like. This was a wonderful opportunity to hold a narrative through 90 minutes rather than the short periods I was accustomed to in shorts and commercials. Being able to develop characters, to develop narratives in my first foray

into television drama, to engross the viewer in storytelling was a great gift."

As History's Donahue alluded to, Moat's ability to successfully diversify into TV drama was reflected in his shorts and spots—the former including a mini-documentary on the plight of children he directed for UNICEF, and *Two Broad Arrows*, a coming-of-age drama centered on a young cyclist.

Moat's commercialmaking spans assorted clients and genres, from the humanity of an ad for a Kenyan phone network, to European action fare for Speedo and Sony, a World Cup yachting piece for UBS Bank, fashion/beauty for Rolex, and U.S. car ads for Nissan, Mazda and Buick.

The director now hopes that *Gettysburg* will open up other long-form opportunities and expand the marketplace's view of him for spots and branded content.

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Gerald Giannone, Business Manager

## Rauch Brothers

Continued from page 16

ones form the basis for the animation.

The StoryCorps fare is a prime ongoing gig for the Rauch Brothers. Its roots date back to 2007 when Mike Rauch was an intern with StoryCorps. "Ever since Tim and I were kids, we were interested in animation, studied it," related Mike Rauch. "I was very much inspired by Aardman Animations' Lip Sync Series where audio interviews would be recorded in a variety of places and then put in a new setting and context through animation. This work got us to thinking about the possibility of documentary audio as a tool for storytelling and animation." So one day Mike Rauch approached Isay about the idea of creating some animation for a StoryCorps real-life story. "I was nervous about asking but David was open minded and gave us a chance," said Rauch.

Their first effort was the short titled *Germans in the Woods*, about a World War II veteran recollecting his having to kill a Hitler Youth soldier. The memory

haunts the vet to this day.

From that tragic monologue of an older man, the Rauch Brothers moved onto an audio tape in which 12-year-old Joshua Littman, who has Asperger's Syndrome, interviews his mother. This second animated short, titled *Q&A*, is more humorous, bright and happy than the first film yet still carries poignancy, hinting at what the youngster has gone through as a result of being different from his classmates.

Both initial shorts were well received, so much so that the CPB agreed to back a grant where the Rauch Brothers could produce seven shorts in 2010 with broadcast partner *POV*. The shorts aired as part of the *POV* docu series and are being used as interstitials by PBS stations.

This first flight of the *POV*/StoryCorps animated series earned a 2011 News & Documentary Emmy Award nomination in the Outstanding Arts & Culture Programming category. The Rauch Brothers received a grant for a

second series of seven shorts this year, which include the trio of 9/11 films.

The Rauch Brothers have also diversified in recent years, turning out some animation for a Mountain Dew spot, and a promo for the Sesame Street Workshop revival of the 1970s series *The Electric Company*. Currently the Rauch Brothers are developing a concept for a longer form piece that would tell the stories of Puerto Rican immigrants during the 1950s.

"Character-based storytelling is what makes us jump out of bed in the morning," affirmed Mike Rauch. "Our bread and butter is the classic cartoon style of StoryCorps, influenced by American comic books and American TV animation. StoryCorps tells very American stories—stories that through animation give you a better understanding of humanity and which help people hopefully understand themselves better and to connect with other people who may seem quite different from themselves."

## Mark Romanek

Continued from page 16

lessons learned, Romanek observed, "The process of getting better as a filmmaker is using your experiences to better your people skills. You become hopefully more encouraging to people. You become better at delegating and trusting.

"When you're a young filmmaker, you're holding onto your vision with white knuckles. Anyone who doesn't share that vision gets pushed aside or somehow considered as an impediment. But the more you go on, you realize that's not behooving anyone. Yes, you need to have a clear idea and vision—still, though, that vision needs to have margins, space for other people's contributions. When you face a creative challenge and don't know the outcome, you are forced to be open

and aware—very much like an actor in the moment, being hyper sensitive to your environment and your crew.

As for what's on the horizon for Romanek, he's open to opportunity, noting that he plans on continued substantive involvement in commercialmaking. And while it's been six years since he's helmed a music video, Romanek doesn't dismiss the possibility of taking on a select clip or two. "The possibility of Lady Gaga came up not too long ago. I keep talking to Kanye West," he related.

Additionally, longer form beckons with several projects which he describes as being "in various states of nearness to being greenlighted," the closest probably being his directing "a definitive live-action *Cinderella* feature film for Disney, a traditional handsomely mounted

period-specific piece, somewhat dark but hopefully very romantic."

Romanek would like to see that movie come to fruition. He also has other prospective irons in the fire, including his own screenplay which is being budgeted at Playtone, as well as a dark comedy project with Ben Stiller. Romanek also recently met with Sony about yet another film.

"I've only done two movies in eight years so I'm hardly an expert at getting a bunch of projects off the ground. But what I have learned is that you have to have a number of lines in the water to get a feature opportunity. You get to the point where you mature and are grateful for every opportunity. I feel that way about movies, videos and commercials. I never take the opportunity to direct for granted."

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SHOOT

## street talk

**Director Henry Hobson**—whose commercialmaking home is the recently launched bicoastal company *Alive & Well*—has been named by 20th Century Fox to helm its upcoming feature film adaptation of the classic 1954 Isaac Asimov science-fiction novel, *Caves of Steel*, a murder mystery set in a dystopian future. The assignment marks the second theatrical feature to which Hobson has been attached in recent months—the other being *Maggie*, which centers on a teenage girl's six-month metamorphosis into a zombie. *Maggie* is currently in pre-production. *Alive & Well* is headed by veteran industry execs Stephen Dickstein and Phillip Detchmendy....

**Director Lucy Walker**—who's repped for commercials by *Supply & Demand Integrated*—is jockeying for a return engagement to the Oscar nominees' circle. A recipient of a Best Documentary Feature Academy Award nomination earlier this year for *Waste Land*, Walker is again in the running for another nom, this time for her *The Tsunami and the Cherry Blossom* which made Oscar's 2011 short list of Documentary Short Subject contenders. The short list consists of eight films, of which three to five will end up earning Academy Award nominations....**Michael Thyen**, director of marketing and sales global procurement for *Eli Lilly and Company*, has been named the new co-chair of the ANA (Association of National Advertisers) Advertising Financial Management committee. He joins committee co-chair *Jim Zambito*, senior director, agency management/finance at *Johnson & Johnson*. The ANA Advertising Financial Management committee explores efficiencies, cost savings, return on investment and bringing better value to members' organizations....

## rep report

**Peepshow Post**, London and New York, has secured independent firm **Stable 7** to handle sales representation and brand development on both coasts in the U.S. The West Coast representation effort on behalf of Peepshow will be headed by **Stable 7** partner **Meghan Lang** in Los Angeles. Her **Stable 7** counterpart on the East Coast is

**New York-based Susanne Kelly**. The **Stable 7** roster of clients also includes creative design studio **Charlex**, integrated creative studio **The Science Project**, design shop **Transistor Studios**, and digital design and media studio **Tronic**. Peepshow was launched in 2001 by editor **Andrea MacArthur**....**Music/sound house Black Iris** (which maintains indie label **White Iris**) has secured **Lisa Houck's** independent rep firm **Salon** to handle the West Coast. **Black Iris**, headed by owner/executive producer **Daron Hollowell**, has studios in New York, Los Angeles and Virginia...**Cinematographer Andrij Parekh** has completed principal photography on **Dan Algrant's** *Greetings from Tim Buckley* and is again available for commercials and feature films through **The Skouras Agency**, Santa Monica....

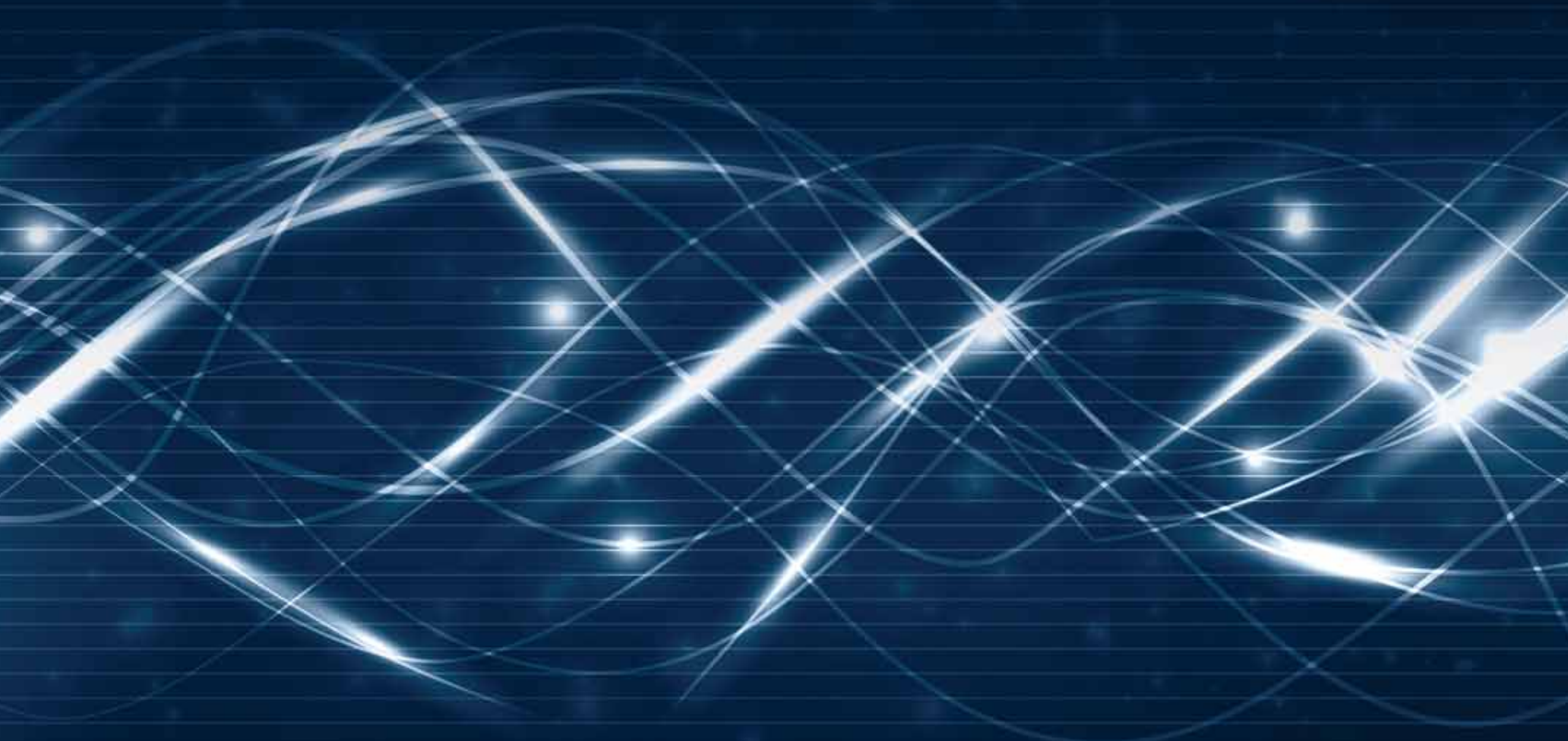
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- >Oct. 26-27/New York, NY, The AICP Conference: [www.aicp.com](http://www.aicp.com)
- >Nov. 1/London, UK: IPA Effectiveness Awards. <http://www.ipa.co.uk/content/ipa-effectiveness-awards-2011>
- >Nov. 2-9/Santa Monica, CA: American Film Market. <http://www.americanfilmmarket.com/>
- >Nov. 11-12/1, AICP Show Tour dates: Miami, FL-11/11, Chicago, IL-11/17, Boston, MA-12/1. [www.aicpshow.com](http://www.aicpshow.com)
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