

Midwest Series: What's In Store For The New Year?

Incentives spawn infrastructure in Wisconsin; Michigan urged to make spots eligible for tax credits; Illinois boosts its lensing stimulus package Midwest production and post artisans and executives assess the state of the biz, how they're gearing up for '09 in terms of strategies, diversification and varied content opportunities.

See page 19

Full Moon Rising With Trio Of Director Signings

Filmmaker Robert Black reunites with Moon exec producer Tom Mooney at New York-based Moon, which also adds directors Jeff Cooney and Liz Hinlein for commercials. Cooney continues to maintain Jeff Cooney Films for long-form projects. Moon and Cooney Films share the bond of being in association with EUE.

See page 4

Marc Webb Pays Visit To SHOOT's Chat Room

The noted music video/commercials director from Hollywood-based DNA reflects on *500 Days of Summer*, his feature filmmaking debut, how the experience will inform his short-form work and how his clip/spot endeavors prepared him for long form filmmaking. The movie premiered at the recently concluded Sundance Film Festival in Park City, Utah.

See page 10

Editing & Post Series: The Art Of Crossover

Cutting *Benjamin Button*;
Diversifying At Sundance

See page 16



On The Lookout

Agency Production Heads Share Their Visions for '09

A SHOOT Staff Report

NEW YORK—Is the glass half full or half empty? Is economic adversity an opportunity rather than a roadblock? Does the audacity of hope apply to the advertising and marketing sectors? Are we on the long and winding road to an economic recovery or approaching the precipice of a depression? While assorted forecasts and statistical projections show a down or at best a flat year in traditional and new media advertising expenditures for 2009, agency creatives and producers still need more than ever to connect with prospective consumers. Breaking through with a relevant message to coveted target audiences becomes all the more essential in a tight economy. In past economically challenged times, conventional wisdom called for dialing up the hard sell, being a bit more conservative creatively, and careful about how to deploy humor, if at all. But these are markedly different times with consumers in control of their media and able to tune out at a moment's notice. Ad folk might be hard pressed to make the hard sell in today's marketplace. In tough times, the mantra becomes get relevant or get lost. And perhaps there's even more of a premium placed on being able to entertain and engender a smile, if not a laugh. Whatever your take, these indeed are challenging times in terms of formulating effective advertising/marketing strategies and working within the parameters of reined in budgets. But up to the daunting challenges are ad agency heads of production who offered their thoughts, observations and advice as to how to best tackle '09, a year which unlike '08 doesn't have the built-in recession fighting buffers of the Summer Olympic Games and hotly contested political campaigns spanning the presidential as well as Congressional

Continued on page 8

Is Super Bowl Adv. A Wise Investment?

By Robert Goldrich

CHICAGO—The answer to this story's headline is an emphatic yes if the question is being posed to the chief marketing officer of CareerBuilder.com, an advertiser which now returns to the Super Bowl telecast for the fifth consecutive year.

"We see a clear return on investment each year from the Super Bowl, with a multi-month surge in job seeker traffic and job applications, as well as increases in employer job postings and strengthened brand awareness," said Richard Castellini, CMO at Chicago-headquartered CareerBuilder.com.

In the three months following its 2008 Super Bowl advertising, CareerBuilder.com posted: a 68 percent increase in job applications as compared to the prior year; a 20 percent hike in employer job postings on the CareerBuilder.com site; and 10 percent more traffic than in '07.

Castellini noted that for CareerBuilder.com the Super Bowl comes at the opportune time of the year and delivers a mega audience that becomes even more coveted in the current era of media fragmentation.

"From a seasonality standpoint, the Super Bowl is ideal," he related. "The beginning of the year is THE time for job seekers to focus on looking for employment. It's also generally the time of

Continued on page 22

Directors Reflect On Their DGA Spot Nominations

By Robert Goldrich

LOS ANGELES—There's a decidedly historic ring to this year's field of nominees for the Directors Guild of America (DGA) Award honoring the best commercial director of 2008. Setting the headline precedent was David Fincher who is believed to be the first director to earn nominations in the both the feature and commercial categories in the same year.

The dual honors went to Fincher for his feature *The Curious Case of Benjamin Button*, and for three spots: Nike's "Fate" out of Wieden+Kennedy, Portland, Ore.; Stand Up To Cancer's "Stand Up For Something" out of Laura Ziskin Productions, Los Angeles; and Apple's "Hallway" from TBWA/Media Arts, Los Angeles. Fincher's commercialmaking home is bicoastal Anonymous Content.

This marks Fincher's first DGA nomination in the feature film category and his second for commercials. He received his initial spot nomination back in 2004, winning that year's honor as the DGA's best commercial director of '03.

Whether or not he wins either honor or both at the DGA Awards ceremony on Saturday (1/31) in Los Angeles, Fincher—who was unavail-

able for comment at press time—has via this year's dual nomination made a place for himself in Guild history.

MJZ

Perhaps overshadowed by Fincher's accomplishment is the substantive bit of history that bicoastal/international production house MJZ continues to make in the DGA competition. For

Continued on page 12

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Well Red

While *SHOOT* has covered crossover chapter and verse over the years, it's a dynamic particularly prominent in this week's issue. We offer the DCA Award nominee story which includes David Fincher's accomplishment of gaining nominations in both the feature and commercial categories, as well as our features in the Editors & Post Series—one on spot savvy editors Angus Wall and Kirk Baxter of Rock Paper Scissors who cut the Fincher-directed *The Curious Case of Benjamin Button*; the other on commercial editors who contributed to fare at the recently concluded Sundance Film Festival.

Adding an extra dimension of social importance is the latest crossover endeavor of hybrid artist Larry Bridges, founder of Red Car. Director/editor Bridges has helmed a series of video conversations with leading authors as part of The Big Read, an initiative of

the National Endowment of the Arts (NEA) designed to restore reading to the center of American culture.

The Big Read—which the NEA presents in partnership with the Institute of Museum and Library Services and in cooperation with Arts Midwest—brings together partners across the country to encourage reading for

In the crossover mix reported on in this issue of *SHOOT*, Bridges' work on behalf of The Big Read stands out for its importance to society.

pleasure and enlightenment.

Bridges (who also edited several of the videos, with others cut by his Red Car colleagues) directed insightful individual conversations with such luminary authors as Amy Tan, Rudolfo Anaya, Tobias Wolff, Ernest J. Gaines, Cynthia Ozick and Ray Bradbury.

These videos will be screened at assorted venues, most notably at Big Read events in some 400 U.S. communities in '09 during which attendees get the opportunity to read and

discuss a single book, with related sessions such as author readings.

Bridges' conversation with Bradbury reflects the inspirational spirit of the Big Read. Bradbury talks about his childhood, which was energized by his love of books and his "discovery" of public libraries. His fascination with dinosaurs, fairy tales, ideas and

ture book paper burned. The response was 451 degrees Fahrenheit.

The Big Read hopes to address a big need. An NEA report titled *Reading at Risk: A Survey of Literary Reading in America*, found that not only is literary reading in America declining rapidly among all groups, but that the rate of decline has accelerated,

especially among the young (a more recent study shows an encouraging bit of improvement on this front for adults but there's much more progress to be made).

The Big Read includes innovative reading programs in selected cities and towns, resources for discussing classic literature, a national publicity campaign and a website providing comprehensive information on authors and their works. Log onto www.neabigread.org.

By Robert Goldrich

POV



Versatile Viral

Viral video in advertising is here to stay—but people are still debating what role it should play or how useful it is. The revolution over the past few years isn't simply that video content can be posted online, but rather that the very nature of what passes for entertainment and advertising is changing dramatically. The smartest players are innovating and experimenting.

While viral content certainly challenges the old systems of production and is ripe with opportunity, there are even more revolutionary changes to come. Through creating a viral and broadcast campaign for Nokia's N95 mobile phones, we've found that it's entirely possible to have a production technique that embraces this new reality, makes budgets go further and engages online and broadcast audiences.

We've just wrapped a campaign for Nokia where we used over 100 Nokia N95 mobile phones to simultaneously create viral and broadcast content—and the content looks great. In addition to showcasing the product, these powerful mobile cameras made it possible to create content faster...and at a much cheaper price point.

The content follows teams as they competed in the Young Lions Film Competition at the Cannes Lions

festival last year. Each team was challenged to make viral videos about the environment in 48 hours, using only a Nokia and a Mac for editing. The campaign content was distributed online, via mobile, and broadcast globally on MTV as part of a branded content program in January '09. The TV show was shot almost entirely on the same mobile devices used by the teams, and repurposes the campaign's 120-plus pieces of viral online content.

Besides being integral to the campaign strategy, using Nokia mobile devices to shoot a huge chunk of the content allowed us to dramatically extend the scope of the campaign. We had so much coverage that we had the luxury to choose from the cream of the crop. The best part was that the mobile footage was seamlessly integrated into the show.

We've found two points that are crucial to successfully using mobile video to make TV programming: Relying heavily on mobile footage will definitely decrease the cost of your video production, but you still can't skimp on editorial (The volume of footage we had to sift through was intense); and let your viral segments become the source material for the broadcast piece. Our online videos were also used as story segments for TV, which

turned them into reusable content we just remixed in various channels.

Despite all the pixilated and hard-to-hear virals on YouTube, we're starting to see more and more that look great, and eventually the quality question will be a thing of the past. Smaller, more powerful media devices mean that content can be created faster and cheaper. Clients know this and they're already asking for it.

By embracing a broad viral strategy,

the result of our recent campaign was that MTV got a show about young creatives addressing climate change, Nokia received rich, branded content for viral and broadcast, and we turned mobile and viral content into an internationally distributed TV show. Not bad for a week in Cannes.

Howard Pyle is creative director of Local Theory, New York (howard@localtheory.com).

By Howard Pyle

Flash Back

January 30, 2004 Feature filmmaker David Gordon Green has signed with Chelsea Pictures for spot representation in the U.S..... **The Association of Independent Creative Editors has revised its editorial guidelines, which had not been amended in more than five years. The revisions focus on payment, overages and bidding.... Two talents who came out of nowhere and became the talk of the town at the 2004 Sundance Film Festival were directors Morgan Spurlock and Shane Carruth.**

January 29, 1999 Mayor Rudolph Giuliani and Patricia Reed Scott, commissioner of the Mayor's Office of Film, Theatre and Broadcasting, announced that 1998 production expenditures in NYC hit new highs across the board for spots, films and TV.....Tracy Hauser is exiting her post as exec producer at Pavlov Productions, the commercial division of Sony Pictures Entertainment.....Investment banking firm Warburg Pincus Equity Partners reached an agreement in principle to acquire 51% of Four Media Company, a publicly traded post holding corporation, in a deal valued at \$80 million.....

PEOPLE & PROJECTS

Moon Rises With Directors Black, Cooney, Hinlein

By Robert Goldrich

NEW YORK—Moon, the New York-based production house headed by veteran executive producer Tom Mooney and formed in association with EUE Screen Gems, has brought three directors aboard its roster: Robert Black, Jeff Cooney and Liz Hinlein.

Black's joining marks a reunion with Mooney. The two had been together at the now defunct production house Headquarters back when Black earned a Directors Guild of America (DGA) Award nomination as best commercial director of the year on the

Borrowing Time, a feature-length documentary that Black wrote and directed about Holocaust survivor Henri Landwirth. The film, which is currently seeking theatrical release, shows Landwirth, now in his early 80s, returning to Auschwitz. Landwirth spent most of his teen years in different Nazi concentration camps. Emigrating to the U.S. impoverished and unable to speak English, he became an accomplished businessman, and a friend and confidante to pioneering American astronauts, including John Glenn. But beyond his free-enterprise

rowing Time is in line with his body of work over the years, which centers on people-based storytelling—dating back to his days as an agency creative and then as a director. His agency background includes most notably serving as a creative director at Foote, Cone & Belding, San Francisco. Black then

moved over to the production house side of the business to pursue a directing career full-time. That pursuit has yielded assorted credits, including spots for the likes of the 2008 Beijing Olympics, State Farm, Hyundai, Campbell's Soup, Pacific Care, Nestle and Chrysler.

Prior to Moon, Black was repped for commercials via Los Angeles-based Form. At Moon, he sees himself serving as a resource to agencies which can tap into his directorial and agency creative experience. Furthermore beyond traditional commercialmak-

Continued on page 23



Jeff Cooney has shifted his spot representation from his ongoing Jeff Cooney Films to Moon.

strength of spots for Baked Lay's potato chips out of BBDO New York, Rite Aid via Marc Advertising, Pittsburgh, and Southwestern Bell from the then DMB&B, St. Louis.

Mooney said he rekindled his relationship with Black upon seeing

success, Landwirth has made his biggest mark as a humanitarian, founding several nonprofits, including Give Kids The World, an Orlando, Fla.-based camp for terminally ill children.

While Black does not regard himself as a documentary filmmaker, *Bor-*

Dir. Evan Bernard Joins The Institute

VENICE, Calif.—Spot/music video director Evan Bernard has joined The Institute for the Development of Enhanced Perceptual Awareness, the production company owned by producer Scott Gardenhour and producer/director Michael Bay. Bernard comes over to the Venice-based house from bicoastal Chelsea Pictures.

Bernard thrives in directing youth-oriented sports themed spots and performance work, often with a unique comedic skew. Some of his international ad work includes spots for global brands such as ESPN, Nike, adidas, PlayStation, McDonald's, MasterCard, Toyota, Puma and Red Stripe.

In June 2007, Bernard released his

viral short film *Pound*. Nominated for a YouTube Award, the piece depicts two friends who meet on the street and greet each other by engaging in an impressively long and complex handshake, and then once it's completed, say goodbye with another long, elaborate handshake.

Beastie roots

After studying film and advertising design at Syracuse University and St. Martins School of Art in London, Evan moved to N.Y. and landed a gig as 'cruise director' for the '94" Lollapalooza tour headlined by the Beastie Boys. It was there that Bernard was able to shoot enough super 8mm

footage to convince the Beastie Boys' label, Grand Royal, to allow him to shoot the video for their single "Root Down" in 1995.

He went on to turn out promos for artists ranging from the underground rock of the Blues Explosion to major pop performers such as Robbie Williams, Moby and Green Day. In '96, Bernard served as DP on *Free Tibet*, a feature documentary about the first Tibetan Freedom Concert in San Francisco, organized by Beastie Boys' Adam Yauch. In '00, Bernard's video for The Dixie Chicks, "Goodbye Earl", won Music Video of the Year at the CMA Awards as well as a 2001 MVPA award for Country Video of the Year.

Production House STORY Registers On Directorial Richter Scale

CHICAGO—Actor, director and producer Andy Richter, best known for his long run as Conan O'Brien's sidekick on *Late Night*, has signed with STORY, which has offices in New York, Chicago and Santa Monica, for exclusive representation as a commercial director. It marks the first time that Richter has made himself available to direct spots. He recently made his directorial debut with a campaign for the Missouri Lottery out of St. Louis-based Adamson, a full-service brand experience agency.

STORY plans to market Richter based on his comedic skills, something he honed in creating sketches and other comedy bits for *Late Night* and through his subsequent experience in television and film. STORY executive producer Cliff Grant assessed that Richter is "extremely well prepared to step behind the camera. He understands the process of working with actors and casting, of setting up shots, and editing."

In addition to his role on *Late Night*, Richter produced and starred in two network prime-



Andy Richter

time comedies, *Andy Richter Controls the Universe* for Fox and *Andy Barker, P.I.* for NBC. He also starred in Fox's *Quintuplets* and has guest starred in numerous shows. He was among the stars of the hit animated feature *Madagascar* and recently reprised the role in *Madagascar II*. He is also a five-time Emmy Award nominee for his work as a writer on *Late Night*.

Richter is not entirely new to commercials. After graduating from Chicago's Columbia College with a degree in film, he worked for several years in commercial production. (It was through that experience that

he first met STORY's Grant.) "I've always felt that commercials are where I come from," Richter said. "It was the first kind of shooting that I knew. As I got more involved in television, I've done a lot of producing, writing and pitching ideas...so I think this is within my wheelhouse."

Richter's work for the Missouri Lottery offers testimony to his skill as a filmmaker. The two spots are set up as ads for "Saint Nicholas Technical Academy," a trade school for would-be Santas. Men in red suits and fluffy beards undergo boot camp training in diving down chimneys and managing elves. Holiday Scratcher Tickets from the Missouri Lottery are offered as an alternative to "spread holiday magic."

Adamson executive creative director Tim Halpin said that the agency considered it a coup to land someone with Richter's comic pedigree to direct the campaign. "Andy knows what's funny," Halpin observed. "And he's been on enough sets and worked with

Continued on page 22

Cut+Run Relaunches In N.Y., Secures Tina Mintus

NEW YORK—Cut+Run, with shops in London and Santa Monica, has relaunched in New York with a 4,800 square foot loft space. The new Manhattan studio features such talent as editors Tina Mintus, Jon Grover and TG Herrington.

Mintus comes over from Version2, which is winding down operations (*SHOOT*, 12/19/08), while Grover and Herrington return to Cut+Run after a brief stint at Cutting Room, a New York house founded by editor Chuck Willis and exec producer Susan Willis, who both had been at the previous Cut+Run operation in N.Y. Chuck and Susan Willis partnered with Cut+Run alum, editor Mike Douglas, and took over what had been the Cut+Run N.Y. premises to launch Cutting Room (*SHOOT*, 9/28/08).

At that time, Cut+Run founder/editor Steve Gandolfi said his company planned to secure new space in Manhattan and assemble talent for that venture. True to his word, Cut+Run has since signed Mintus, brought back Grover and Herrington and maintained continuity with exec producer Angie Aguilera who's been with Cut+Run, N.Y., since 2005 and previ-

ously served as its co-exec producer.

Mintus was a partner at Version2, and has cut assorted spots over the years for such clients as Target, Covergirl, Samsung, Mercedes-Benz, Revlon and Reebok, as well as music videos for Ryan Adams, Slim and Jessica Simpson.

Grover and Herrington have long track records at Cut+Run. The latter joined the L.A. office in '03 and moved to N.Y. in '05. Grover is originally from Cut+Run, London, and has been with the house for 11 years.

Herrington's credits include spots for the likes of Coke, Mercedes, Budweiser and a tongue-in-cheek Frys.com campaign. Grover has edited for MasterCard, Mercedes, MTV, Hershey's, Axe and Avis.

Cut+Run N.Y. is a foothold for not only resident talent but editors in the Santa Monica and London offices. For instance, the Manhattan facility is slated to host upcoming projects for editors Gandolfi (who recently took up stateside residency after moving out from London), Tim Hardy (London) and Frank Effron (Santa Monica). The entire roster of Cut+Run talent is available to cut in any of the company offices as projects dictate.



Tina Mintus



rhino tax

OUT WITH THE OLD

Comma Punctuates Expansion In L.A.

SANTA MONICA, Calif.—Comma, an original music house based in Chicago, has opened a facility in Santa Monica headed by creative director/composer Justin Hori. Over the past several months, Comma had been operating out of interim space in L.A. with Hori, who moved over from the company's Chicago headquarters, helping to lay the groundwork for the new Southern California quarters.

Hori has been with Comma since its inception in 2001, quickly moving up the ranks to full fledged composer spanning a wide range of musical genres. His recent endeavors include spots for Qwest and El Jimador Tequila, both from Draftfcb, Chicago, as well as Nintendo and Eggo via Leo Burnett, Chicago. He also just wrapped a viral piece for McDonald's out of Burnett.

Hori has a track record on McDonald's, including its promotional tie-in campaign to DreamWorks' *Shrek*. Furthermore he is no stranger to long form. Hori and Comma owner/composer Bryan Rheude composed some of the music for the feature *Anywhere USA*, which won the Special Jury Prize at last year's Sundance Film Fest.

While Hori is Comma/Santa Monica's resident talent, he will be available



Justin Hori

for projects out of the Chicago office. Conversely Chicago-based Comma owners/composers Larry Pecorella and Rheude as well as composer Pete Schmidt will work out of L.A. as needed to accommodate clientele on the West Coast. Organizing workflow at both locations will be executive producer Bonny Dolan who will be shuttling back and forth between the two studios. Dolan also continues to head up Fix, which is Comma's licensing and music supervision arm.

Prior to coming aboard Comma a couple of years ago, Dolan had been a VP at Leo Burnett and director of its Artist in Residence program through which major music acts from the rock,

pop and hip-hop scenes performed at the agency, in some cases leading to advertising collaborations.

Rheude noted that Comma at one time had a composer, David Hutten, in L.A., who left the company about two and a half years ago. "We then turned our attention to other things, including opening a sister sound design and audio post house, but all along kept it in the back of our minds that we would revisit setting up a full service operation in L.A.," said Rheude.

"We learned from that first experience in L.A. that having a real West Coast presence opened up opportunities," Rheude continued. "We could tap into West Coast agencies, service our Chicago clients when they were shooting in L.A. and we discovered that Detroit agencies were more willing to work with us in that they kind of leapfrog Chicago and come out to L.A. on many projects."

Comma's alluded to sound design/audio post shop is Chicago-based Particle Audio, which opened in '07. An autonomous operation, Particle can collaborate with Comma as projects dictate. Particle talent includes sound designers/mixers Dave Kaduk and Katy Mindeman.

ARTISANS

A Brand New Start For Editor Louis Lyne

DETROIT—Louis Lyne has come aboard Start—a Detroit house headed by partner/executive producer Kristin Redman and partner Richard Gagnon—as senior editor. Lyne was formerly at Griot Editorial, where he enjoyed a five-year run. He just cut his first assignment at Start, an expansive digital project for the Ford F150 via Team Detroit Digital.

Over the years Lyne's work has garnered D&AD Pencils, British Television Arrows, Clios, "Best in Show" at The Bessies and recognition at Cannes and the Caddies (now the 'D Show').

"I've enjoyed my role as an editor, but I also wanted to help create a company from the ground up," said Lyne of the move, alluding to Start being in its relative infancy, having been launched in May 2007.

He rounds out a Start roster comprised of editors Adam E. Pillon and Dan Succarde. "One of the jobs I feel most strongly about with Start is mentorship," said Lyne. "Dan was one of my assistants, and he's now doing so well. Adam is coming into his own. The company we want to grow is one where we can all revel in combined success. The cross-pollination of people and talents translates to clients when they walk in the door."

Redman observed, "With Louis

here, our young editors get a chance to stretch their wings, they feel honored to have Louis' eyes and experience support their perspectives." Indeed Lyne's experience is considerable. The son of acclaimed filmmaker Adrian Lyne (*Unfaithful*, *Fatal Attraction*, *Flashdance*, *Indecent Proposal*),



Louis Lyne

Louis Lyne grew up on film sets—and in cutting rooms. "I had unique opportunities to see films being made and coming together in editorial," recalled Lyne, who spent some of his teen years syncing audio for his father's feature films.

The early start served Lyne well, and in the spot world he has made a name for himself as an editor working with such noted directors as

Rocky Morton, Graham Rose, Paul Gay, Andrew Douglas, Danny Duchovny, Thom Higgins, Yael Staav, Leslie Dektor, Kyle Cooper, Blair Hayes, Jeff Zwart, and Peter Chelsom.

The life of a film gypsy also agreed with Lyne; he has worked as an editor in London, Paris, Barcelona, Istanbul, Toronto, Vancouver, New York, Los Angeles, and Detroit. In fact, it was on what Lyne calls "the-never-ending job" for Pontiac—the carmaker's "Pass it Along" campaign—that he met Redman, and formed a friendship and professional association that has led to this move. Though not a Detroit native, he has chosen to make the city his home.

Lyne's first project at Start reflects the spirit with which he has come aboard. "Ford has given us the chance to work as a team," said Lyne. And it's for the web, so we get to push the envelope."

The project also reunited Lyne with producer Team Detroit exec producer Kelly Trudell, who has been very influential in his and Succarde's careers. "Louis is a world-class editor," said Trudell. "He is insightful, talented and trustworthy, and he can master the most challenging editorial projects. We've become true friends as a result of the time we've spent together in the trenches."

Start is represented nationwide by Marni Halliburton.

Short Takes

CAVIAR ON ICE FOR THE IDEAS UNIT

Director Bram Coppens of production house Caviar, with shops in Los Angeles, Brussels and Amsterdam, breaks the ice in "Cayman," a :30 for Q-Music out of The Ideas Unit, Amsterdam.

The commercial features the reverse explosion of a Porsche Caymen—made entirely of ice—as an attention-grabbing means to promote the Dutch radio station's "Win a Cayman" sweepstakes.

Danny Pauwels was creative director for The Ideas Unit.

Kato Maes executive produced for Caviar with Bo De Group serving as producer. The DP was Patrick Otten.

Koen Timmerman of Caviar, Brussels, was offline/online editor as well as colorist. The audio post mixer was Yves De Mey of Soniville, Brussels.



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SOC HOPS TO HONOR ITS PEERS, SUPPORTERS

The Society of Camera Operators (SOC) will honor its peers, supporters and industry heavyweights at the annual SOC Lifetime Achievement Awards at the Leonard Goldenson Theater of the Academy of Television Arts and Sciences in North Hollywood on Feb. 21.

The SOC President's Award will be bestowed upon Mole Richardson executive Larry Mole Parker in recognition of his efforts to support the education of the entering filmmakers and the enduring culture of the members of the SOC.

Longtime member of the SOC and Panavision exec Andy Romanoff is set to receive the Society's Distinguished Service Award in recognition for his support and hard-working dedication to motion picture camera crews and cinematographers during his professional career.

Honoring the Lifetime Achievements of the following crew members, the SOC will present its "CAMMY" award to: Camera operator Michael Scott, SOC (*Donnie Darko*, *Speed*); camera technician Bob Hall (*Dark Knight*, *The Pursuit of Happiness*); still photographer Ralph Nelson (*Frost/Nixon*, *Eagle Eye*); mobile camera platform operator as helicopter pilot Al Cerullo (*Spiderman*, *I am Legend*).

Recognizing Technical Achievement the SOC honors George Paddock, Chris Haarhoff, Mark O'Kane and David Emmerichs of GPI for the PRO Camera Stabilization System.

And Douglas Trumbull will be recognized for his Technical Achievement and awarded for the development of the slit scan photographic process in motion picture photography as featured in Stanley Kubrick's *2001: A Space Odyssey* as well as many other film projects.

PEOPLE IN THE NEWS....

Director Steve Carr, whose filmography spans music videos and feature films (including the recently released *Paul Blart, Mall Cop* starring Kevin James), has joined the commercials roster of Buck Boys Productions, bicoastal and Chicago....McCann Worldgroup San Francisco has named Mike Windsor executive VP, executive director of integrated operations. Windsor will oversee the advertising agency's technical group as well as its production and studio operations. Windsor will also be charged with evaluating process flow through the agency, working with key stakeholders across the San Francisco units of McCann Erickson, Universal McCann, MRM and Momentum. For the past year, Windsor has been a consultant to McCann Worldgroup. Previously, he was with Creative Artists Agency (CAA), Beverly Hills, as head of its corporate consulting practice, working with such clients as Abercrombie & Fitch, Coca-Cola, Hasbro, Procter & Gamble and Starwood Hotels. Prior to that he was president/CEO of Ogilvy Interactive. This was after his tour of duty with Anderson & Lembke. He joined that agency's San Francisco office in '94 and in '97 became global CEO overseeing offices in S.F., New York, Amsterdam and Hong Kong....



Steve Carr

Start is represented nationwide by Marni Halliburton.



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Agency Production Heads Offer Feedback On Prospects For '09

Continued from page 1

elections. The advertising/marketing community will have to proactively take the initiative and create its own opportunities.

Indeed opportunities or the lack thereof will be a key topic this year, as it was an implied factor in our survey question designed to get varied opinions as to where the industry is headed and ad folks' present state of mind.

SHOOT posed the following query to various advertising agency heads of production, seeking their prognostications:

Gazing into your crystal ball, what do you foresee or envision for the production front in 2009? (This is an open season question. You can talk about the economy and its impact, how your role might evolve, the nature of the work you see yourself doing in the new year, or any other production aspect you care to reflect upon or address.)

The following is a sampling of the feedback we received from advertising agency professionals from coast to coast:



Matt Bonin,
VP/head of video,
Crispin Porter + Bogusky, Miami and Boulder, Colo.

During each of the three most recent recessions, art has flourished. Downturns in the early '70s propelled Warhol. The '80s saw Schnabel rise to fame. And Damien Hirst in the '90s. Does having less lead to finding a way to do more with less? Or does it lead to the weak being trimmed from the pack to reveal the best work? Maybe both.

There are parallels for the production world. That's what the test of 2009 will be. Do more with less and use creativity, not dollars, to solve problems. Smart money management, talent and passion will lead to success this year. Unlike perhaps, years past, all three components will be necessary to survive and succeed this year. Production, editorial, music, and finishing companies will all contract, and the end result a year from now might be a more talented industry than ever before. The opportunity is there every day to transcend and make commerce and art.



Regina Ebel,
executive VP, director of TV production,
BBDO New York.

It will be more important than ever for producers to think outside the box and come up with ways to deliver the work more efficiently in terms of both time and money.

This translates into great creative opportunities. It will allow producers to research and look for new talent, from directors to graphic artists, editors, post houses, music and sound design. At the same time, it's an opportunity to work with long-standing partners and to leverage those relationships to come up with smarter ways to deliver great production value within tighter budgets.

It's really a producer's dream come true: a chance to solve problems (what we do best) and deliver great work that both the client and agency can be especially proud of.



Richard O'Neill,
head of broadcast production,
TBWA\Chiat\Day, Los Angeles

"Hope" works when there is "Help." 2009 will be the year to lend a hand and give those that have hope some help. During the Great Depression people needed work. The same is happening now and it's hard to hear from friends and colleagues facing hard times. I hope that 2009 will be the year that the production community will create jobs to help

those friends and colleagues made less fortunate by the economic downturn. I hope that businesses help by creating more work for the advertising and production communities. I hope that those with jobs do the best work ever and understand that it is up to the advertising and production communities to spur spending and investing in our economy, and help make 2009 a better year for those who have hope.



Cindy Fluitt,
director of broadcast production,
Goodby, Silverstein & Partners, San Francisco

Here, every year is full of surprises and imaginative solutions. If the rest of the year is anything like these past three weeks, we will likely have an abundance of both.

Consumers have always been forgiving about the way things look, as long as it's a great idea. Youtube proves that everyday.

If ever there was a time to lean on the power of irresistible, charming, resonating ideas, it's now.

Since the economy is on everybody's mind, I can imagine we will get pressure to produce more economical work than ever.

For us, that's a day like any other day. This has always been part of our production DNA.

Now that HD is ordinary, here comes 3D. It's an exciting time and as technology continues to evolve, things will continue to happen at blazing speed. Maybe even faster than blazing, if that's possible!



Brian Schierman,
senior VP, executive producer,
broadcast/digital media,
MRM Worldwide, New York.

Not long ago, television, radio and print were the foundation of a client's advertising campaign. Today, society is more technologically adept and more keenly aware of when they're

being sold to. As advertisers, we must seek strategic and creative ways to conquer these challenges.

In our current economic climate, with advertising budgets being slashed, client expectations for greater consumer demand and brand awareness are stronger than ever.

Clients are looking to get the most out of their advertising dollars. The web is a cost efficient means of connecting with consumers directly. Our clients at MRM (eg. US ARMY, Nikon, MasterCard, Intel, Mobil) expect the same high production values and smart writing in their digital work as they are used to getting in their commercials and print work.

Another important consideration is developing innovative and effective ways for brands to connect with consumers. This is essential for all types of media whether it be in television, print, a web experience, mobile phone applications or other forms of content. This year, MRM has launched a virtual world on GOARMY.COM. There, visitors can explore a virtual Army post and a multitude of operations and areas of interest. We've also launched "Straight From Iraq", a webcast platform that allows the public to interact with and ask questions of soldiers serving in Iraq.

These are just two of many success stories.

In the coming year, you can expect to see more of these types of successful digital experiences being developed. With more and more engaging content being produced, consumers will continue to be driven to the clients' brands with impressive numbers that often rival the responses to traditional media.



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

The mood of the country is about Hope and Change and this, I believe will extend beyond political rhetoric. The new Pepsi work is perhaps the first example of this, including the uncanny similarity of the new logo design and the Barack Obama button.

As our industry braces itself for challenging times, we must explore new ways of doing things. 2009 will require ingenuity, curiosity and the freedom to fail as we determine who we are as advertisers and how our "big Ideas" work, beyond just finding a new place to slap a message.

Things will become more considered and measured, as the ROI will be increasingly scrutinized but we must not lose sight of the entertainment value expected by consumers, even in embedded pre-roll media.

The question of ownership of intellectual property will become a bigger talking point, already a hot topic with AICP Next.

In a time where money is hard earned and scarce, great creative ideas will ultimately be the strongest currency.

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Marc Webb

Music video/commercial director makes his feature filmmaking debut at 2009 Sundance Festival



By Robert Goldrich

Marc Webb is an accomplished music video director who has successfully diversified into commercials, his involvement in both disciplines coming via Hollywood-based production house DNA.

Webb's ad endeavors include work for Target as well as a series of USA Network promos for the tongue-in-cheek detective series *Monk*. Among his lauded music videos are My Chemical Romance's "Helena," All American Rejects' "Move Along" and Weezer's "Perfect Situation," all of which contributed to his earning director of the year distinction a couple of years ago at the Music Video Production Association (MVPA) Awards. "Move Along" also scored an MVPA kudo as pop video of the year and a coveted MTV VMA.

But now, independent of DNA, Webb has made his feature directorial debut with *500 Days of Summer*, starring

Joseph Gordon-Levitt and Zooey Deschanel. The milestone for the director became all the more auspicious with the film premiering at the recently concluded Sundance Film Festival in Park City, Utah.

Described in the Sundance guide as "a postmodern love story" that turns the romantic comedy genre "topsy turvy," *500 Days of Summer* is fueled by a role reversal (it's the woman who doesn't want to commit) and energized by dance numbers, split screens, a Los Angeles backdrop, and two dynamic performances by Gordon-Levitt and Deschanel.

"It's a coming of age story masquerading as a romantic comedy," shared Webb whose initial career filmmaking experience entailed helming behind-the-scenes documentaries on select artists.

The director then dovetailed into music videos, spots and even short films, most notably *Seascope* which premiered at the Aspen Comedy Festival several years ago. He looks to continue maintaining a broad range of projects, with features likely becoming a bit more prominent in the mix in light of the splash being made by *500 Days of Summer*.

SHOOT: What attracted you to *500 Days of Summer*? How did you end up landing the project?

Webb: Somewhere between puberty and when I started paying taxes, I stopped being interested in romantic comedies. They weren't part of my DNA. I liked them when I was younger but then I thought they stopped dealing with the truth. They didn't reflect life, certainly not my life.

Then in the fall of 2006 I got a script which I forgot about and left in my backpack for about three weeks. When I finally read the script, I absolutely loved it. It was written by people who clearly felt the same way I did about romantic comedies.

By the time I threw my hat into the ring, Fox Searchlight had purchased the script so I had to go through a whole process of interviews and meetings before I got hired.

We spent another year developing the script, casting it and finding locations. At first we were supposed to go to Canada but we managed to get to shoot it in Los Angeles, which I think was very important.

When you see the movie, you understand that the Los Angeles settings are distinctive and bring a lot to the film. We shoot in downtown Los Angeles so much and try to pretend it's somewhere else. But when you stop pretending, you discover what Los Angeles has to offer. It has a great history and a lot of beautiful places which meshed with the themes of the movie.

Just the dynamic of finding something beautiful where you wouldn't expect to added to the film.

SHOOT: How did your work in television commercials and all those music videos over the years help to prepare you for and inform your first experience in feature filmmaking?

Webb: For the last eight years, I've been getting up every morning and going to set or prepping or writing treatments, primarily for music vid-



eos. The process of making film is second nature to me on some level. I've learned a lot about the nuts and bolts of filmmaking, have had great chances to experiment, to try out different methods and techniques. I know what a 12-hour day can be like, I know where the camera should be, what needs to be done.

So showing up on set the first day of the feature felt quite natural to me. They're two sides of the same coin in some sense.

Dealing so extensively with the ac-

tors was probably the biggest difference. But that was the most rewarding part of it all—Joe and Zooey are terrific, insightful performers. They are very different from each other in terms of their methods but their chemistry is quite fantastic.

Also the people at Fox Searchlight were open to me directing the film. Some people seem to be conditioned to think of music video artists as only thinking on a visual level. My video work has been all over the place, exploring different styles and genres but

500 Days of Summer marked the theatrical feature directing debut of Webb who describes the movie, which stars Joseph-Gordon-Levitt and Zooey Deschanel, as "a coming of age story masquerading as a romantic comedy."

much of it has been narrative.

The people at Fox Searchlight knew I directed videos that told stories. They knew that I was a storyteller. They were very supportive and speak the language of filmmakers.

SHOOT: How will your first feature film experience impact or inform your work in music videos and commercials? What will you be able to bring back to clips and spots based on what you learned from the movie? Does the work in dialogue open up some

doors for you in commercials?

Webb: Someone was giving me shit awhile ago for not having dialogue on my reel. I don't know what to say to that—except now I just did a movie with dialogue in it.

Hopefully that will open up some more doors for me in commercials. I'd very much like to take on some commercials now before I get back into feature films.

SHOOT: What is currently pending

for you on the feature filmmaking front now that you have *500 Days of Summer* under your belt?

Webb: I have some things in the hopper that I'm not yet at liberty to discuss. Plus maybe something else will come out of the Sundance Festival. Now, though, I have a definite window of opportunity to take on commercials and videos.

SHOOT: Was this your first time at the Sundance Film Festival?

Webb: No. During my senior year in college I came to Sundance with a friend, Ed Helms, and we served as volunteers. We were parking cars for the Festival.

That was about 10 years ago. I wound up meeting at that time director Doug Pray whose film *Hype* was being screened at Sundance.

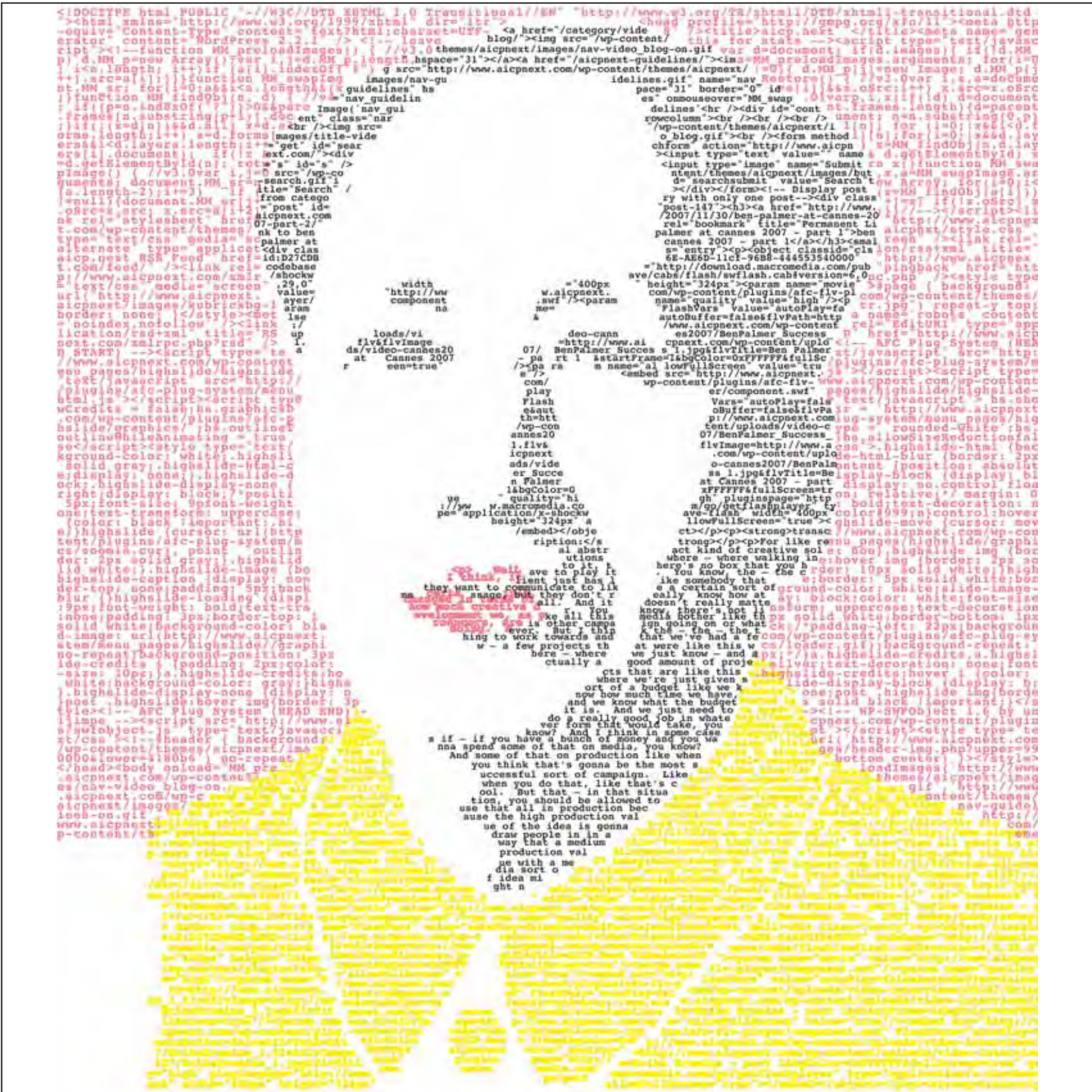
It turned out that Doug and I had quite a lot in common. He's from Madison, Wisconsin, and so am I. We both went to Colorado College but I didn't know back then that he had been a student there.

I wound up working for Doug and that's pretty much how I broke into the business. It turned out to be a terrific break for me.

As things turned out, we've all somehow managed to come full circle. This year's Sundance Film Festival marked a reunion of sorts for the three of us.

Ed is an actor and is in the cast of the Polish Brothers film *Manure*, which debuted this month at Sundance. [See feature story in this issue on Sundance editors, including Cary Gries of Red Car and Griot Editorial who cut *Manure*.]

I have my feature film at Sundance. And Doug Pray [whose spotmaking home is Oil Factory, Los Angeles] directed *Art & Copy* [about leading creative luminaries in advertising, and their profound influence on society—*SHOOT*, 1/9] which was one of a select group of films selected for Sundance's documentary competition.



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Directors Discuss Spots That Earned Them DGA Nominations



David Fincher



Fredrik Bond



Rupert Sanders



Tom Kuntz



Peter Thwaites

Continued from page 1

the second straight year, MJZ has tallied three spot directorial nominees. And that achievement doesn't even represent the high water mark for the company, which had four of the five nominated helmers for best commercial director of '05. In fact for six of the past seven years, MJZ has had more than one nominee for the coveted DGA commercial director of the year honor.

This time around, MJZ's nominees for best commercial director distinction are: Fredrik Bond, Tom Kuntz and Rupert Sanders.

Bond is now a three-time spot director of the year nominee, having been nominated last year as well as for best spot helmer of '04.

"I originally thought it would only happen to me once for 2004," recalled Bond. "Then when it happened again in '07 and now this year, each time makes me happier. To be chosen by your peers and directors you admire so much is the highest honor. And for commercial directors to get this kind of recognition from the DGA—in the same sphere as TV and feature directors—is lovely."

Bond earned this year's nomination on the strength of three commercials: Guinness' "Fridge Magnet" out of Irish International BBDO, Dublin; Levi's "First Time" for BBH London; and Carling's "Space" from Beattie McGuinness Bungay, London.

"I went with the work that I put the most heart into and for which I felt very happy about the final outcome," related Bond of the rationale behind selecting which spots to submit to DGA judges. "I was also conscious of it being quite nice to show a range of work, in this case comedy, visual effects and character treatments."

Bond said he loved "the absurdity and mayhem that engrossed a town" in "Fridge Magnet." The spot shows refrigerators literally being drawn to a Guinness delivery truck, leaving their roosts to be close to the object of their affection, Guinness ale.

"For me a key to the spot was making it a very real world even though these unreal things were happening in it," said Bond. "We didn't try to styl-

ize the world to make it more quirky. We made it feel like any town, like this could happen in any town. That helped us make the spot feel as real and credible as possible."

By contrast, the linchpin of Levi's "First Time," assessed Bond, "was the chemistry between that young couple. That's something I love doing—finding the right chemistry and exploring the dynamic of how actors play off against each other. It's like musical instruments and finding out which instruments play off each other the best. In a lot of spots you just need a strong face or look. But this spot took weeks of casting and scrutinizing. You need to observe the people and spend time in casting them, then bring them back together to see how they work off of each other. When you see that chemistry finally work, it's gratifying"

As for Carling's "Space," Bond noted, "The challenge lies in the special effects and creating a whole world and dynamic between the actors. That spot could have easily become a 1960s' sci-fi show. But we made it something much more because the story is about friendship. It was very important to play that as credible as possible."

Two-timers

Meanwhile Bond's colleagues at MJZ, Sanders and Kuntz, are now both two-time DGA spot director of the year nominees. Sanders was first nominated for best commercial director of '05. Kuntz's first nod came for calendar year '06.

"I made a conscious decision when I originally joined MJZ that I wanted to up the game and be in a stable with the best directing talent," related Sanders. "This keeps you competitive and the quality of your work at the utmost—so it's great to see the MJZ directors so well represented in the DGA competitions. It's like playing for a premier division soccer club. If you're surrounded by top players in the league, you cannot afford to miss training and to slack off. You must strive to be your best to stay on the field."

Sanders' latest DGA Award nomination came on the basis of Monster.com's "Legs" for BBDO New York; Traveler's "Delivery" from Fallon Minneapolis;

and Nike Brand Jordan's "Clock Tower" out of Wieden+Kennedy.

"Strategy' is a bit of a grand word to use when trying to explain why these spots were selected for DGA consideration," said Sanders. "These were simply three of the jobs we were most proud of. The three films show an ability to adapt and approach each project individually rather than a director saying, 'this is what I do, this is my look and I'll slap it onto everything I do.' We created different worlds for each spot and tried something different."

Monster's "Legs" for example takes us to a small village where we confront the odd sight of a towering man with massive legs. He walks through the village witnessing various slices of life until he finally reaches an elaborate underground destination which is his workplace—a room housing a larger than life gyrosphere contraption with a man seated aboard who is peddling away feverishly. For a moment he stops peddling so that his replacement can take over. When the peddling comes to a halt, so too does the power throughout the village, triggering various bits of chaos.

Then our original large-legged chap comes to the rescue. He begins peddling and in the process returns the village to normal.

Sanders described "Legs" as "kind of Eastern European and other worldly. There was a magic realism to it all which is rare in advertising where much of the comedy can be slapstick."

This same sort of magical quality is also evident in Traveler's "Delivery," Sanders related, "The man and the giant umbrella took on the qualities of a fable, with human warmth and charm. It was a bit more optimistic and colorful than 'Legs' and very much based on the feel of kids' fairy tales."

Offering quite a departure from "Legs" and "Delivery" was Brand Jordan's "Clock Tower," which the director characterized as being "an atmospheric piece, much darker and more forboding and nocturnal."

Kuntz

Kuntz hopes the second time around will be the charm. It figures to be in one respect—this time he will likely be able

to attend the DGA Awards ceremony. When he was nominated for best commercial director of '06, Kuntz couldn't get to the awards gala because he was shooting in Australia.

Asked what his latest nomination means to him, Kuntz observed, "There's something satisfying, reaffirming and reassuring about getting it a second time. You think that maybe the first time wasn't that much of a fluke. The industry is so competitive and to again be nominated means a great deal."

Kuntz has his second nomination for Skittles' "Pinata" via TBWA\Chiat\Day, New York; Xbox's "Lips" for TAG, San Francisco; FedEx's "Carrier Pigeons" (a high-profile Super Bowl spot in '08) for BBDO New York; and the California Milk Processor Board's "White Gold Is" out of Goodby, Silverstein & Partners in San Francisco.

Bond largely credits MJZ president David Zander with determining what spots to select for presentation to DGA judges. "I tend to go with David's direction on this," said Bond, "because he has a broader, big picture perspective. If certain work jumps out at him, it has a good chance of jumping out for other people."

Kuntz recalled that Zander recommended three of the commercials as DGA entries: "Pinata," "Carrier Pigeons" and "Lips."

"I pretty much agreed with David but at the same time I urged him to look at 'White Gold,' said Kuntz. "That spot for Goodby [introducing us to spandex-clad rock star White Gold brandishing a guitar full of milk] was part of an interesting campaign with dance videos and other elements so it wasn't your conventional self-contained commercial that totally speaks for itself. But I thought it provided a taste of a great campaign and wanted to include it for that reason. I'm glad David agreed."

Kuntz added that having three MJZ directors in the field of nominees "keeps you humble. You aren't 'THE' DGA nominee at the company—you're one of several. At the same time that's pretty cool. I'm happy for everybody. It's always cool to be in the company of talented people."

Thwaites

Rounding out this year's lineup of DGA nominees is Peter Thwaites of Gorgeous, London, who is repped stateside by Anonymous Content. This is Thwaites' first career DGA Award nomination, which he earned for Barclaycard's "Waterslide" from BBH London, and Guinness' "Light Show" out of Irish International BBDO.

The former shows a swim trunks-clad employee on a bizarre commute home from the office—his mode of transportation being an enormous waterslide that runs throughout the city. Along the way he slip slides through a grocery store where he buys a banana which he pays for by sliding his Barclaycard past a sensor. He is able to use the card repeatedly without slowing down his slide home.

"From a directing point of view, the commercial was a huge balancing act," related Thwaites. "The key was balancing elements of post and live action and trying to make something so technical be true to a human storyline that connects with people. That's always the hardest thing for a director who serves as a balancing force, overseer and creative force on this kind of project. The director has to keep his eye on the ball, making sure you stay true to the simple idea. I felt sort of like a ringleader with so many post people and resources [from The Mill, London] involved."

Guinness' "Light Show" also entailed collaboration with The Mill. "The idea was an office building being a pint of Guinness as reflected in the configuration of lights that are on inside the building at night," said Thwaites. "Again it was important within this essentially visual piece to keep a narrative flow by managing the scale of the job and keeping the focus on the simplicity of the idea."

Thwaites, who's no stranger to directing for stateside clients, hopes the DGA recognition will advance his career in American advertising even further.

"I love the comedy opportunities coming out of the U.S.," said Thwaites. "Perhaps it's a good time to bring the family out and spend some time in America and try to establish more of a direct connection with the agencies. We'll see."

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Top Spot of the Week

Dante Ariola, Method Studios Set Guilala Loose For TheLadders.com

By Christine Champagne

If you grew up watching those wonderfully cheesy monster movies Japanese filmmakers churned out in the 1960s, you may remember Guilala.

Then again, you may not.

Guilala, who caused destruction in the 1967 feature *The X from Outer Space*, never quite became a star.

But Guilala has enjoyed a revival 40 years later in Japan, starring in the 2008 feature *Guilala's Counterattack: The Toyako Summit One-Shot Crisis*, and now he's being seen in America in a new :45 for job search service TheLadders titled "Little Creatures."

Created by Fallon Minneapolis and directed by Dante Ariola of Los Angeles-based MJZ, "Little Creatures" opens with Guilala lumbering toward an oncoming truck. Of course, any monster movie aficionado knows what'll happen next—Guilala will pick up the truck and toss the vehicle like it was a toy.

But that's not what happens. Instead, the truck passes above Guilala, revealing that this version of the monster isn't even a foot tall and therefore hardly a threat to anyone. In fact, as the spot goes on, we see mini Guilalas trying to wreak havoc—attacking a

car at one point—but doing no damage and gaining little notice from humans because of their small stature and weak roars.

"If you think about it, this is what makes TheLadders different from other job search sites," a voiceover intones as a scary gargantuan Guilala arrives on the scene, blowing up a gas station with a fireball spewed from his mouth and picking up a car and throwing it down the street as people run for their lives.

"Welcome to TheLadders: a premium job site for only 100K plus jobs and only 100K plus talent," the voiceover concludes.



Dante Ariola

Big strategy

According to Fallon executive creative director Al Kelly, the goal with "Little Creatures" was to use abstract imagery to make the point that TheLadders is for big talent.

Fallon director of broadcast production Vic Palumbo said that everyone involved in the making of the spot—the agency, Ariola and Venice, Calif.-based effects house Method Studios—wanted to stay true to the monster movie genre of the 1960s "and to stay true to the genre, we had to try to do as much of it as we could in-camera."

"Little Creatures" was shot onstage

and on location in Cape Town, South Africa, with production support provided by Cape Town's MIA. The city offered Ariola and his crew, including DP Philippe Le Sourd, wide latitude in what they could shoot, allowing them to stage the gas station explosion for real and perform a stunt involving a car racing down a street and flipping.

With the stunts and background plates shot, Ariola headed into the studio where he got old school, shooting a guy in a Guilala suit performing various actions in front of a bluescreen.

The Guilala suit was actually the original suit worn in the Guilala films, by the way, and it stood six feet tall and weighed about 100 pounds. The guy inside the suit wore a vest outfitted with hoses through which cool water was pumped to keep his body temperature down. Even with that accommodation, the man could only wear the suit for about 10 minutes or so before he needed a break.

The fact that he could perform at all in the suit and give the character a sense of personality is rather remarkable given the limitations it imposed, Palumbo said, pointing out, "He had to be very expressive with his body to translate those emotions—the frustration, the disappointment."

While Ariola worked to get the best performance he could out of his talent, Method Studios VFX supervisor/Flame artist Alex Frisch and VFX supervisor/lead CG artist Andy Boyd were focused on "recreating the camera setups onstage, matching the camera setups of the background plates that we shot earlier in Cape Town," Frisch said, ensuring that the eyelines and camera angles would be correct.

Once the shoot wrapped, Kirk Baxter of Rock Paper Scissors, Santa Monica, cut "Little Creatures," and Method Studios combined the elements.

Practical match

"For us, the challenge was creating the 3D Guilala so that he would match absolutely perfectly with the real practical suit that was shot," Frisch said, noting, "There are quite a few shots where it cuts from a studio shot to a 3D guy and back to the studio shot."

If he had to peg the toughest scenario to put together, Boyd said it was when the large Guilala blew up the gas station. "That was combining a 3D monster, the 2D studio shot monster, 3D cars and a real explosion," Boyd said. "It was challenging to bring together all of those effects in one shot."

The entire job was done at 2K resolution, with colorist Stefan Sonnenfeld

of Company 3, Santa Monica, going back and forth with Method Studios to achieve what Frisch describes as a "pristine color correct and composite."

Credit also goes to Human, New York, which composed the menacing monster movie track that accompanies "Little Creatures," with sound design from Santa Monica-based house 740 Sound.

TOP Spot OF THE WEEK

CLIENT
TheLadders
AGENCY
Fallon Minneapolis.

Al Kelly, executive creative director; Dean Hanson, art director; Dean Buckhorn, copywriter; Vic Palumbo, director of broadcast production; Amanda Revere, producer; Matt Polski, assistant producer.

PRODUCTION COMPANY
MJZ, Los Angeles.

Dante Ariola, director; Philippe Le Sourd, DP; Jeff Scruton and David Zander, executive producers; Natalie Hill, producer. Shot on location and onstage in Cape Town, South Africa. MIA, South Africa.

EDITORIAL
Rock Paper Scissors, Santa Monica, Calif.

Kirk Baxter, editor; Mike Goble, producer.

VISUAL EFFECTS
Method Studios, Venice, Calif.

Alex Frisch, VFX supervisor/Flame artist; Andy Boyd, VFX supervisor/lead CG artist; Katrina Salicrup, Noah Caddis, Andy Davis, Flame artists; Matt Hackett, Floyd Raymer, Jonathan Vaughn, Jack Zaloga, Alex Lee, Todd Herman, CG artists; Andy Mower, Ryan Raith, Craig Hilditch, Amanda Burton, Edgar Diaz, Jay Robinson, Pam Gonzalez, assist/roto; Helen Hughes, executive producer/director of production; Moylene Boyd, project manager.

POST
Company 3, Santa Monica

Stefan Sonnenfeld, colorist.

MUSIC
Human, New York.

SOUND DESIGN
740 Sound, Santa Monica.

Eddie Kim and Andrew Tracy, sound designers; Scott Ganary, executive producer.

LIME Studios, Venice.

Rohan Young, Sam Casas, Loren Silber, mixers.



[CLICK HERE TO VIEW SPOT](#)

Size definitely matters in this :45 for TheLadders as diminutive monsters fall far short of their goal to terrorize a city. However when a huge beast spews fireballs enters the scene, wreaking havoc is no problem. Welcome to the big leagues--TheLadders website for big talent seeking 100K plus jobs.

The Best Work You May Never See

Feeling The Power Of One For Amnesty Int'l.

By Robert Goldrich

The power of an individual to make a positive difference in the world is attainable nirvana for the idealist and Polyanna-like foolishness to the cynic. This 90-second film for Amnesty International makes a strong case for the former even in the face of atrocities being committed all over the globe.

We open on a young African American man who smiles confidently into the camera after setting his bicycle aside. Then in what seems a world away we see news footage of a man who is about to be lynched. Suddenly the African-American enters the scene and lifts the noose off the intended victim's neck, saving his life.

Next an elderly woman intervenes, holding back a line of militia who had been beating demonstrators in the streets. To see this gray-haired, rather frail looking woman stop the violence is an inspiring sight.

A middle-aged man then comes to the rescue in another broadcast news feed scenario, untying a prisoner's hands and removing his blindfold.

Then another man leaves his world to free people from a dark prison cell.

A pregnant woman exits the safety of her home to stop the beating of an innocent man halfway around the world.

Next a woman in a business suit performs the heroic feat of standing between a firing squad and its target, preventing a foreign government-sponsored execution.

And finally a gal in a jogger's sweats ends her workout in a lovely neighborhood park to go to far more dangerous turf where she takes a semiautomatic weapon away from a child. This after we see assorted scenes of children being armed and deployed as soldiers.

The camera returns to this last heroine, at which time we see a supered message that simply reads, "You Are Powerful."

This short for Amnesty International—depicting everyday people briefly leaving their comfortable environments, entering scenes of violence and then helping to stop the atrocities—was directed by Kim Gehrig of Academy Films, London, for Mother, London.

Marking the 60th anniversary of the Universal Declaration of Human Rights, *You Are Powerful* is Amnesty International's brand film and is being screened in movie theaters across the U.K. The piece underscores the good that can be done by those who contribute money, time and resources to Amnesty International.

All the action in the short unfolds to the moving accompaniment of the song "Until the Day is Done," donated by REM.

Sean Broughton, creative director for Smoke & Mirrors, New York, related, "Interaction was a key aspect of the film, so each 'hero' was shot against green screen, with the distance traveled, terrain, camera heights and angles calculated prior to shoot. Lighting was matched to the pre-selected background scenes and everything was shot with locked-off camera in HD to allow for movement later in post. Kim [Gehrig] wanted to make sure the heroes stood out, so it was an old VHS machine that finished the catalog of work executed in each scene. The hero character was played off to the old tape format and then matted back in."

Coming together

Ed Sayer, Mother's producer on the job, said, "We gained the eclectic opinions of all this top post talent and when anyone talked, everyone listened. So the film received the benefit of all that experience and the joy of all that talent."

The Mother creatives were Ed Warren and Pablo Escobar.

Lead VFX artist for Rushes was Rufus Blackwell. Framestores' Flame artist was Stephane Allender.

The DP was Mattias Montero. Editor was Joe Guest of Final Cut, London.

credits

Client Amnesty International Agency Mother, London Ed Warren, Pablo Escobar, creatives; Ed Sayers, producer. **Production** Academy Films, London Kim Gehrig, director; Lucy Gosage producer; Mattias Montero, DP. **Post** Smoke & Mirrors, New York and London Sean Broughton, creative director (NY); Marios Theodosi, Flame artist (London); Jo Morgan, managing director (NY); Celest Gilbert, executive producer (NY); Belinda Grew, Paul Schleicher, producers (London); Lauren Shawe, producer (NY). **Rushes**, London Rufus Blackwell, lead VFX artist; Adam Watson, Richie White, Marcus Wood, Leo Weston, VFX artists; Emma Watterson, producer; Joe Dymond, Dan Alterman, Anthony Laranjo, Noel Harmes, Combustion artists; Adrian Seery, colorist. **Framestore**, London Stephane Allender, Flame artist; Pauline Piper, producer. **Editorial** Final Cut, London Joe Guest, editor **Audio** Factory, London Ben Firth, mixer. **Music** "Until The Day is Done," donated by REM

Post foursome

The seven scenes bringing ordinary folk to the rescue in extraordinary real-life news footage situations were divided among four post houses: Smoke & Mirrors, New York and London; Framestore, London; and Rushes, London.

Collaboration among the houses was paramount as the central idea relied heavily on post, compositing hero characters into news footage so they appear to interact with the events. Fifty days of post work were required but only 11 days were available.



Ordinary people make extraordinary rescues.

[CLICK HERE TO VIEW SPOT](#)

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The Long And Short Of It For Editors Angus Wall And Kirk Baxter

Reflections On Cutting *The Curious Case of Benjamin Button* And *Crossing Over* With Filmmaker David Fincher

By Robert Goldrich

While David Fincher made Directors Guild of America (DGA) Awards history by recently garnering nominations in both the feature and commercial categories in the same year, there were a couple of editors reveling in that accomplishment in that they had a hand in the short and long of that Guild-recognized work.

Fincher of course earned the dual DGA honors for his feature *The Curious Case of Benjamin Button*, and for three spots: Nike's "Fate" via Wieden+Kennedy, Portland, Ore.; Stand Up To Cancer's "Stand Up For Something" out of Laura Ziskin Productions, Los Angeles; and Apple's "Hallway" from TBWA\Media Arts Lab, Los Angeles. Fincher directs commercials via bicoastal production house Anonymous Content.

Editors Angus Wall and Kirk Baxter teamed to cut *The Curious Case of Benjamin Button*, with Wall also editing "Fate" and Baxter "Stand Up For Something" and "Hallway."

And talk about crossing over on a grand scale—at press time Wall and Baxter had earned a best editing Oscar nomination for *Benjamin Button*. *SHOOT* caught up with the two editors—whose post roost is Santa Monica-based Rock Paper Scissors—to gain their insights into and reflections on *Button* as well as collaborating with Fincher.

On the latter score, Baxter related, "I've found it incredibly simple to work with David. He's very clear, very helpful yet is always there if you stray off the path. He will talk to me about a scene as if I'm an actor who's going to go out and perform it. He will talk about it in an ethereal way, keeping things loose so we can consider and then use the right building blocks. As things start to form, he gets even more useful and specific to help each artist with his specific craft. You very much want to please David. You try to do things proactively to help him since he has such a great understanding of how to give you freedom and help you



David Fincher

at the same time."

Editor Wall observed, "David understands that the nondestructive aspect of the process is post. In production you can have the figurative gun to your head to get stuff done. It can be a pressure cooker. But in editorial you can stretch out and see what is right for the piece. David is the easiest guy to work with. Editorially he's very clear, open and collaborative. He's a fantastic director who can give you the big picture while also commenting on how the reading of a single syllable should sound in someone's performance. Obviously he is going to give you all the pieces you need to put a scene together. As an editor, you just try to take it that five percent further to make the work even better."

Wall added that his experience on *Button* "highlighted the fact that the creation of pictures doesn't end with photography. Post is such a fascinating place to be because it is increasingly where pictures are being made, not just being put into a format for people can see. Image making continues throughout postproduction. The top directors understand this—that images are going to be part photography and part animation. So many creative possibilities are inherent in this approach."

Baxter noted that "while David keeps it simple and allows us to go off and edit, he also brings others in to help us so that we all collaborate on certain scenes. Angus and I ed-



Angus Wall

ited scenes separately but we also collaborated on other scenes. Sometimes movies are divided in half like in *The Godfather I* understand one editor's work ended and another's began at a certain point. But with David it's an organic experience for some scenes—we're sending material back and forth, there's sort of a group effort involved. There was a dinner scene in the movie where Cate [Blanchett] is wearing a red dress and is out to dinner with Brad [Pitt] who had just come back from the war and is moving a lot slower. By contrast she's moving and living life a hundred miles an hour. I assembled the scene to a rough piece of music. Angus took a crack at it later but turned the flow into dissolves. He showed it to me and I thought that was twice as good as what I had done. We then worked to continue to refine that. Based on our changes, David got Cate to re-read the voice faster to fit the pacing. We laid the new voice to the scene and it moved twenty percent faster. We trimmed the scene down and tightened it up. [Sound designer] Ren Klyce [whose spot roost is his own Mit Out Sound in Sausalito, Calif.] refined the music. We went into DI and changed the whole section of the dissolves to make sure there was no ugliness in them. Claudio [cinematographer Miranda] monitored this as well. When you think of how many hands touched that one pure scene to make it just right—with David all the while running up and down the sidelines as the coach or referee, it was a wonderful collaborative experience."

Wall said that he and Baxter "leaned on Ren heavily. Ren helped us all the way through [*Button*] in terms of rough mixes, music from New Orleans that kept in time with scenes. Way before composers came in, Ren was there finding the right palette of sound to help drive our work. David and Ren have known each other since their late teens. There's a trusting creative bond there."

Trust came in handy all the way around as *Button*, while gratifying to



Kirk Baxter

work on, was also a daunting experience given the sheer size and scope of the project. Major contributions were made by such visual effects studios as Asylum [tugboat scenes], Digital Domain [Benjamin Button's face] and Lola ["youth'n'izing" actors], among others. "You don't ever want to look at the top of the peak of the giant mountain when you're climbing it," said Wall. "You learn to watch your feet and that's what we did on this film...David used to ask the question, 'How do you eat a whale?' The answer—one bite at a time.' So we just worked long and hard each day. And part of what kept us going was that the film was so well written and the project was so challenging. We would feed off of that."

Baxter and Wall added, though, that the challenge wasn't added to unnecessarily. "We didn't get caught up in the aging process being in reverse for the lead character," related Wall. "Even though that's a departure from the norm, it's still a very linear story. That's one of the aspects that's interesting about the movie. It doesn't make a huge deal about Benjamin's predicament. The movie treats him as an everyman who just happens to be aging the other way. That's the approach David took for the film. It's an approach that brought realism to the story."

Debt of gratitude

Wall met Fincher in 1998 back during their days together at Propaganda. "I was the vault guy and he generously give me a commercial to edit," recalled Wall. "Originally Jim Haygood was supposed to edit it but he had to leave for a family emergency. So I got the chance."

The commercial was "Mr. Robinson's Neighborhood" [featuring basketball star David Robinson] for Nike and it helped to launch Wall's career as an editor. "I owe David a huge amount for the opportunities he's given me."

Those opportunities span assorted spots, including some memorable Nike fare, as well as the Fincher-directed features *Panic Room* (which he and Hay-

good edited) and *Zodiac*. Wall also was an editorial consultant on Fincher's *Fight Club* (edited by Haygood).

Baxter doesn't have quite as long a history with Fincher as Wall, but the collaborations have been notable, the first feature being *Zodiac* for which Baxter did some cutting before landing the full-fledged editorial gig with Wall on *Button*. And the commercials Baxter cut for Fincher along the way include the earlier alluded to "Stand Up For Something" as well as the new Apple iPhone launch.

Asked to compare cutting features as opposed to commercials, Baxter assessed, "Commercials are harder from my experience. They're constantly underestimated in terms of how hard they are to put together."

Meanwhile Wall observed, "With commercials you know when you're done. You can work on a movie seemingly forever. The quantity of work on a movie is so that you have to make good choices all along the way. You're building a skyscraper and if you make a mistake in the construction, you're dead. Movies live and die by everyday decisions."

Wall also finds a greater connection with characters in feature films. "You build a relationship with the characters which you don't really get in commercials. There's a depth to personalities that you rarely get in commercials. Sometimes you can get that on a music video. You can end up falling in love with characters."

Another difference between spots and features, continued Wall, is that "people are so polite in offering their opinions on commercials. That's not always the case in features. And in a way it's nice to hear from people who can be brutally honest about the work but not get personal. It's purely about what's best for the work. People don't beat around the bush, they're very direct and that kind of feedback can be very useful."

In that vein, Baxter said at one point he and Wall "toyed" with the idea of removing the hummingbird from the end of *Button*. "Ren let us know that wasn't a good idea. He came a few degrees short of abusing me about the idea of losing the hummingbird. But what he said was all good. It was all about making the work the best it could be."

Wall affirmed, "I have no problem with Ren ringing and telling me his opinion. I think that's part of my not feeling like the movie is mine. You get your mind in that place where this isn't for yourself, it's to help David realize his art and vision. You're always the rubber man at the ready, poised to re-do whatever needs to be done to make the film great."



The Curious Case of Benjamin Button

A Natural Time For Sundance As Editors Diversify Into Long Form

Spot Cutters Sam Sneade And Cary Gries Dovetail Into Features; Kim Bica Edits Tongue-In-Cheek Short Film

By Robert Goldrich

While *White Lightnin'*, which premiered at this month's Sundance Film Festival in Park City, Utah, marked the feature directorial debut of noted spot helmer Dominic Murphy of bicoastal/international Partizan, the dramatic film enjoyed the benefit of an artisan with feature and commercial experience, editor Sam Sneade whose European and American roosts are, respectively, Speade, London, and Beast, bicoastal and Dallas.

Meanwhile also making his editorial mark at the 2009 Sundance Fest was Cary Gries who cuts commercials via Griot Editorial in the Detroit market, and Red Car throughout the rest of the U.S. Gries edited the offbeat comedy *Manure*, a Sundance Premieres presentation directed by Michael Polish (who wrote the film with his brother Mark Polish).

Then there's editor Kim Bica, who has partnered in the recently launched edit house Arcade in Santa Monica. Bica, formerly of Lost Planet, edited *The Kinda Sutra*, a Sundance short directed by documentary/spot filmmaker Jessica Yu of bicoastal Nonfiction Unlimited.

SHOOT gained insights from this trio of '09 Sundance editors on their projects as well as reflections on crossing over from one filmmaking discipline to another.

Sneade

Sam Sneade is no stranger to crossing over. He had a re-cutting hand for instance in *Sexy Beast*, the feature filmmaking debut of lauded spot director Jonathan Glazer. Sneade later



Sam Sneade

edited Glazer's *Birth* which starred Nicole Kidman, and then *Stoned*, a British rock bio which was the first movie directed by film industry entrepreneur Stephen Woolley. Prior to embarking on *White Lightnin'*, Sneade cut the Spanish Arabic drama *Arritmia*, a.k.a. *Guantanamo Bay*, for helmer Vicente Penarrocha.

Sneade received a call out of the blue from Dominic Murphy about editing *White Lightnin'*. The two had

worked together some 10 years ago on various commercials. "Dominic knew me from commercials and I guess gravitated towards me for this film based on my experience editing

features," related Sneade. "The way *White Lightnin'* was pitched to me was as a true story of a schizophrenic hillbilly mountain dancer who is tormented by thoughts of revenge for the

murder of his father. How could I resist that? Actually the story is extraordinary and that coupled with Dominic being one of the brightest guys I've ever met drew me to the project."

The film stars newcomer Edward Hogg playing opposite Carrie Fisher, making for what Sneade described as "an interesting May to September ro-
Continued on page 18

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Editors Collaborate With Directors Murphy, Polish And Yu

Continued from page 17

mance.” As for the biggest challenge he faced as an editor on this project, Sneade related, “Like most films, the challenge is to get the narrative flowing in a watchable and engaging way, to pull the viewer through the story to a kind of logical conclusion. This story makes sense within its own world, meaning the editing challenge was to give structural integrity to the crazy world within the film. And then there are the levels of giving the plot plausibility through the editing while at the same time leaving room for doubt. Is this main character telling us the truth? Is he lying? And of course the third major level of the challenge is to keep the film entertaining.”

The working arrangement with Murphy proved stimulating, according to Sneade. “Dominic can be quite a formidable editor in his own right and at one point in time we were communicating digitally. We were each inhabiting separate cutting rooms, simultaneously doing our own selects. We are communicating via Avid rather than his being in the room looking over my shoulder. And our work came together in a sense, with two pairs of eyes looking at everything, both parties bringing something to the table. If I missed something or he did, I could choose what worked best and edit accordingly.”

Sneade has found his commercial editing experience, which dates back to the late 1980s, as invaluable to his occasional feature endeavors. “There’s a plastic nature to commercials where you can mold and shape things, take bits from everything to make a greater whole,”

said Sneade. “That made me able to treat a film like *Sexy Beast* [released in 2000], for example, in that same way which helped greatly in the editing.”

Sneade also hearkened back to his earlier spot days cutting for director Tony Kaye. “At times there was no real script,” recalled Sneade. “There was footage from which you could write your own idea half the time. That sort of freedom to improvise, which commercials teach you, was a great learning experience when you get into features and hit problems.”

Sneade’s earlier ad collaborations with Murphy include work for Sony, Caffrey’s beer, and a BBC spot encouraging people to acquire computer skills. Among Sneade’s other notable credits was an American Express commercial featuring Kate Winslet.

As for how his feature experience has informed his work in commercials, Sneade observed, “I’m not altogether sure. I’d say the discipline of a narrative in features teaches you to respect the discipline of the idea behind a lot of commercials. Does this idea make sense and are we exhibiting the idea in the best possible way? It’s not just a case of flash, whiz, bang, wallop in thirty seconds. At the end of the day it is all about communicating something in a commercial, doing justice to the idea.”

Gries

Cary Gries has known feature director/writer Michael Polish and writer/actor Mark Polish for some 15 years, before the brothers had ever made a film. Gries met the duo through his brother,

Jon Gries, who lived two doors down from them in Hollywood. Jon Gries has gone on to act in several Polish brothers films over the years, including *Twin Falls*, *Idaho* and *Northfork*, *The Astronaut Farmer* and *Manure*.

But it wasn’t until recently that Cary Gries had occasion to collaborate professionally with the Polish brothers, getting hired to cut *Stay Cool*, a comedy that’s cut from the John Hughes filmmaking cloth. *Cool*, though, became hotter when an editor the brothers secured for another movie, *Manure*, had to leave that project. Suddenly Gries was offered *Manure* as well, giving him a pair of Polish brothers’ features to edit pretty much back to back (with some concurrent work as well).

Making this dual duty much simpler, said editor Gries, was that he found himself “on the same wavelength as the brothers. We hit it off immediately. I had always gotten what they were doing, I love their work and sensibilities. It’s intelligent comedy with a mix of sophisticated drama, balancing both to convey a poignancy while keeping the humor flowing. And because they were working on two films, they let go and gave me the freedom to work. Right after *Manure*, they went on to the next movie. They felt comfortable going on to the next film trusting that I would do well by the work they had already finished... By the time they came back after shooting both features, I had three versions or variations of *Manure* for them to consider.”

Manure stars Billy Bob Thornton, Tea Leoni and Kyle MacLachlan. Leoni plays Rosemary, the estranged daughter of the just dearly departed Mr. Rose, the mastermind behind Rose’s Manure Company. Rosemary is in line to take over the family business but is unaware of a plan for an unfriendly company takeover by a ruthless fertilizer rep (MacLachlan). Whether she likes it or not, Rose must trust her top salesman Patrick Fitzpatrick (portrayed by Thornton) to save the day.

Manure was shot almost entirely on stage, recreating the Kansas farmbelt. “There were maybe three exterior shots in the whole film,” said Gries. “But the biggest challenge was on a technical level because the movie was shot on the Red camera. To some degree it felt like we were beta test participants. There were scenes for instance where we had guys falling out of the sky wearing parachutes. When panning or tilting a Red camera, it makes it difficult to do the cable removal we needed to do on those chutes. So there were things like that to figure out all along the way.”

Manure and *Stay Cool* are the sixth and seventh features cut by Gries, but

they are the first to gain major theater play. He started his career cutting documentaries before diversifying into music videos. Then in the late 1980s, Gries moved into music video and spot directing. “I had tired of editing but then Avid and nonlinear came along and I fell back in love with editing,” he recalled. “So when I moved back into editing, I added commercials to my repertoire since I had been directing commercials.”

Gries’ spot editing credits span such clients as Dodge, an international Scrabble campaign (which was out of Y&R in Irvine, Calif) and a classic Budweiser Clydesdales commercial, “Champion,” directed by Geoffrey Barish for the 1996 Summer Olympics. Gries cut “Champion” out of the former edit house Superior Assembly.

Gries’ work has also encompassed television programs, including Emmy-nominated efforts for the series *Real People* and the special *Rouxan & Martin’s Laugh In: 25th Anniversary Reunion*.

As for what he thinks *Manure* and *Stay Cool* will enable him to bring back to his ongoing spot editing pursuits, Gries related, “I hope it will enable people to see that I have comedy chops, that there’s a larger range to what I can do. Much of my work in commercials has been of the visual anthem variety, which is great. But I believe anyone who can cut well can cut anything. So I would like my work for the Polish brothers to translate into more dialogue and an even greater range in the opportunities presented to me for commercials.”

Bica

While she was still at Lost Planet, Kim Bica (who has since become partnered in edit house Arcade) cut *The Kinda Sutra*, which was selected for screening at Sundance in the U.S. documentary shorts category. The film was directed by Jessica Yu, an Oscar-winning documentary filmmaker for *Breathing Lessons* in ‘97, and who has debuted such feature-length work at Sundance as *The Living Museum* (‘99), *In The Realms of the Unreal* (‘04) and *Protagonist* (‘07).

The Kinda Sutra shows various people remembering back when they were kids how they thought babies were born. The short combines documentary interviews with charming Karma Sutra-inspired animation.

Being a long-time admirer of Yu’s work, Bica—whose high-profile spot credits include Nike and American Express—jumped at the opportunity to cut the short. The editor described the best part of the project from a personal standpoint as “meeting and working with Jessica. She is a really smart filmmaker, very decisive and very clear on what she wants to do

with her film.”

After their initial meeting to discuss *The Kinda Sutra*, Yu had to go out of town on another shoot. “So I started cutting on my own,” said Bica, “and we discussed the work every evening after her shoot. Because the animation was not done yet, I had to imagine what would happen as each person was telling their story. I used sound to help me time it out and depict what was happening. For example, one guy believed that when women went swimming, little pollywogs would swim into the woman and make her pregnant, so you can imagine how that could be depicted. We refined at each stage of the animation and Jessica and I only worked together twice to finish it off. But even though we had so little face time, I was so impressed with Jessica and what a smart filmmaker she is...She found really interesting stories but ones that everyone can relate to. This a subject matter that everyone can participate in as a viewer, very smart.”

Yu said that Bica “naturally understood how the film was going to work—the humor and the tone, that there is poignancy in the fact that all of these adults were slightly confused kids (or in some cases, adolescents) at one time... The second thing is the pacing. Because Kim works in spots, she has a sense of how to keep the story moving.”

Noting that she was on another shoot during the rough cut stage which facilitated her and Bica sharing cuts back and forth and providing feedback, Yu related, “I trusted her to be able to interpret everything.”

Of working in the short film format, Yu added, “The nice thing about a short is that you have the freedom to make something the length you feel it needs to be. That was a fun thing to play with; you don’t have the restrictions that you might with specific broadcast limitations. I think we both felt that the version clocking in right around eight minutes felt right.”

Promos

Bica’s former Lost Planet colleagues also made their mark at Sundance. To help commemorate the 25th anniversary of the Sundance Festival, editors Jennifer Dean, Bruce Herrman and Tyler Temple-Higgins of Lost Planet created montages that highlighted filmmakers who were able to use Sundance as a platform to launch their now flourishing careers. Noted editor Hank Corwin, founder of Lost Planet, oversaw the cutting of each film, with company editors Jesse Haas and Josh Schaeffer contributing to the overall Sundance project.

These promos ran before every screening during the entire run of the festival from January 15-25.



White Lightnin’



Manure

Setting The Table For '09

The lesson learned in the Midwest is that the "I"'s have it, the "T"'s being incentives and infrastructure. Without one or the other in today's competitive marketplace and economy, business prospects falter. Consider California which has production infrastructure of historic proportions—both talent and resources—but no financial or tax incentives program for filming.

The Golden State is losing production, particularly features and commercials as reflected in recently released year-end (2008) statistics in Greater Los Angeles (*SHOOT*, 1/16), with officials citing a lack of an incentives initiative to counteract the measures that have been enacted in most other states. And the lack of incentives can over the long haul erode infrastructure.

Conversely incentives can help to build infrastructure as investors see the prudence of building facilities and gathering resources to work in tandem with financial perks that will attract filming to their regions.

In the Midwest, incentive and infrastructure carry great promise and in many cases have already translated into more production for different states in the region, perhaps most notably Illinois, Michigan and Wisconsin.

A prime example is Wisconsin which has firmly in place its 25 percent Film Tax Credit program with two types of credits (for more info, log onto www.filmwisconsin.net).

In turn this incentives program, for which commercials are eligible (as long as producers file an application prior to the shoot) has helped to spawn infrastructure, a centerpiece being RDI Stages, Wisconsin's first and only independent studio rental complex, which formally opened with a gala party on January 8. Consisting of two separate buildings at a combined 27,000 square feet of space, RDI is nestled in the residential suburb of St. Francis, just outside downtown Milwaukee. The complex, which offers four stages—the largest being 4,800 square feet with full support resources—was two years in the making at an investment of some \$6 million.

Management exec Janine Sijan-Rozina and noted photographer Tom Davenport, co-founders of longstanding still photography studio RDIimage, which has

clients in the advertising and corporate sectors, were early adapters to the Wisconsin film tax incentive program, understanding the opportunity it provides the creative community and the revenue it will bring to the state.

In response, Sijan-Rozina and Davenport partnered with noted real estate developer Darrick Dysland to ultimately launch the sound stage and film campus RDI Stages, which offers not only soundstages but also high-end production office space, a digital still photography studio, a recording studio, an interactive media design firm, full kitchen facilities, and adjacent space for lighting, grip and set building.

Furthermore RDI Stages is looking to build a local talent pool to meet production needs. The facility has entered into a relationship with Milwaukee-area post secondary schools with established film programs, enabling them to tap into the RDI resources and apply coursework to real industry applications. Students and schools benefit as does Wisconsin itself with homegrown talent that can fill crew and other industry-related positions, making the state all the more attractive to prospective feature, TV, commercial, music video, multimedia, interactive and other projects.

RDI Stages has connected with such educational institutions in the state as MATC (Milwaukee Area Technical College), the University of Wisconsin at Milwaukee, and Marquette University.

"We've partnered with these schools, offering them internships to help increase the depth of a talent pool that already has great crews," said Sijan-Rozina. "Besides adding to the depth of talent here, we are also helping to cultivate a

new generation of crew members and artisans for the state—talent who hopefully will stay in Wisconsin as we develop employment opportunities."

Sijan-Rozina added that the post secondary schools are becoming more sophisticated in their training and resources. For example, MATC, already established as a leading photography school, has expanded its communications and creative arts program, putting in place a state-of-the-art motion capture system

Continued on page 20

**Infrastructure,
Incentives Are
Prime Entrees On
The Midwest's
Industry Menu**

A SHOOT Staff Report



Midwest Production/Post Artisans and Executives Offer Their

Continued from page 19
for students.

Incentives

As for other parts of the Midwest, Illinois recently passed a significant increase in the state's filming incentives program, establishing a 30 percent tax credit on total production spending in the state for qualified theatrical features, TV programs, commercials and ad-related projects (*SHOOT*, 12/19/08).

A major impetus for the passage of the new incentives was the increased competition for filming business, particularly from nearby Wisconsin and Michigan. The latter has a 40 percent tax credit for features and TV. Reportedly Michigan is eyeing the development of new TV and movie production stages, reasoning that this key infrastructure component will help to create and maintain production-related jobs in the state.

Yet all is not rosy as commercials remain a glaring omission from the Michigan incentives program. Industry folk in Michigan have on their wish list making spot production eligible for state incentives, as reflected in a *SHOOT* survey of execs and artisans in the Midwest. *SHOOT* posed the following two questions in the survey:

1) Given the state of the economy, what are your plans to make the most of 2009? Crossing over and/or diversifying into other kinds of work and/or markets? Rethinking how you position yourself, your offerings, your talent to the marketplace at large?

2) What should the Midwest do or consider to take full advantage of opportunities in the new year?

Here's a sampling of the feedback we received:



Tom Duff,
president,
Optimus, Chicago

1) Our plan for 2009 is really an extension of what we started in 2008, that of combining our postproduction strength and reputation with a new way the production model can work with ONE at Optimus headed by John Noble. It's a model where efficiency and creativity are one and the same. It's the one-call, one-stop shop for all our clients production and postproduction needs. There are tremendous economic benefits we can offer by having all services

under one roof. Couple that with the inherent advantage of having full control of collaboration with the client, and you have the best of both worlds. We are also set up to be able to collaborate with not only our agencies, but production companies and other editorial houses as well. In today's climate, we all need each other to win this game, none of us can do it alone, but partnering with agencies, and competitor/partners is a win-win for all.

2) We in the Midwest would be well served by all of us helping each other, from the AAAAs to the AICE and the AICP. I guess this can also apply nationally, but might be more effective on the local levels. The new technology challenges surrounding the move to DTV, the new cameras, and the file-based workflow is throwing us all in a frenzy. Throw in the different format requirements from the networks and you have organized chaos at best. If we all get together, form committees to develop guidelines and seminar material, we could help each other through this crazy transition.



Kimberly Fairman,
director of sales & marketing,
RingSide Creative, Oak Park, Mich.

1) RingSide Creative has a broad range of capabilities. The integration of our services is highly valued by our clients. The result is increased efficiency and an end product that is stronger and consistent with the creative vision. We plan to fully embrace the value of our integrated approach. Our range of capabilities allows us to easily pursue opportunities in new markets.

2) Pray for global warming...all kidding aside, we should do everything possible to keep work in the region.



Samantha Hart,
president,
Foundation Content, Chicago

1) 2009 marks Foundation's five year anniversary. During this time we have grown from a core of four people to a staff of 30. This year we plan to expand our Los Angeles production unit and continue to foster our young, creative talent.

2) The obvious answer is to take advantage of the Illinois tax incentives and encourage clients on both coasts to "go mid-coastal!"



Don Hoeg,
director/owner,
RADAR Studios, Chicago

1) FX artist John Truckenbrod and I opened RADAR almost 10 years ago as a visual effects production company that handled jobs from conception to finish. We created a niche in the marketplace as a one-stop shop for great creative work. Although we have expanded our staff to include CG directors Mark Angres and Sean Skube, our 2D/Design team, the Gray Bros. & Matt, editors Greg Somerlot and Brian Willard and live action director Sam Macon,

very little has changed about the actual way we work. As a tight-knit group of artists, we continue to produce spots using every technique, including live action, design, FX, stop motion and CG. Last year we increased our production capabilities with the expansion of our stage space. We are uniquely positioned for this marketplace, but this is nothing new for RADAR. We have worked as a lean creative shop from the start. Hands down, our team had their best creative year yet in '08. Our plan for RADAR in '09 is to continue to find more challenging work for our team and to continue to excel in all the creative we produce.

2) Doing great work leads to opportunities to produce even better work. Regardless of where you are located.



WARNING Fierce Competition, Tight Client Budgets, Tough Economic Climate... That's The Time To Advertise—That Time is Now!

Your Ad Agency & Production Industry Clients have a strong emotional connection with SHOOT,
making the environment conducive to your message.

Advertise to raise awareness of your company, its talent, services or products—and—take a bite out of your competition!

In addition to the latest NEWS and best NEW WORK, here's what's coming up...

Reserve Ad Space Today:

East/Midwest/Canada/
Latin America
203.227.1699 ext. 15
ralvarado@shootonline.com

West Coast / International
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mriley@shootonline.com

Classified / Recruitment
203.227.1999 ext. 12
classified@shootonline.com

Publisher
203.227.1999 ext. 13
rgriefer@shootonline.com

SHOOT

<p style="color: #0070C0; font-weight: bold;">FEBRUARY 13 ISSUE</p> <p style="color: #0070C0;">AD AGENCY CREATIVES Critique Super Bowl Ads</p> <p style="color: #0070C0;">VISUAL EFFECTS & ANIMATION With: Top Ten Chart</p> <p style="color: #0070C0;">CINEMATOGRAPHERS & CAMERAS Sundance Film Fest Wrap Up</p> <p style="color: #0070C0;">SOUTHWEST PRODUCTION & POST</p> <p style="color: #0070C0;">Bonus Distribution: VES Awards, 2/21 Ad Space Deadline: February 4</p>	<p style="color: #0070C0; font-weight: bold;">FEBRUARY 27 ISSUE</p> <p style="color: #0070C0;">AD AGENCY PRODUCERS On Evolving Roles/Integrated Production</p> <p style="color: #0070C0;">MUSIC & SOUND Original Music Production With: Top Ten Spot Tracks Chart Music Libraries</p> <p style="color: #0070C0;">SAN FRANCISCO/NO. CA PRODUCTION & POST</p> <p style="color: #0070C0;">Ad Space Deadline: February 18</p>	<p style="color: #0070C0; font-weight: bold;">MARCH 13 ISSUE</p> <p style="color: #0070C0;">AD AGENCY CREATIVES EDITING & POSTPRODUCTION VISUAL EFFECTS (VES) AWARD WINNERS</p> <p style="color: #0070C0;">ROAD TO NAB Part I: Post-Editing Visual Effects hardware/software</p> <p style="color: #0070C0;">SOUTHEAST PRODUCTION & POST</p> <p style="color: #0070C0;">Ad Space Deadline: March 4</p>
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Feedback On Prospects and Business Strategies For 2009



Tim Jacobs,
executive producer,
Protein Editorial, Chicago

1) Protein Editorial launched a model that represents top independent editors as opposed to a traditional salaried roster. Our model really lends itself to the state of the economy by allowing scalability of each project according to the requirements of the job. The beauty of this niche is that we're able to match the best editor for the job without being restrained by who's in house. We're headquartered in Chicago with our core group of editors here and in L.A. Our talent remains independent, while working closely with us to market and produce their work. This partnership is beneficial to both the editors and us. From

a marketing standpoint we're setting up traditional screenings and introducing people to the amazing body of work we've collected from our editors. We're also using a U.K. based company called GetAReel to customize and deliver reels seamlessly. Other than that we believe that this industry is only as strong as its community. Therefore, we're doing everything we can to support the Midwest community in these tough times. The best example of this can be found on Oak Street beach, where many industry folks gather every Wednesday during the summer to watch the sunset and play bocce ball in Beach Bocce Ball League created by Dominic Bernacchi (West Coast sales rep. @radical media) and myself. This is not only an inexpensive way to have fun, but it's a great place to network as well.

2) I believe the Midwest should try to support the Midwest production and postproduction community as much as possible. There are so many talented people in this market, it's amazing. After spending the last 10 years on the West Coast, I was encouraged about how deep this market really runs. I believe that the community here really believes in each other and believes in this market. Not to mention they get to play Beach Bocce Ball in the summers!



Don McNeill,
president,
Digital Kitchen, Chicago

1) Digital Kitchen is already an incredibly diverse company, responsible for work in motion graphics, movie and TV titles, live action, experiential, guerilla, web and retail. So for us, it's not about diversifying or crossing over, but rather focusing our time and efforts. It's our belief that in today's market, we need to provide a point of difference. And in a downturn, that point of difference is value. We feel we're well positioned, because we ideate, create and execute. When you can control all points along the compass, you create better integration and better value for money.

There's no doubt that the local market had a tough year and we all will face a tough 2009. But the good news is that more than ever, technology has allowed us to work beyond geographical and psychological boundaries. Although we're based in four cities, we don't feel tied to our geography; we are one company, capable of servicing business wherever we find it.

2) I think the Midwest feels its limitations due to decades of being perceived as only fit to handle packaged goods, beer and automobiles. Because of the niche the Midwest carved out and because of the traditional stability of the client base, there has been little reason to evolve as rapidly as the East and West Coasts. This year, however, it's unavoidable. The economic climate is going to force change, and that's a good thing. If navigated properly, these lean times will force agencies, production companies and clients to explore alternative, creative solutions and bolder moves. The opportunity exists to break free from the stereotypes that have held the Midwest back and allow us to define the future on our terms.



Michael Suggs,
managing partner,
Milagro Post, Southfield, Mich.

1) We're optimistic about 2009. Now, more than ever, diversification is key to survival given the state of the economy. Commercial work is only part of what we do. For Ron Rose Productions and Milagro Post, the Michigan film incentive continues to be a revenue source for us. We've leveraged our technology and infrastructure to service filmmakers. There is more and more interest from filmmakers to shoot and post in Michigan. Ron Rose has been providing ADR and looping services for major motion picture studios (i.e. Paramount, Twentieth Century Fox) as well as independent studios for a number of years. From editorial to deliverables, Milagro has been providing Digital Intermediate solutions to filmmakers and ad clients for almost three years. Web development is yet another revenue stream for us. Our web group provides turnkey services for web development by designing, building and hosting custom web solutions. We create and deliver content for cinema, TV, web and mobile providing an integrated experience for filmmakers and ad clients. We continue to explore new business ideas.

2) In Michigan, there is a real need for the inclusion of commercial film projects to the language of the state film production incentive. This would be especially meaningful for the automotive industry. GM, Ford and Chrysler spend millions of dollars annually in the production of their ad campaigns. The ad agencies that service them are in Michigan. With a potential rebate of up to 42 percent of all dollars spent on qualifying productions, they could use the incentive to stretch their ad dollars. And, in turn, provide much needed jobs and revenue, not only for those of us in the business, but also for many merchants, vendors, and retailers here in Michigan. This is evidenced by recent film productions shot here.

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Steve Wild,
president, Grace & Wild, Inc.,
Farmington Hills, Mich.

1) Grace & Wild is no different than most of the surviving businesses in our marketplace who have continually embraced the need for change and reinventing their organizations. After all, our technology dependence has required reinvestment for analog to digital, digital

to high definition, high definition to 2-4-6-8K data; and now, delivery of 3D stereoscopic visual images for broadcasting, movies and videogames. This process has been an evolution, not a revolution. Of course, the process of "crossing over" and "diversifying" is not something you decide to do and then implement the next day. But what's different this time around is while we are still evolving to service higher resolution demands, we are also striving to repurpose our resources to create and deliver content to media channels that have quite different requirements, such as web and podcasts, mobile messaging and advertising, digital signage, etc. Following our customers' needs and interests, several years ago we began a migration from being a traditional "broadcast quality production and post technical services provider" toward providing more creative and project management services for development of new media content and distribution. New for 2009, Grace & Wild is formally debuting its "Emerging Media Solutions" operating division (www.emergingmediasolutions.com, or, www.gracewild.com/emerge). Within the EMERGE group, we have developed certain talent and skills we feel are unique, and which have allowed us to benefit our clients with services that bridge the void between producing for broadcast and alternative media delivery channels.

2) Like many Midwest states, Michigan recently passed a film incentive package. While Grace & Wild's hdstudios and Filmcraft Imaging divisions have benefitted from new business created by the program, it's no secret our Detroit 'auto-centric' advertising community has endured great pressure recently. Unlike other economic downturns, advertisers don't believe that 'selling harder' is a solution, and budgets have been decimated. Also, other entertainment projects are suffering from lack of funding sources. Economic adversity no longer creates more work for the advertising community (ever changing auto pricing and financing offers often carried us through periods of turmoil). This time, all businesses, in all industries, are suffering...media not excluded. I doubt anyone has a viable answer to this dilemma, but I will be very interested to read this article and see if someone has a "magic bullet" to help the Midwest, and the rest of the nation for that matter.

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To place classified ad simply email ad copy to: classified@shootonline.com

Your reply will contain price estimate and PDF proof of ad for your review.

Print classifieds run online for 30 days as FREE bonus with email

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For further info/rates/deadlines go to www.shootonline.com/go/classified

EMPLOYMENT

**POSITIONS WANTED:
Looking For
New Directors
Seeking
Commercial Work**

Visit

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2009 New Directors Showcase
Entry Form

Edit Shop Seeks New Editor

NYC creative editing boutique run by industry veterans is looking for a new editor to add to the family. Candidates must be commercials editors and have at least three years experience, a great reel and a client base. We're looking for someone who really loves filmmaking and who understands the ad industry. Please send resumes and links to reels to:

editinquiry@gmail.com

ANA, AAAA, AAF Support DTV Delay

Senate Approves Postponing Transition Date From 2/17 To 6/12

NEW YORK—As *SHOOT* went to press, the U.S. Senate had approved postponing the country's transition to digital TV from Feb. 17 to June 12. It now appears likely that some sort of delay, which has the backing of President Obama's administration, will come to pass.

On the ad industry front, three key groups—the Association of National Advertisers (ANA), the American Association of Advertising Agencies (AAAA) and the American Advertising Federation (AAF)—have expressed their joint support for the four-month reprieve. The organizations cited the amount of households that are not ready for the transition, as well as the chance for the government to address some unresolved issues that arose throughout the transition process.

Currently many households are still

categorized as either “completely” or “partially unready” for the transition. As of January 2009, Nielsen Media Research estimated that 5.7 percent of television households were “completely unready,” meaning they did not have any sets equipped to receive digital signals. This amounts to approximately 6.5 million households.

Meanwhile, another 9.2 percent of homes were “partially unready,” meaning they contained at least one set that was not equipped to receive digital signals and one or more sets that are ready; this translates to about 10.5 million households.

These 17 million “unready” households would lose television reception either completely or partially should the transition occur in February. The ANA, AAAA and AAF are concerned that this sudden loss of the ability to

receive television transmission would cut off many millions of Americans from important media access, including commercial messages.

The ad industry groups further contend that the proposed four-month delay in implementation would give the government the opportunity to address the issues it has had with the TV converter box coupon program, including unclear expiration dates, and reimbursement funds that have been depleted. Removing these impediments would in turn allow more of the “unready” households to upgrade their systems and be deemed ready for the pending transition.

The ANA, AAAA and AAF contend that by June the prospects are much better for a smooth digital transition in which few or no households would lose television transmission.

Big Game Lover: CareerBuilder.com

Continued from page 1

year when employers focus on hiring.”

As for viewership, Castellini noted, “There is nothing like the Super Bowl in terms of a mass audience. The top five primetime TV network show today might get 20 million viewers. Years ago the norm would have been 40 million. Options are so vast—hundreds of TV stations, DVRs, the Internet. It's difficult to get a truly mass audience. So the Super Bowl is even of more value today in terms of delivering eyeballs.”

Plus, continued Castellini, there's the Super Bowl dynamic of the commercials being part of the marquee event, for some just as important as the football game itself. “It's the one day of the year when a lot of people really want to watch commercials...That has really helped a new and emerging brand like CareerBuilder. The Super Bowl has been a great way to springboard our brand awareness.”

Laugh factor

While job hunting takes on considerable weight and seriousness in light of rising unemployment and global economic woes, the Big Game :60, titled “Tips,” that CareerBuilder.com is debuting on Sunday (2/1) via Wieden+Kennedy, Portland, Ore., definitely tickles the funnybone, keeping with the client's signature humor over the years while positioning the online site as a conduit to seeking helpful tips and real leads for gainful employment.

Directed by Tom Kuntz of bicoastal/international MJZ, the Super Bowl spot offers us several indicators that



Richard Castellini

you're in the wrong job and need to make a change. We open on a woman, for instance, who's so distraught that she's primal screaming in her car as she drives into her workplace parking lot. Other “tip-offs” that you should look for another gig include fantasizing about being elsewhere (we see the woman riding a dolphin

through ocean waves), being regularly ridiculed by fellow workers (a man in deadpan fashion greets a guy who's seated at a workstation with a cheerful “hey, dummy”), sitting next to an undesirable coworker (who's dressed in Speedo swim trunks while clipping his toenails) and daydreaming about punching small animals (with a small cuddly, koala bear—who's wearing eyeglasses—on the receiving end). These different tip-offs are recited and continually repeated in a Twelve Days of Xmas-like (yet not sing songy) fashion, heightening the absurdity as well as the all too real need felt by many that a change of job is imperative.

The end tag slogan “Start Building” appears on screen.

Perhaps even more during tough economic times, observed Castellini, people need a laugh.

STORY Signs Richter

Continued from page 4

enough actors and crew that we had complete confidence in him. There was a lot of good collaborative stuff happening on the set...it couldn't have gone any better.”

“Andy came in with a lot of ideas, many of which we ended up shooting and are in the spot,” added Adamson associate creative director Troy Jones. “He was hungry to show what he could do.”

Richter related, “We didn't

have an excess of time or money, but I find those constraints challenging and fun. I like the challenge of making the spots that are funny enough that people want to watch them.”

STORY is represented on the East Coast by Laura Zinn, in the Midwest by Doug Stieber & Company, in the Southeast by Miller Associates, in the Southwest by Alyson Griffith, and on the West Coast by Char & Associates. All are independent rep firms.

street talk

We Live in Public, directed by Ondi Timoner who is repped for spots by bicoastal Nonfiction Unlimited, has earned the Grand Jury Prize in the U.S. Documentary Competition at the recently concluded Sundance Film Festival.... Also at the Sundance Fest, boutique distributor Arthouse Films bought worldwide rights to the documentary *Art & Copy*, which explores the impact of advertising and creativity on modern culture. *Art & Copy* was directed by Doug Pray whose commercialmaking home is Oil Factory, Los Angeles....Director Jason Zada has signed with bicoastal production house Tool of North America. Zada, who left his position last year as executive creative director at EVB—a leading digital interactive marketing/ad agency he co-founded in San Francisco—to pursue directing full time (SHOOT, 9/12/08), brings to Tool expertise in both the advertising and digital content arenas. He also has extensive directorial experience, having helmed high-profile projects during his EVB tenure as well as independently in recent months. His projects often entail storytelling across a cross-section of media....Hal Kirkland and Masashi Kawamura have joined the creative department of BBH New York. Both are hybrid creatives who have worked at numerous agencies around the world, most recently at 180 in Amsterdam....Marty Orzio has become chief creative officer at New York-based agency Gotham. He formerly served as chief creative officer at Energy BBDO, Chicago. Orzio first made an industry splash at Lowe & Partners, New York, where he spent a dozen years and became best known for lauded work on the Mercedes-Benz account. He later was partner/executive creative director at Merkley Newman Harty, New York....

rep report

Peepshow Post Productions, the London house which set up a New York shop last year, has secured Sara Barnhouse as its West Coast sales representative. Peepshow features such talent as editors Gary Knight and Andrea MacArthur....Stephen Arnold Music, Dallas, has brought Brad Dawson aboard as VP, sales & marketing. He formerly served as general sales manager for KBTB, the NBC affiliate in Beaumont, Texas....Directors Moshe & Eddie Brakha of production house Commercial Head, Los Angeles, are now represented by Paradigm, Beverly Hills....The Skouras Agency, Santa Monica, has signed DP Marten Tedin for representation....Dattner Disposito and Associates, Los Angeles has signed DPs Adam Beckman and Danny Moder for representation in all areas....DPs Rolf Kestermann and Joseph Labisi have joined Endeavor, Beverly Hills, as clients in features, television, music videos and commercials....Innovative Artists, Santa Monica, has signed DP Bengt Jan Jönsson for features, TV, commercials and music videos. The DP is now represented by Innovative Artists' Robbyn Foxx and Jeff Mahoney....

bulletin board

- >January 30/Los Angeles, California: The Annie Awards. www.annieawards.org
- >January 31/Los Angeles, California: DGA 61st Annual Awards Dinner. www.dga.org
- >February 7/Burbank, California: Digital Cinema Society seminar on Web Intelligence. www.digitalcinemasociety.org
- >February 10/Los Angeles, California: How to Successfully Build & Manage a Digital Agency or Division course. www.laredogroup.com/agency/business
- >February 21/Los Angeles, California: VES Awards Dinner. www.visualeffectssociety.com

Moon Adds Three Directors To Its Commercialmaking Roster

Continued from page 4

ing, there's the prospect of Black and Mooney helping to develop longer form content for ad/marketing clients.

Cooney

Meanwhile director Cooney shifts his spot representation from his Jeff Cooney Films (also an EUE Screen Gems shop) to Moon. He continues to maintain Jeff Cooney Films for long-form projects.

Cooney joins Moon on the heels of wrapping work that Mooney said showcases the director's prowess in light comedy, social relevance and people-based storytelling, including a campaign for U.S. nonprofit philanthropic organization Changing The Present out of New York agency Strawberry Frog. The group was founded on the principle that holiday gift givers can make the world a better place.

One of the Changing The Present spots, "True Luxury," recently made SHOOT's "The Best Work You May Never See" gallery (12/12/08). The piece starts out like a cliché holiday commercial as a husband walks his wife, her eyes closed, out from their house to the garage. A light snow is falling as the gent clicks the remote control he's holding to open the garage door. At the same time, his spouse opens her eyes to see her present—not a bow-topped luxury car, but a bow-topped sheep.

Surprisingly the woman is thrilled with the gift of livestock as a voiceover instructs us to "Give a gift that matters," at which point we see an animated box open with descriptions of gifts emerging such as sheep for impoverished farmers, tutoring deaf children or building a shelter. An end tag carries the website address changingthepresent.org.

Cooney also recently directed a "Save Our Sports" PSA for Mount Vernon High School, which Mooney wrote as part of a grass-roots effort to save inter-scholastic sports for the Westchester, N.Y.-area school. The athletic program was jeopardized by a major cut in school funding. Cooney's heartfelt PSA played an integral role in raising enough money to preserve the sports program for the 2008-'09 school year.

Among Cooney's other latest directorial credits are: a public service campaign (spots and a documentary) for My First Vote (myfirstvote.tv), which helped to successfully drum up the youth vote, particularly in the so-called presidential swing states, for the 2008 national election; and the director's ongoing work for Icy Hot featuring basketball star Shaquille O'Neal for agency The Joey Company, Brooklyn.

Hinlein

Hinlein brings fashion and beauty expertise to the Moon roster, with spot

credits for the likes of Revlon, Maybel-line and Clairol, as well as European work for Nivea. She had formerly been repped by Bridge Street Films, N.Y.

She got her break helming in-house films for MAC cosmetics, which gained exposure at fashion shows and in retail

stores. Based on this work, Hinlein was sought out for a Revlon commercial and from there built momentum as a spot director in the beauty arena. Her work encompasses noted celebs, including Halle Berry for Revlon.

Hinlein took a hiatus from her

spotmaking career to earn a Master's degree in cinematography from the American Film Institute. She has since shot a soon to be released feature and a couple of short films, and is now re-committed to commercials via Moon.

Hinlein said she would like to con-

tinue to draw fashion/beauty work via Moon while diversifying into different kinds of storytelling ad assignments.

Black, Cooney and Hinlein join a Moon directorial roster that also includes Agust Baldursson, Duccio Fabrie and helming team The Londons.

SHOOT's 2009 7th Annual New Directors Search Is On!

Do You Have What It Takes To Be The Next Hot New Director?

SHOOT is conducting a worldwide search to discover the best up-and-coming directors who, based on their initial work, show promise to soon make major positive contributions to advertising and/or entertainment in its traditional and emerging forms. This global search is conducted by SHOOT's editorial staff with input from advertising agency creative directors & heads of production, as well as production company heads and established directors. The search is being conducted between January 30th and April 15th 2009.

After the best work is chosen SHOOT will compile the 2009 SHOOT New Directors Showcase Reel and interview the directors for a special feature that will appear in SHOOT's May 29th issue, pdf version, HTML e.dition, and on SHOOTonline.com, bringing worldwide attention to the work and the directors. In addition, the work will be screened for an audience of key advertising agency and production industry decision-makers at SHOOT's 2009 New Directors Showcase Event at the DGA Theatre in New York City on May 28. Coverage of that event will appear in SHOOT in June and the showcase reel will be posted on SHOOT's website.



The final reel will be screened for an audience of key advertising agency and production industry decision-makers at SHOOT's 2009 New Directors Showcase Event at the DGA Theatre in New York City on May 28.

New Directors receive enormous career-making exposure!

"It was an honor to be recognized in SHOOT's 2007 New Directors Showcase. As a new director in such a competitive market, you need all the street cred you can get since there's just over 150 million directors in the U.S. alone."

Rob Luehrs
SHOOT 2007 New Director,
Reactor Films



See the directors' work that was chosen for last years showcase event on SHOOT's 2009 New Directors Web Reel at www.shootonline.com/go/search. The directors selected for the Showcase come from diverse backgrounds. Some first established themselves on the agency side of the business, while others were DPs, feature filmmakers or

film students. One bond the directors share is great style and vision, whether it be reflected in comedy, visuals or storytelling.

ENTER SHOOT'S NEW DIRECTOR SEARCH NOW...

It could be a big step towards being noticed by the companies that can represent you and the agency creatives and producers that can hire you.



Over 25 Showcase Finalists receive priceless career-building exposure plus a gala evening event in front of a packed house at the DGA Theatre in New York City.

What Work is Eligible to Enter?

Category 1

Traditional Broadcast: TV spots, spec work, cinema ads, branded content

Category 2

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

Category 3

Other: music videos, short films, feature films

Directors can submit work that was completed in the last 16 months. (January 2008-April 2009) (excerpts from shorts, and excerpts from long-form film or other entertainment fare should be NO MORE than 5 minutes in length). *Must be directing commercials less than two years (three if work has been regional only) & must be available to direct commercials.*

Entry Deadline

April 15, 2009

Entry Fee

\$75.00 for first piece of work, \$25.00 each addtl

For additional entry information
rgoldrich@shootonline.com
or by telephone at
323/960-8035, ext 6681

FOR SPONSORSHIP INFO
email rgriefer@shootonline.com
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