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See the sights at the SHOOT New Directors Showcase Event at the DGA Theater in New York City.



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Production and post folk offer feedback on the nature of the biz.

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Beachfront Views On Cannes & Content

Agency Creatives, Judges Prep For, Reflect On Upcoming Fest

By Robert Goldrich

LOS ANGELES—Regarding his approach to the upcoming Cannes Lions International Advertising Festival (June 21-27) for which he is a Titanium & Integrated Lions judge, Rich Silverstein, co-chairman/creative director of Goodby, Silverstein & Partners (GSP), San Francisco, said he has opted to keep his “head in the sand.” And he’s not referring to the famed beaches in the South of France.

Silverstein explained, “I’ve made it a point not to look at anything before I get to Cannes. You shouldn’t look at the work in isolation. You should see it up against its peers.”

This month will mark Silverstein’s first tour of duty as a Cannes judge—and for that matter his first time attending the Festival.

Up until this year, he limited his annual attendance to this part of the world to cycling’s Tour de France. An avid cyclist, Silverstein said he finally relented when it came to turning out for the Cannes Fest.

“I had put it off long enough. Cannes has become so important in the zeitgeist of advertising. Though I must admit that spending a week in a dark room in the South of France

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Blurred Lines At AICP Show Mark Change

By Robert Goldrich

NEW YORK—There have been perennial and recent constants at the annual AICP Show. The former most notably includes the competition’s honored work being preserved for perpetuity in the prestigious archives of the New York Museum of Modern Art’s Department of Film, creating in effect a time capsule showcasing where the industry’s creative heart and strategic mind were in a given year.

In terms of more recent history and as reported in our AICP Show coverage last week, this marks the fourth consecutive year that bicoastal MJZ has led the production house derby in honors. This time around MJZ tallied 10 honorees, followed by Los Angeles-based Biscuit Filmworks with eight, bicoastal Anonymous Content with five, and three companies—Bob Industries, Santa Monica, Psyop, New York, and Superfad, New York, Culver City, Calif., and Seattle—each with four Show honors.

Counterbalance

But counterbalancing the constants are notable changes as reflected in the body of honored work in 2009.

“The lines are becoming more blurred,” observed Matt Miller, president/CEO of the Association of Independent Commercial Producers

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Advice For Showcase Directors: Follow Your Heart

A SHOOT Staff Report

NEW YORK—Acknowledging that the sorry state of the economy translates into new challenges for aspiring directors, Todd Tilford, executive creative director at Grey New York, nonetheless affirmed, “There’s always a market for good new talent.”

His advice to directorial newcomers is simply, “Be true to yourself and to what’s in your heart and mind.”

Tilford stressed that being an original creative talent is the key to succeeding. Conversely, being derivative of others or trying to copy what seems to be in vogue represents a dead-end path.

Tilford’s comments came on stage as a panelist during SHOOT’s 2009 New Directors Showcase Event on May 28 at the DGA Theater in New York. He provided an agency perspective on new directorial talent while

fellow panelist Bonnie Goldfarb, executive producer and co-founder of Santa Monica-based harvest, offered a production house POV.

Goldfarb observed that tough economic times—with limited budgets and other constraints—are often conducive to sparking art and creativity. Talented directors need to look at this as a time of opportunity. For example, while money is tight, Goldfarb noted

that we are in an era in which tools and technologies—from digital cameras to visual effects software to laptop editing—are more readily accessible and affordable than ever for directors, helping them to realize and share their creative vision.

She added, “If your creative passion is to be a director and you have the talent, you can make it. But if you’re

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Remembrance

“He was no businessman but he was an incredible artist—and not just as a director. Try putting a pencil or a paintbrush in his hand, sit back and wait for something remarkable,” said Paul Babb of director Victor Haboush, who passed away peacefully last month at his home in Santa Monica. He was 85.

Babb, who’s executive producer of Rhythm+Hues Commercial Studios, Los

Angeles, enjoyed a rich history with Haboush, filling the alluded to business acumen void for the director for many years.

Back when Babb was at Foote, Cone & Belding, Los Angeles, as executive producer, he had several producers working on jobs directed by Haboush. Later Babb would serve as exec producer running production house The Haboush Company when it was part of the EUE Screen Gems family of companies. And when Babb went

on to Paramount Studios to launch its commercialmaking division, Paramount Images, Haboush was the first director that Babb brought into the Paramount fold. Babb and Haboush had over eight years together on the production company side of the business and remained good friends until the director’s passing.

“He was an incredible artist...Try putting a pencil or a paintbrush in his hand, sit back and wait for something remarkable.”

“I consider it a gift to have worked with Vic,” related Babb, who noted that Haboush served his country with distinction, having been a helmsman on one of the landing crafts at Normandy on D-Day.

Haboush came out of a pioneering class at Art Center College of Design in Pasadena. He first established himself in animation, starting as a layout artist for Disney, painting backgrounds for such classics as the 1954 Oscar-winning best short film *Toot, Whistle,*

Plunk and Boom, and features *Lady and the Tramp* and *101 Dalmatians*.

Haboush then broadened into live-action, becoming an accomplished commercials director with a mix of straight live action as well as combo jobs meshing live and animation. Haboush had more than 1,500 spots to his credit, including work for

“His range—from packaged goods to cars to comedy to kids to animals—made him something very rare today, a generalist doing 30-plus days a year.”

Freelance producer Jon Derovan, who maintains Crusty Pup Pictures in the Bay Area, served as Haboush’s producer for the last eight years of the

director’s career. “Victor allowed me to be a creative producer,” said Derovan. “He brought me into the creative process beyond the nuts and bolts of the business....He was generous. He was open to good ideas no matter where they came from—and he was quick to credit the person who came up with the idea. He would never take credit for an idea that wasn’t his.”

Haboush is survived by his wife Monica, three children—Auguste, Cedric and Laila—and six grandchildren.

By Robert Goldrich

POV



Opportunity Knocks

Enough with the economy already. Yes, it sucks. Yes, business is bad. This is what you hear from everyone, everywhere, inside and outside of advertising.

But how bad is it really? Budgets are small, and projects are a lot fewer out there. It is getting harder to meet the overhead costs. Profits will be down, or nonexistent this year. But, if that’s the case, the key question is what do we do?

Panic is an easy one, but I think it is simply time for all of us to accept it and possibly learn from this experience. Time for all of us to realize where we are and how this happened, and then, let it go. Move on.

If there are going to be no profits, then let’s work for the pure creative of it all. Lets invent ideas, techniques, software, etc. Go back to the original thinking that our forefathers did because let’s face it—in those days it wasn’t all about money and ease. Throw that hammer into the TV set and think about how else can we do this. I think this is the lesson for today. How do we innovate? We start by not thinking about how we did things two years ago. It is time for those ideas or past theories to be put aside and to rethink how we do business. How

else can we represent ourselves? How else can we be useful to our clients? In what ways can we reinvent our industry? Reinvent our mindset?

Specifically what are the opportunities for innovation afforded by the current state of affairs? First, the chance to do more for less and the satisfaction of accomplishing something under difficult circumstances turns out to be its own reward.

Second, when budgets get tight, there tends to be a chance for a little more creative freedom. We are forced to solve things with our ingenuity.

Third, we can do more in-house. The reason for this is because of the previous opportunities. The need to do more for less drives this, and the openness of the advertising agencies and clients to do it. And now the technology to do everything from online, to color-correction, to complex graphics is there.

We recently edited a project for Kellogg’s. It was shot on the RED camera and had a challenging budget. I took the opportunity to explore stylistically how to approach the look and cadence of the edit and not allow the limitations to constrain us.

The agency was very open to seeing what we could do. The director, Kevin Smith of Backyard Productions, shot

it so we had the options for this exploration. We ended up with a stylistic editorial approach to the spots. Everyone was open to finishing and color correcting in house. The necessity allowed for creative opportunities.

Until this economy changes, we have to be fearless. And when it finally does change for the better, let’s not go back to the same old way we’ve approached our business.

Let’s keep on innovating, let’s keep

on working hard and let’s keep on thinking differently. Yes, let’s get those budgets up and let’s start making more commercials!

But when that finally does happen, let’s not forget the lessons we’ve learned from this challenging period.

Maybe that is the most important lesson, of all.

Editor Bill Marmor is founder of *Rex Edit, Venice, Calif.*

By Bill Marmor

Flash Back

June 11, 2004 Director David Jellison, formerly of bicoastal Cohn+Company, has signed with Santa Monica-headquartered Thomas Winter Cooke (TWC) for exclusive spot representation.... Director Pete Henderson of Toronto-based Brown Entertainment has joined Free Market Films, New York, for U.S. representation.... Composer/sound designer Andy Snavley, formerly of CB+Co., West Los Angeles, has launched Inglewood, Calif.-based music/sound design shop Bendy...Paul Hannaford has been promoted to head of visual effects at Rushes, London

June 18, 1999 Cliff Freeman and Partners, New York, dominated the TV portion of the Art Directors Club Awards last week in N.Y., copping two TV golds and four silvers....Following a high profile career as an agency producer at such shops as Portland, Ore.-based Wieden & Kennedy and San Francisco’s Hal Riney & Partners, John Adams has thrown his hat into the directing ring by signing with Santa Monica-based Area 51 Films....Crash Films has signed director Keva Rosenfeld for spot and music video representation....

PEOPLE & PROJECTS

From Ad Viral To Broadcast Viable: Director Antzis

By Robert Goldrich

LOS ANGELES—Director Drew Antzis, who is one of the most prolific filmmakers on the popular Funny or Die website, has landed his first TV commercial roost, joining Los Angeles-based production house Oil Factory for exclusive representation.

Antzis comes to Oil Factory having already diversified into the advertising biz in recent years, collaborating with agencies that have gravitated towards him for branded content based on his viral comedy work.

For example, he has done humor-

parody in which performers pretend they are on a cave expedition—their problem being that the lead explorer has incredibly bad breath, which is inescapable in the tight quarters of a narrow underground cave.

Early contributor

Antzis has been a contributor to funnyordie.com, the site launched by actor/comedian Will Ferrell and director Adam McKay, from the outset, co-directing with McKay the viral hit short *The Landlord* (starring Ferrell) in March 2007. Since then Antzis has

ing bee video featuring Fergie; and a humorous sketch starring Natalie Portman and Rashida Jones touting puppies as a panacea for the global economic crisis.

Antzis has also written and directed some select Funny or Die projects, including a short about a eulogy punch-

up writer, and a spoof spot for Credit Crunch Cereal, which offers an offbeat take on how a married couple is coping with the troubled economy.

The initial connection with Funny or Die sprung from Antzis' earlier life as an improvisational performer. He studied improv in Chicago at both

Second City and Improv Olympic in the late 1980s. There he met another improv artist, McKay, who went on to become head writer at *Saturday Night Live* and then an accomplished director, first doing digital shorts and then features, including such Ferrell ve-

Continued on page 7



Drew Antzis, one of funnyordie.com's most prolific filmmakers, now looks to move into spots.

ous viral branded content pieces for the likes of Norelco via Carat, New York, and Eclipse Gum for Tribal DDB Worldwide, Chicago. Antzis also helmed a client-direct viral spot for industry trade magazine *Variety*.

The Eclipse viral is an improv show

some 70 comedy virals to his solo directorial credit that have played on Funny Or Die, including such buzz worthy fare as the parody *Sex Tape* starring Eva Longoria; a musical spoof of the show *Intervention* featuring series star Kristen Chenoweth; a spell-

NEW YORK—Bicoastal production house Giraldi has brought aboard its roster director/cameraman Tom Lazarevich and director Jon Kane.

The latter, who continues to work on television promos, music videos, virals and other film projects via New York-based production/post studio Optic Nerve, will be handled for commercials by Giraldi.

Lazarevich, who was last affiliated with Story in Chicago, is perhaps best known for his tabletop directing prowess. He has a depth of experience shooting food, hard goods and liquids in varied ways, including employing high speed photography, motion control and blue screen.

Lazarevich enjoyed a lengthy tenure at noted tabletop production shop Peter Elliot Studio, alternating between directing his own spots and shooting for director Elliot.

In addition to his broad-based experience with film cameras, Lazarevich has shot with a variety of HD and digital cameras, including the latest high-speed digital systems.

Among Lazarevich's TV commercial clients over the years have been Pillsbury, Miller, Coors Extra Gold, Snickers, Wrigley Gum, Oscar Mayer, Cracker Jack, Clearasil, LL Bean, M&Ms, Fruit of the Loom, Nestea, Hershey's, Budweiser, Jim Beam, McDonald's and Ameritech.

Jon Kane

Director Kane's latest endeavors include conceiving, helming, shooting and editing the *Get Moe* digital film series for Mountain Dew and Spike TV, known for its cinematic, high octane action sequences.

He also comes off of a film and TV spot series launching the Sonim indestructible cellphone, which was shot in mainland China.

Kane additionally conceived, directed, edited and made the song remix for the DSi Re-Mix music video announcing the new Nintendo DSi featuring pop singer Jamie Lidell.

Kane's spot work over the years has

Continued on page 7

Giraldi Adds Directors Lazarevich, Kane

James Bartolomeo Directs Web Film Series for Pennsylvania Tourism

PHILADELPHIA—*The Peter Arthur Stories*, a new web-based film series directed by James Bartolomeo of Protagonist Films, Baltimore, for the Pennsylvania Tourism Office and Philadelphia agency Red Tettemer, follows a man on a road trip through eastern Pennsylvania as he attempts to recapture a slice of his youth... or to be more precise, a slice of shoofly pie.

The first episode finds Arthur in a job interview when a question has him harkening back to a fond childhood memory, being in a roadside diner at the age of 12 and having a piece of Pennsylvania Dutch sweet treat shoofly pie served to him by an attractive waitress named Meg.

He's obsessed over that pie and the ruby-lipped Meg ever since and now he's inspired to act on that obsession. He blows off the job interview, buys a motorscooter with sidecar and takes off on a road trip through Pennsylvania to find Meg.

Along the way, he has a series of hilarious adventures in the four six-minute webisodes, including nearly getting bayoneted while caught up in a Civil War



In his web series, Peter Arthur is in search of Meg the waitress

reenactment in Gettysburg.

Pennsylvania derives much of its tourist business through people from neighboring states on weekend getaways, and the web series (which can be viewed at www.pastories.com) is squarely aimed at them.

"We're celebrating that road trip mentality, jumping in the car and having fun, where the journey is as important as the destination," said Steve Red, chief creative officer of Red.

Toward that end, the webisodes showcase the state's sylvan back roads, quaint small towns, historical settings and colorful characters. "It's a wonderful way to show off the state," said Bartolomeo. "You know

those soporific tourism spots that are shot in slo-mo and feature generic actors riding horses and happy kids playing on the beach? This campaign is kind of the opposite of that."

Part of what makes the series so appealing is its absurd sense of humor.

Bartolomeo, who co-wrote the scripts, has a particular taste for incongruous juxtapositions. "We shot the Civil War sequence in Gettysburg as if it were a scene from a period film, but when the camera turns around, it finds four tourists on Segways watching...because it's only a reenactment," he recalled.

Pennsylvania Tourism is pro-

Continued on page 9

Director Jeff France Signs With Story For Spots

CHICAGO—Director Jeff France, known for his performance-driven comedy, has signed with Chicago-headquartered production house Story for exclusive national representation in commercials. He had been with Santa Monica-based Thomas Winter Cooke (TWC) for the past five years.

France's recent work includes campaigns for Comcast, Sargento and Time Warner. A campaign that France directed for Comcast's FEARnet channel and Philadelphia agency Salt & Pepper recently picked up three Silver Addy Awards.

In one spot, a man dining on steak in a restaurant puts off his date by confessing his enjoyment of grisly violence. France won a Gold Addy a year earlier for another Comcast ad, "Intervention." In a parody of a drug or alcohol intervention, a man is confronted by his family over his refusal to sign up for digital cable.

"Clever work originates in shops of all sizes and in every location," France said. "What impresses me about Story is that it has long-time relationships in every region of the country. I am looking forward to being introduced to them and continuing my current

relationships." Also drawing him to the shop was his personal affinity for company president Mark Androw and exec producer Cliff Grant.

"Jeff always makes the boards better through the performances he is able to get from talent," Androw said. "His brand of humor is smart and real—and that is why it is so appealing."

Prior to TWC, France's affiliations included Blind Spot Media, Coppos Films and Harmony Pictures. He began his career as an agency creative and served as creative director at Lawler Ballard.

While the current economy is challenging for the advertising industry in general, France feels that tough times favor the kind of work that he does.

"In this economy, simpler but effective concepts seem to be on the rise," the director explained. "That translates extremely well into what I do, which is supporting great ideas with memorable performances."

Story is represented on the East Coast by Laura Zinn, in the Midwest by Doug Stieber & Co., in the Southeast by Miller Associates, in the Southwest by Alyson Griffith, and on the West Coast by Char & Associates.



Jeff France

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On The Town: Masi, Curren Launch Shop

NEW YORK—Joe Masi, founder/executive producer of New York production house Identity, has teamed with exec producer Bill Curren to launch Town Entertainment. Identity is the parent company to the new Manhattan-based venture, which opens with a directorial roster consisting of Andrew Walton, Karina Taira and Paolo Monico.

Town's business model is to provide a platform for this roster from various disciplines to closely collaborate with clients on creating content for commercial, film, web, and television distribution. Alana Hall serves as Town's head of production.

Town has hit the ground running with a "real people" spot campaign for AARP directed by Walton for GSD@M Idea City, Austin, Tex. The spots broke last month.

Walton's last company affiliation was Good Films. Prior to that, Walton was with Chelsea Pictures. His directing experience spans commercials, short films and web content for ad agencies and brands. His humanistic style embraces actors and real people. Spots for software giant SAP and the U.S. Navy, along with an episode of the Discovery Channel's *Next World* series, *Future Ships*, highlight Wal-



Bill Curren

ton's recent diverse endeavors. His first documentary feature, *Arctic Son*, premiered on PBS' acclaimed *P.O.V.* series in 2007.

Taira

Japanese-American photographer and film director Taira splits her time between New York and Paris. She has to her credit major editorial and advertising work in Paris, Milan, Tokyo, and London, including spots for Nestle, Toyota, Nivea and Cerruti Cologne.

Taira's career began at 19 after attending the Art Center College of Design in Pasadena. Taira's former company affiliations include RSA, and then Believe Media.

Monico

Director Monico, formerly with The Artists Company, is best known for his work in the music video arena and commercial space. His commercial clients include Ray-Ban, Volkswagen, and Tuborg, and he has just returned stateside after lensing recent spots for MTV and Honda in Europe. Summer 2008 saw Monico direct an English-language TV film in New York, *4 Single Fathers*, which was then distributed through the Canale 5 Network in Italy in 2009. His viral video, *MTV The Chat*, which he wrote, cast, and shot, earned inclusion on the shortlist for Young Directors Award consideration in Cannes. The Italian native began his directing career with a music video for reggae-punk-ska band I Quattrocento Colpi from Bologna.

"Even during these challenging times we see opportunity for talented people" related Curren, whose experience includes serving as executive producer at Maysles Films and Shorts in New York. "Our directors work across all mediums and are well suited to operate in any climate." Though Town operates as a separate entity, the directors will have full access to the Identity resources.

ARTISANS

Bent Has Some Nervo, Lands Nando Costa

PORTLAND, Ore.—Creative/director Nando Costa, founder of Portland-based design and animation studio Nervo, has teamed with Bent Image Lab, also in Portland, to form Nando@Bent. Costa brings his entire Nervo shop to production company/creative lab/animation studio Bent, including creative partner Linn Olofsdotter. Costa becomes the fourth partner of Bent, the other three being co-founders—executive producer Ray Di Carlo and directors Chel White and David Daniels.

The Brazilian-born Costa brings a portfolio to Bent that includes branding efforts, commercials, broadcast TV, photography and motion graphics. His range of expertise complements Bent's animation prowess and can help the company evolve into a one-stop content creation studio.

Daniels related, "Nando is re-defining the future of motion graphics with every job he does. He takes immense joy in all his work, especially design, and that's a gift that will germinate throughout the character and storytelling traditions of this studio, thus strengthening everyone around him."

Nervo's prolific run included animated films and commercials for Zune, Nike, Timex, Dentyne, Adobe and FOX. Earlier as creative director

at Boston-based agency Modernista!, Costa helped put together memorable spots for Napster, Budweiser, and Hummer. Back in his native Brazil, Costa founded the design/animation company Nakd in Rio with his wife and creative partner Olofsdotter. Within two years, Nakd was a world-



Nando Costa

class production studio with clients that included MTV, Diesel, Country Music Television, the Fine Living Network and Panasonic. Costa is also the editor of two books, *Brasil Inspired* and *Disorder in Progress*, which feature the work of Brazilian artists and art inspired by the nation's culture.

White described himself as being "a big fan of Nando's work well before I ever met him. In fact, I regarded the

motion graphics work he did with Nakd to be the best contemporary work out there, period. I've always had a sense that he innately understands the impact of what he does in the realm of design, and its effect on modern thinking."

Costa sees his move to Bent as a natural progression. "After growing Nervo [over the past couple of years] into a go-to shop for motion graphics, I was ready to take the operation to the next level," he said. "I saw a real opportunity to align myself with a company that had a strong history and great leadership."

Bent was formed in '02 and has amassed a body of work encompassing spots, animated films and videos. *Saturday Night Live*, Coca-Cola, Lux Soap, Aflac, Budweiser, Guitar Hero, HP, PBS, Radiohead's Thom Yorke, Live Earth, and film directors Todd Haynes and Gus Van Sant, are among the high-profile clients that have gravitated to Bent. The studio's work over the years has earned recognition from top film festivals and industry shows, including South by Southwest Film Festival (SXSW), the Clios, the Cannes Lions International Ad Festival, Sundance, the Chicago Film Festival, the AICP Show, the Rosey Awards, the Broadcast Design Awards, the Tribeca Film Festival, the Rotterdam Film Festival and the Florida Film Festival.

Short Takes

NEXUS ANIMATES PARENT/CHILD POVS

Director Woolf Wan-Bau of Nexus Productions, London, throws us on a crazy merry-go-round of child rearing, from birth to troublesome teen in "Le Cri," a spot for the Volkswagen Touran out of Agence V, Paris.

Wan-Bau deployed a mix of live-action and stop frame animation, making rotational transitions that shift us from the child's perspective to that of the parents and back again. Through pretty much all of this chaotic up-bringing, a key constant is the child (actually different children to reflect the changes in age as he grows up) crying, screaming and otherwise making his feelings known, often at a high decibel level.

"Shooting a combination of stop-frame and live action with a gang of very young children in two days was a tall order, but we somehow managed it and it turned out to be a lot of fun. Maybe it was the fact that we had to endure a lot of screaming that we all worked so fast," quipped Wan-Bau.

Finally the parents get a reprieve from their now teenager's garage band, which is screeching out its version of what's supposed to be music. Mom and Dad seek refuge in the Touran parked in the driveway. They roll up the windows and hear utter blissful silence.

Nexus and Paris house Les Telecreateurs teamed on the production. The DP was Sebastian Milaszewski. "Le Cri" was cut by Paul Hardcastle of Trim Editing, London. Sound design came out of 750MPH, London.

The agency team included creative director Christian Vince, art director Romain Guillon, copywriter Pierre Riess and producer Corinne Persch.



CLICK HERE TO VIEW SPOT

SINGER RETURNS TO SPOTS VIA SAVILLE

Director Bryan Singer has returned to the commercialmaking arena and is once again available through Beverly Hills-headquartered Saville Productions for select ad projects. Singer had what amounted to a five-year hiatus from spots, during which time he directed the feature films *X2: X-Men United*, *Superman Returns*, and *Valkyrie*. Singer's storytelling versatility spans actor-driven work, special effects and comedy....

PEOPLE IN THE NEWS....

Production house Prodigy, with offices in Sydney and Melbourne, Australia, as well as Auckland, N.Z., has signed director Matt Palmer for representation. A veteran helmer, Palmer started his career as an art director. He transitioned to the director's chair and has over the years worked for such clients as Steinlager, Yellow Pages and Twisties. Palmer's directorial reel spans subtle comedy as well as visual storytelling....

McCann Erickson, Los Angeles, has hired Michael Rice as senior VP/director of digital. He will be charged with further strengthening the agency's digital capabilities, including digital strategy and production, and will play a key role in business development and talent recruitment. Rice previously was executive VP, digital, for Integrated Media Solutions, a leading direct response agency in

Beverly Hills, Calif. At Integrated, he was responsible for managing and growing interactive accounts, as well as supporting sales efforts to generate incremental interactive business. From 2005-'08, he was senior director of marketing for Lead-Point, Inc., an online acquisition exchange for direct response marketers, serving as a high level marketing strategist. He also has entrepreneurial experience, having built the interactive agency Citrus from the ground up from 1998 to 2004.



Matt Palmer

Director Drew Antzis Comes Aboard Oil Factory For Commercials

Continued from page 4

hicles as *Anchorman* and *Step Brothers*. McKay saw some short-form work directed by Antzis and asked him to take on a viral for Funny or Die in '07. That effort—*The Landlord*, in which a little girl who's a landlord terrorizes behind-in-rent tenant Ferrell, became a viral success, putting Antzis on the viral comedy map.

Among Antzis' latest endeavors, a sketch starring Blue Man Group, re-

cently debuted on Funny or Die.

The director is eager to diversify into TV commercials, noting he was drawn to Oil Factory in large part by his affinity for its president, Billy Povoda. "Comedy spots have a traction that other types of commercials usu-

ally don't. I'm very much looking forward to getting more involved in the advertising industry," related Antzis. "Good comedy isn't easy to pull off but I've managed to do it online and am excited over getting the opportunity to do it on television where you

have the challenge of constraints in terms of the time format and what you can say and do on TV as compared to the Internet."

Antzis hopes to collaborate with a wide range of agency creatives, as well as with commercial editors. On the

latter score, Antzis has become accustomed to usually both directing and editing his Funny or Die virals. "Being able to turn over work to an editor in commercials and benefit from a completely fresh set of eyes is something I view as a positive new twist," he said.

Two Dirs. Join Giraldi

Continued from page 4

garnered assorted honors, including Clio recognition and inclusion (for a Time Warner spot) in MoMA's collection. His VHI "Behind the Music" campaign aired during a Super Bowl telecast and spawned a series of *Saturday Night Live* parodies.

Kane's interest in documentary filmmaking led him to create *Fellow Americans*, a series of portraits of average Americans with extraordinary stories, during a tour of the southern U.S. with cinematographer Russell Lee Fine. *Fellow Americans* served as a model of sorts for Kane's stylized



Jon Kane

documentary brand of filmmaking which has become a signature of his work, spanning short and long form.

After establishing himself in the ad industry, Kane spent 18 months, including much of 2001, collaborating with director Godfrey Reggio, composer Philip Glass and producer Steven Soderbergh as both the editor and visual designer for *Naqoyqatsi*, which is the third film in the acclaimed Qatsi Trilogy that began with the seminal film *Koyaanisqatsi*. *Naqoyqatsi* continues to be a major audience draw, touring globally with live accompaniment by the Philip Glass orchestra.

In addition to his film and spot work, Kane has come full circle, returning in a sense to his college DJ roots, recently traveling the world as the DJ for the art pop group Fischerspooner. These shows have garnered critical acclaim in the world of electronic music.

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BlueRock Lands Editor Bruce Ashkinos

NEW YORK—Noted editor Bruce Ashkinos has joined New York-based BlueRock. He comes over after five years at Chemistry, the New York editorial house he co-founded in 2004, formerly known as Slingshot.

Already under the BlueRock banner he has wrapped a package of Optimum/Cablevision spot for Gardner Nelson + Partners, New York, and a diabetes PSA via McCann Erickson, New York.

“For me, it was just the right time to make a change,” Ashkinos said. “At BlueRock I can focus only on creative issues and what I need to do to make

whatever I’m working on better.”

Known for his sure hand in an array of commercial genres, particularly comedy, dialogue/storytelling and real people, Ashkinos sports a current show reel that includes spots for Champs Sports, Optimum/Cablevision, I Am.com and Wendy’s, as well as a European spot for Chipita baked snacks directed by Tony Kaye.

Looking at the big picture of the commercial production/postproduction industry today, Ashkinos noted how well BlueRock is positioned to meet the demands of an ever-changing media industry, citing its connec-

tions to an ensemble of companies.

“Editors in today’s marketplace need to look ahead for their clients more than ever before and offer creative options across multiple media platforms,” Ashkinos explained.

“Thanks to BlueRock’s unique relationship with their partner companies—Spontaneous for design/visual effects/3D; Blast for full service audio postproduction; Contagious for digital marketing services; and Ballistic for compositing and scene enhancement—there literally isn’t any aspect of the filmmaking process we can’t creatively wrap our arms around.”

Brian Rund Makes Way To MindSmack

NEW YORK—Audio engineer/sound designer/composer Brian Rund has joined MindSmack, a New York-based post house with services encompassing editorial, graphics, audio post, web design and multimedia development.

Rund comes to MindSmack following three years at audio post house SoundHound where he worked on numerous high profile projects for Syfy Channel (formerly known as Sci Fi Channel), History Channel, HBO, Spike, Nickelodeon, as well as numerous advertising projects.

Already at MindSmack, he has been involved in such assignments as a Syfy network rebrand, projects for Sundance Channel, and a Puma spot via agency Syrup.

Rund began his career in 1992 at Random Bus/Pink Noise, the audio divisions of the now-defunct editorial house Dennis Hayes & Associates. It was there that he gained a passion for sound. His credits there included spots for Sony, Diet Dr Pepper, and Dockers. Rund’s work has BDA/Promax (World Gold), Tellys and Aegis awards.

Rund explained that his decision to join MindSmack was based on the company’s forward thinking business model that emphasizes a boutique studio environment, explorations into developing its own original content, and its frequent collaboration with the web development side of the company, spanning clients that include Citigroup, Doritos, American Express, Pepsi and the U.S. Marines Corps.

MindSmack was recently founded by company president Todd Feuer and his brothers Mike and Sam Feuer.

HD Essentials

Seeing Red: hdstudios

Farmington Hills, Mich.-based hdstudios has made a major inroad into RED Camera workflow with the purchase of the redBOXX II by Assimilate and Boxx Technologies. hdstudios is a division of Grace & Wild, Inc.

The redBOXX II system comes equipped with Scratch color correction software to allow native processing of raw .r3d RED files. “Before we had the Scratch system, RED projects were always hindered by the time required to render huge files,” noted Grace & Wild sr. VP of technology Keith Neff. “Now color correction and processing happens in real-time or faster, making quick turnaround for commercials and motion picture dailies practical.”

Scratch allows real time color corrected output to tape at the highest quality level HD Cam-SR 4:4:4 HQ recording while also being able to render industry standard 2K DPX files faster than real time. “This is a game changer in the world of RED production,” explained Neff. “We now have the fantastic images RED is known for and efficient workflows that we are familiar with.”

The redBOXX II and Scratch system enhances hdstudio’s extensive entertainment and commercial production and postproduction offerings. Capabilities include dailies delivery, audio design and post-production, edit system rentals, sound stages, production offices and what’s billed as being the state’s only motion picture film laboratory. hdstudios has contributed to more than a dozen feature film and television projects since the State of Michigan’s film incentive bills were passed in April 2008.

Dark Dives Into Aquarium Job

Cinemarr Entertainment, headed by S. Shane Marr, tapped the services of HD pioneer Randall Dark for Ripley’s Aquarium of the Smokies first High Definition commercial. The :30 spot, a mixture of live action and animation, was shot in 1080i with the Sony HD Cam and Canon HD Zoom Lens and will be onlined and offlined at Cinemarr Entertainment in Sevierville, Tennessee. Ripley’s Aquarium is based in Gatlinburg, Tenn.

Ripley’s Aquarium of the Smokies was recently named the number one aquarium in the U.S. by TripAdvisor.com. “Because of that,” says Marr, who also directed, “there is nationwide focus on this aquarium.” The clarity produced by HD technology was ideal for shooting both the live action sequences and background plates which will later have digital cartoon fish added. HD expert Dark added, “Capturing the incredible images presented no problems for my HD camera.”

Shooting at Ripley’s Aquarium of the Smokies offered ample opportunities for beautiful images, but also posed challenges that were easily handled by utilizing HD technology. “In order to keep the fish comfortable and safe, only minimal lighting is permitted in the aquarium during a shoot. The resulting lower light situations could have meant a potential problem getting the best images if we had shot film,” said Marr. “Also, the project had an overall abbreviated time frame to be on air in time for spring vacation planning. Shooting in HD helped us on both these fronts by producing beautiful lower light images and turning the project around quickly.”

After meeting and becoming friends in 2004, this was the second opportunity Marr and Dark have had to work with one another.

The overnight production, with a cast of 40, featured extensive shooting inside the aquarium’s 345 foot long underwater tunnel and the new Lethal Weapons exhibit, which showcases deadly sea creatures.

Mammoth Commitment To HD

Mammoth HD Footage Library has added RED® Footage with new material featuring the Mono Lake, Las Vegas, Death Valley National Park and seasonal footage of autumn/fall. All shot on RED in 4K with clips available for delivery in HD1080, HD720, 2K and 4K resolutions.

The Mammoth HD Library now features 760-plus collections and over 380 hours of SingleClip material, including RED 4K/3K/2K and Vertical HD for broadcast, film, corporate and marketing/commercial production including digital signage and display.

Mammoth HD, based in Evergreen, Colo., adds new material to the library monthly. The MHD represented talent base comprises award winning cinematographers, videographers, photographers, 3D animators and motion graphics artists from around the world.

Contact SHOOT’s Robert Goldrich with HD-related developments and news at rgoldrich@shootonline.com or (323) 960-8035.



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Pennsylvania Road Trip

Continued from page 4

moting *The Peter Arthur Stories* in a big way.

Giant billboards promoting the series have been hung from numerous buildings in midtown Manhattan including Madison Square Garden.

RedTetter also hired street vendors to hand out slices of pie. Pennsylvania Governor Ed Rendell declared a "Shoofly Pie" Day in the state.

There is also a sweepstakes tied into the web series offering a chance to win a weekend getaway in Pennsylvania.

Scripts for the webisodes were written by Bartolomeo, Red and Red Tetterer colleagues Todd Taylor, Matt Lanzdorf and Michael Barker.

Joe Mosca produced on behalf of Protagonist Films.

Richard Bonds is executive director of the Pennsylvania



James Bartolomeo
Tourism Office.

Bartolomeo, whose background is primarily in directing 30-second TV commercials, relished the opportunity to create and direct multiple six-minute web episodes, and found it good preparation for even longer work. He is planning to direct a feature film, based on the R.A. Nelson novel entitled Teach Me.

Humble Beginning For Jeff Bitsack

NEW YORK—Jeff Bitsack, whose most recent agency staff position was as executive creative director at Euro RSCG, New York, has joined New York production house Humble for exclusive representation as a director. At press time, Bitsack had already embarked on directing a three-spot Match.com campaign for Humble via agency Hanft Raboy and Partners, New York.

While he continues to be available as a freelance creative for agencies on select projects, Bitsack's prime focus is on his directorial career.

He is no stranger to the director's chair. Prior to Euro RSCG, he served as exec creative director at JWT New York. While at JWT, he directed a Domino's viral campaign that garnered multiple Clios and an Emmy nomination. Humble produced the Domino's package. His other directorial credits include a campaign for The Food Network.

Bitsack has logged time as a writer and/or creative director at top agencies, including Wieden+Kennedy in

both Portland and New York, as well as New York shops Cliff Freeman & Partners, Merkley & Partners, Ogilvy & Mather, Toy, BBH, and BBDO.

In the agency arena, he worked over the years on such accounts as ESPN, Fox Sports, Mercedes Benz, Sports Illustrated, Activision, DHL, Pepsi and Nike.

Bitsack's creative endeavors have garnered numerous awards, including One Show pencils, Design & Art Direction (D&AD) pencils, *Communication Arts* honors, a Grand Clio and several cubes from the Art Directors Club.

He also had a creative hand in a Mercedes spot, "Aaoga" out of Merkley Newman Harty, which garnered a primetime commercial Emmy Award nomination in 2001. Bitsack was a copywriter on "Aaoga," which was directed by Victor Garcia via production house MJZ.

More recently Bitsack served as executive creative director at JWT New York on Stride Chewing Gum's "Office Park," a comedy :30 which earned *SHOOT* Top Spot of the Week

distinction last year. Directed by John O'Hagan of RSA Films, "Office Park" opens on a guy absentmindedly yacking away on his cell phone and chewing gum while crossing the street. He is distracted and almost steps out in front of a moving car. Turns out he faces another, more unexpected danger—from out of nowhere a ram crashes into the guy, taking him down and knocking the gum right out of his mouth. An instant replay of the cringe-inducing impact follows, the action freezes and both text on screen and a voiceover tell us, "Spit out your Stride Gum and chew another piece already! Or we'll find out."

The action picks up with a Stride van speeding onto the scene, and two Stride employees confiscating the chewed gum and then fleeing.

Also as exec creative director at JWT, Bitsack contributed to MTV's Choose or Lose spot "Phone," a :30 which earlier this month became an AICP Show honoree in the PSA category. "Phone" was directed by Bryan Buckley of Hungry Man.

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AGENCY CREATIVES ON CANNES



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David Lubars



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Cannes Preview: Judges Assess Impact Of Troubled Economy

Continued from page 1
seems like torture.”

For some relief from the darkened screening room, Silverstein will bring his bicycle. “At the end of each day of judging, I’m clearing my head and heading for the mountains.”

Clearly Silverstein is looking forward to a view that goes beyond that of a higher altitude. “When [his GSP partner] Jeff [Goodby] came back from judging, he affirmed to me that “you just have to experience Cannes to understand why it’s so powerful,” related “Silverstein. “I’m looking forward to seeing the world’s work. Sure we see North America and some things in Europe during the course of the year. But to see how the whole world comes together and competes—to see that entire year’s body of worthwhile work—has got to be inspiring.”

The economy

Yet while Silverstein will be at Cannes for the first time, many other regular attendees won’t make the trip as the global recession has impacted their travel plans.

Also impacted is the number of submissions to the competition as this year’s tally of 22,652 entries represents a nearly 20 percent drop as compared to the field of entries during a record breaking 2008.

For example, entries for Film Lions are down a whopping 25.4 percent. Cyber Lion entries plummeted 20 percent as compared to the total in ‘08. Press Lions decreased by 32 percent, Direct Lions by nearly 20 percent, Titanium & Integrated Lions by a touch under seven percent.

Design Lions went up a tick over one percent while a new component of the Fest, the PR Lions, scored 431 entries in its first go-around.

On the attendance front, no figures had yet been released but some estimates pegged a decline in ‘09 of as much as 40 percent as compared to last year.

Still, the troubled economy has a silver lining according to several Cannes judges. Lars Bastholm, president of

the Cyber Lions jury and chief digital creative officer for Ogilvy North America, had recently wrapped some pre-judging, weeding out certain entries, as *SHOOT* went to press. “There was a lot of good stuff submitted and based on that I don’t think the economy has negatively impacted Cannes in terms of the quality of the work,” Bastholm assessed. “In some respects, in the digital arena, challenging economic times are conducive to more creativity and inventiveness emerging. And our cut-off point for this year’s work was March 30, meaning you might see even more of that creativity reflected in next year competition.”

Bastholm added, “Digital is coming of age. Production value has increased to Hollywood quality. Years ago we might have thought, ‘wouldn’t it be awesome if we could do this or that.’ Well now you can. Capabilities have grown to where if you can dream it, you can do it in digital.”

David Lubars, president of the Film and Press juries, and chairman/chief creative officer of BBDO North America, related, “The economy means we have to do a lot more with a lot less. Clients have had to cut their budgets. So creativity becomes all the more important—it’s the great equalizer. The power of creativity can be an economic multiplier. There’s no scientific way to measure how much sizzle you have in your work. It’s very subjective. It’s all about the inspiration and creativity that the human mind can come up with to delight other minds. The closest thing we have to determining if one has been successful in this arena shows like Cannes. The power and emotion your work has is an important metric. Shoestring budgets force you to come up with great ideas.”

Lisa Bennett, chief creative officer of DDB West (San Francisco, Los Angeles, Seattle), is serving as a judge on the Cannes Film jury. “I’m looking forward to seeing fresh approaches to film. You have to be fresh and unique not only with challenged budgets but also with the challenge of how to break through in a marketplace with



Mark Tutssel

so many different platforms vying for consumers’ attention.”

Bennett said the 20 percent reduction in Cannes entries is “understandable” in light of the recession. But she doesn’t think the drop in quantity will translate into a decrease in quality. “If anything, agencies are probably being much more selective about work they enter. They are only submitting their very best work, which I think will make for a strong show.”

Susan Bonds, president/CEO of 42 Entertainment, Pasadena, Calif., is a Cyber Lions juror, her first stint as a Cannes Lions judge, but she is certainly no stranger to the competition. 42 Entertainment won the Cyber Grand Prix at the ‘08 Cannes Lions International Advertising Festival on the strength of Nine Inch Nails’ “Year Zero,” a unique concept album combining music with multimedia and interactive storytelling.

Acknowledging that attendance at the Cannes Fest next week “may not be what it has been in years past with people counting their pennies,” Bonds nonetheless sees significant value in being on hand for the proceedings, particularly as a judge. “Cannes is a showcase of the best of the best. You get to meet with and compare notes with people who face the same challenges as you do. Being able to interact with people at Cannes and see great work can help you come up with some answers to such questions as: How can we be more creative in our approach? How can we break through to reach consumers? How do we best cope with

the economic challenges we all face? I think the bottom line is that you can find inspiration at Cannes.”

Predictions reel

Relative to the economy, Mark Tutssel, chief creative officer of Leo Burnett USA, affirmed, “Creativity is your primary business asset. Creativity will be the compass that points the way out of deep recession.”

Tutssel presides over Burnett’s annual Cannes Predictions reel, showcasing 50 contenders likely to earn a coveted Lion. “Based on the work we went through and selected for the reel, we’re seeing far more innovation, far more imagination, experimentation and creativity,” he assessed.

“The crippling economy we find ourselves operating in is forcing agencies and communication companies to think in a far more inventive way. People now have to find newer ways to connect in surprising, engaging and rewarding ways. You’re seeing different types of work, a huge migration to innovation, to Titanium thinking, category-defying thinking.”

Tutssel cited Burger King’s “Whopper Sacrifice” out of Crispin Porter+Bogusky, as leveraging Facebook in a way so new that even the social networking site wasn’t sure what to make of it.

The Burnett chief creative officer also pointed to the BBH New York launch of Oasis “Dig Out Your Soul” album, a campaign in which street musicians performed their interpreta-

tions of the Oasis songs at Manhattan venues well before the actual release of the album/CD.

“This was a very innovative new way of launching an album and weaving it into the fabric of New York City and appealing to Oasis fans,” said Tutssel. “It’s a great example of creating interactions between people and brands. People are now experiencing interaction with brands across different contact points.”

The state of the economy, continued Tutssel, has also translated into a reduction of blockbuster big budget spots in the Film category as compared to years past at Cannes. Still, that doesn’t mean there isn’t a place for some big production value. Tutssel cited as examples the Hovis bread’s “Go On Lad,” a brand retrospective spot showcasing an epic journey through history, out of London agency Miles Calcraft Briginshaw Duffy; Sony’s “Foam City” via Fallon London; and T-Mobile’s “Dance” from Saatchi & Saatchi, London.

Among the other work on Burnett’s Cannes Predictions reel was: Doritos “Hotel 626” (an integrated campaign linking mobile, Twitter, Facebook and a faux documentary to a rich yet terrifying web universe) out of GSP; the NBA’s “There Can Only Be One” campaign, also from GSP; Skittles’ “Tailor” TV commercial from TBWA\Chiat\Day, New York; and the Shelter PSA “House of Cards” (deploying music from Radiohead), created by Leo Burnett, London.



[CLICK HERE TO VIEW SPOT](#)

NBA’s “There Can Be Only One”

Leo Burnett Cannes Predictions' Tradition Marks Its 23rd Year

CHICAGO—It started out in 1987 as a fun contest for employees, conceived by Donald Gunn who at the time was creative resources director at Leo Burnett. (Gunn now heads the annual Gunn Report chronicling the industry's most awarded agencies, advertisers, production houses and directors.)

Gunn's notion was to help connect Burnett artisans with the Cannes experience even if they weren't going to be in Europe. And it's a connection that has grown in size, scope and analysis over the years as the relatively modest employees guessing game has become so much more.

This year a team led by Mark Tutssel, Burnett's worldwide chief creative officer, viewed thousands of campaigns, monitored global and local award shows and followed industry buzz to select the work for the agency's now much anticipated Cannes Predictions reel.

"It's quite astonishing what this has evolved into," said Tutssel. "The reel is now presented in 40 major cities around the world. People in Moscow were reportedly waiting in line one year to get tickets to a theater screening. It's become a big scalable event that's gotten better and better, and represents a great way for the agency to keep its finger on the pulse of this business and new creative directions that are emerging."

Here's a look-see at some of the general observations gleaned from Burnett's research that went into the making of the reel, which contains 50 pieces of what the agency regards as work that will likely gain Cannes recognition, representing varied media and disciplines:

Integration

Burnett's reference to integration refers not just "to efforts merely executed across a handful of media. Rather, we're talking about ideas that harnessed a confluence of technologies to produce truly engaging experiences. Many of this year's entries, did just this, though Doritos 'Hotel 626' was one standout [from Goodby, Silverstein & Partners, San Francisco],



Oasis' "Dig Out Your Soul In The Streets"

linking mobile, Twitter, Facebook and a faux documentary to a rich, terrifying, three-dimensional web universe. And Fiat's 'eco:Drive' [AKQA, London] provided a detailed peek into motorists' driving habits courtesy of a USB flash drive that connected their cars and computers."

Politics

Burnett singled out Barack Obama's groundbreaking 'netroots' movement that ultimately helped win him the 2008 U.S. presidential election. "Could a political campaign land a Titanium Lion?" asked a Burnett summary. "Meanwhile 'The Great Schlep'—also on behalf of Obama via the Jewish Council for Education Research [Droga5, New York]—served up a side-splitting and unique appeal to voters that broke a few barriers and taboos of political advertising."

Online progression

Among the efforts cited by Burnett were: Burger King's "Whopper Sacrifice" [Crispin Porter+Bogusky, Boulder, Colo.] which "leveraged Facebook so boldly that even the social networking site wasn't sure what to make of it"; Sprint's "Plug Into Now" [Goodby] which "transformed PC desktops into a stunning real-time data dashboard"; and Mentos' "Kiss Cam" [BBH London], providing anyone with a webcam the opportunity to share a virtual, interactive "kiss" with his or her choice of a hunk or babe.

Street wise

Burnett also pointed out several

successful instances of agencies and clients "taking it to the streets," including: Pampero Rum's "Ephemeral Museum" [Burnett, Lisbon] which "turned an entire district of London into a bona fide art gallery, while Oasis gave New York City residents a sneak preview of their new album by means of street musicians with the 'Dig Out Your Soul' effort [BBH New York]. And it's hard to resist T-Mobile's 'Dance' [Saatchi & Saatchi London], which employed the impromptu joy of a flash mob to amuse passersby at a Liverpool railway station."

Leveraging the press

Among Burnett's favorites were creations that "wove their way into the cultural fabric, effectively using the media to add traction to their stories.



JCPenney's "Doghouse"

In what many public relations mavens declared to be the best effort of its kind, Tourism Queensland invited jobseekers from around the world to apply for "The Best Job in the World" [Cummins Nitro, South Brisbane]. And the very essence of the NBA's "There Can Only Be One" campaign wound up gracing the cover of *Time* magazine and being spoofed by *Saturday Night Live*."

Film—a mixed bag

The Burnett Cannes Predictions summary assessed, "Unlike most years, there were few blockbusters in the lot, though we should add a quick caveat: as history tells us, many in this category make their first appearance at Cannes, so it's almost certain we'll be delighted and surprised by a few

stellar debuts."

Still there was outstanding work with Burnett citing: "Go On Lad," for Hovis bread [MCBD, London]; "House of Cards," for housing charity Shelter [Burnett, London]; the racy Levi's "Secrets and Lies" [BBH London] and Diesel's "SFW XXX" [The Viral Factory, London]; and the humorous Pepto-Bismol "Empanada" [Lapiz/Burnett, Chicago] and Esthe Wam Hair Removal's "Beauty Bowling" [Ogilvy & Mather, Tokyo].

Burnett also advised the advertising industry to keep an ever watchful Cannes Lions eye on "Versailles" for Canal+ [out of BETC Euro RSCG, Paris], as well as JCPenney's "Doghouse," the hilarious instructional short [from Saatchi & Saatchi New York] for wayward men everywhere."



Shelter's "House of Cards"

Top Spot of the Week

Mr. Hide, Saatchi LA Team To Create A Harmonious World For Toyota Prius

By Christine Champagne

Man, machine and nature come together in glorious fashion in a new commercial for Toyota Prius titled "Harmony." Created by Saatchi & Saatchi, Los Angeles, and directed by Mr. Hide, who is represented by bicoastal/international The Sweet Shop, the colorful, cheerful spot finds a Prius negotiating a lively landscape in which people make up the mountains, the grass, the rivers, the sun and the clouds.

This artful imagery is meant to show potential car purchasers that the third generation Prius hybrid has incorporated improvements like more space and horsepower that will make drivers happy as well as lower emissions, which will benefit the environment. "We thought it was really interesting that this was the first vehicle that had harmony between the driver and nature, so that's where the core idea came from," Saatchi executive creative director Mike McKay explained.

Saatchi's creative team decided to visually articulate that core idea by creating a natural world literally made up of human beings.

After viewing Mr. Hide's reel of whimsical, charming work, McKay

said the agency knew the director was the perfect fit for the job, which also included two other spots.

Mr. Hide and his DP John Toon shot the Toyota Prius campaign in a warehouse in Auckland, N.Z. "I tried to do as much planning [as I could] before shooting because even though we had nine days to do three spots, which sounds like a lot, the process of getting everything live is very exacting and takes time," Mr. Hide shared. "I wouldn't have had nearly the time I needed if I attempted to work everything out with a massive crew around. Besides, I am sure that would have made everyone nervous."



Mr. Hide

People person

Mr. Hide oversaw a cast of 200 extras costumed to look like grass, river and cloud people and so on. When it came to the look of the costumes, the director aimed to create an organic feel. "Since the only physical senses that a commercial can appeal to are sight and hearing, how we communicate to the other senses using the visual was really important. I wanted textures that looked like they would be pleasant to touch," the director said, noting, "For the clouds, we used

cushiony balls of cotton that felt and looked the way I had imagined clouds. Also, for the flowers I wanted bright, happy colors that looked like they would smell good."

Movement was also a crucial element in the spot, and Mr. Hide cast a core group of 30 dancers to handle the more intricate movements as well as rock climbers and martial artists to take on the more physically demanding roles of cloud and tree people.

While the performers were placed on metal forms to create the trees and the clouds, Mr. Hide had his water people jumping on trampolines to create the effect of a rushing river.

In the end, about 90 percent of the action was caught in camera. VFX director/lead Flame artist Jon Baxter and other artisans from Auckland's Perceptual Engineering were on set roughly compositing the elements together as the shoot went along so that Mr. Hide and his crew could see whether they were shooting everything from the right angles.

Jigsaw puzzle

When the shoot ended, Mr. Hide worked with Perceptual Engineering to put the spot together. "This wasn't a job I could hand off right after shooting wrapped. I was involved with the compositing of every shot," Mr. Hide said. "To make it look crafty, we really built the whole thing out of many jigsaw pieces, so the shoot was only for providing the raw materials that we then had to put together in postproduction. It was only when we started post that we could see how all of the pieces fit together in a whole."

While the multi-layer compositing was done at Perceptual Engineering, the final tweaks and adjustments were performed by 2D artist Patrick Poulatian and VFX producer Diana Young at Brickyard VFX, Santa Monica. Additionally, Fin Design+Effects, Sydney, created a CG car used in the spot.

Avi Oron of New York's Bikini Edit cut "Harmony," crafting a commercial that lets viewers discover more each time they watch the spot, which is in heavy rotation. "We found it was great to let people discover that the landscape was made up of people," McKay said, pointing out, "The first time you watch it, you might not quite notice that the landscape is made up of people until the middle of the spot."

While "Harmony" is something to see, the spot is also something to hear thanks to an a cappella version of the Bellamy Brothers "Let Your Love Flow" performed by Petra Haden.



[CLICK HERE TO VIEW SPOT](#)

The elements come together—humanity, botany, topography and technology—in uplifting fashion for this feel-good Toyota Prius ride realized by director Mr. Hide, a creative team from Saatchi LA, and FX artisans from Perceptual Engineering, Brickyard VFX, Lizard Lounge, and Fin Design+Effects.

TOP Spot OF THE WEEK

CLIENT

Toyota Prius.

AGENCY

Saatchi & Saatchi LA, Torrance, Calif.

Mike McKay, executive creative director; Andrew Christou, creative director; Ryan Jacobs, integrated design creative designer; Sean Farrell, associate creative director/art director; Tito Melega, art director; Simon Mainwaring, copywriter; Tanya Le-Sieur, director integrated production/multimedia; Jennifer Pearse, senior agency producer.

PRODUCTION COMPANY

The Sweet Shop, bicoastal/international.

Mr. Hide, director; John Toon, DP; Stephen Dickstein and Susan Rued Anderson, executive producers; Guy Treadgold, art director; Rick Kofaed, production designer. Shot on location in Auckland, New Zealand.

PRODUCTION SERVICES

The Sweet Shop, Auckland.

Sharlene George, global executive producer; Larisa Tiffin, line producer; Suzanne McAleer, casting director.

EDITORIAL

Bikini Edit, New York.

Avi Oron, editor; Gino Pagano, executive producer; Gustavo Roman, assistant editor.

POST/VISUAL EFFECTS

Nathan Pickles, offline editor (free-lance).

Perceptual Engineering, Auckland, New Zealand.

Jon Baxter, VFX director/lead Flame; Puck Murphy, Mike Robinson, Leon Woods, Melissa Goddard, Ian Quigley, Amber Wilson, Flame artists; Kereti Kanawa and Hannah Walker, support crew; Glenn Wilson and Rachel Guidera, 3D pre-vis.

Fin Design+Effects, Sydney.

Brickyard VFX, Santa Monica, Calif.

Patrick Poulatian, 2D artist; Diana Young, VFX producer.

Lizard Lounge, Wellington, New Zealand.

Chris Mills, digital artist.

SOUND DESIGN

Human, New York.

AUDIO MIX

Lime Studios, Santa Monica, Calif.

Rohan Young, mixer; Joel Waters, assistant mixer; Jessica Locke, producer.

The Best Work You May Never See

Home Is Where The Heart Is For The MFA

By Robert Goldrich

Consider this an inspiring departure from all the coverage of mortgage meltdowns and the notion that the American dream, home ownership, has become the American ream.

Even with the subprime travesty, the fraudulent packaging of faulty loans into investment portfolios, and other miscarriages of justice that have knocked the global economy for a loop, there is still no getting around the fact that home is where the heart is, a place for family, friends and a good life. And embracing that positive for a worthwhile client, New Mexico's Mortgage Finance Authority (MFA), was a creative team at 3 Advertising, Albuquerque, N.M., consisting of creative director Sam Maclay, art director Tim McGrath and writer Thea Kinyon.

This 3 Advertising ensemble created a three-spot campaign directed by Peter Zavadil (who's repped nationally by Fatball, Austin, Tex) in which we get a glimpse of real people and what a better home will mean to them.

In this week's "Best Work" gallery entry, "Couple," we see a man and a pregnant woman standing in a vacant field which shows off the natural beauty of New Mexico. The couple lovingly embrace and interact, at one point the man even kisses the tummy of his expectant mate.

A voiceover relates, "When you buy your first home, you're not only taking the next logical step in the game of life. You're taking the first step through the door that will welcome every person most important to you, even those you haven't met."

An arched graphic of a home's roof, the MFA logo, then appears over the couple as if sheltering them from the elements, in this case a subtle wind blowing through the scene.

An end tag introduces us to MFA, Housing New Mexico, and a website address (housingnm.org) for more info.

The other two spots in the campaign, "Family" and "Mother/Son" similarly depict close loving familial relationships and the importance of having a home as a place to help nurture the growth of those relationships.

"Good guys"

"These are the good guys," said Maclay of the MFA. "This is a quasi-public agency created by New Mexico's legislature in 1975. They have a hero program for teachers, firemen and police officers, helping them get favorable loans through credit bureaus and banks. The MFA also partially finances construction of housing projects and then offers them at affordable rates to low to moderate income people. They make first-time home ownership possible for those who would otherwise find it difficult. They help people to move into safer neighborhoods so that their kids can play outside. They uncover good home ownership and rental opportunities for needy families. They even make existing homes more energy efficient."

Maclay related, "We wanted to do justice to the MFA and make sure they connected with regular everyday people who could use their services. So our

idea was simple--to show people whom our audience could relate to, and we also wanted to use the MFA logo as a visual metaphor for the sheltering aspect of what housing does for families of all sizes and make-ups."

In the :30 titled 'Family,' the logo sheltered the real family of four from snow. And in "Mother/Son," the mother and son are protected by the logo from rain.

Real people

Originally the intent was to cast actors, recalled Maclay. But ultimately the decision was made to opt for real people casting. "We were worried that if you put a group of actors together, you wouldn't get the natural bond you feel from a couple, a family, a mother and son. So we wound up casting a young couple, a family of four with two kids, and a mother and small son. Their relationships, their bond, came through on camera and that made all the difference in the world for the spots."

3 Advertising, which doesn't have a production department, brought in Rebecca Elise Production Services, Albuquerque, to help bring the project to fruition. Rebecca Elise was executive producer on the campaign, with Carmen Silva serving as producer through the production services firm.

Elise turned 3 Advertising onto Zavadil. "We needed a good people director who ran a casual set and made performers feel comfortable, which is key to getting the best out of a real people cast," said Maclay. "Peter clearly fit that bill. He is probably best known for his music video work featuring Reba McEntire, among other artists."

credits

Client *New Mexico Mortgage Finance Authority* **Agency** *3 Advertising, Albuquerque, N.M. Sam Maclay, creative director; Tim McGrath, art director; Thea Kinyon, writer.*

Production *Peter Zavadil, director; David Waterston, DP. Rebecca Elise Production Services, Albuquerque Rebecca Elise, executive producer; Carmen Silva, producer.* **Editorial** *Thirty Second Street, Albuquerque. Clark Morris, editor.* **Graphics** *Thirty Second Street Kelly Lujan, motion graphics.* **Audio** *Mountain Road, Albuquerque. Sid Fendley, Ed Shultz, mixers*

The homegrown American dream is still alive.



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SHOOT

The Best Work You May Never See

McKinney Zeros In On Homeless Problem

Using stop frame animation, the camera moves forward highlighting a slice of life on a city block. We see people walking about, others sitting and cavorting at a sidewalk cafe, some engaged in window shopping, others just hanging out.

Yet as the camera proceeds and gets closer to the people, it then moves beyond them to an alleyway and finally zeros in on something very tiny and at first not recognizable. Finally getting an ever closer, more revealing look, we see tiny figurines of homeless people about the size of a small piece of litter. In this spot the figurines are of a mother, a baby and small child, accompanied by a small sign that reads, "Need food please. Homeless."

A message appears on screen, which reads, "Ignoring Homelessness Won't Make It Go Away." An end tag displays the logo for Urban Ministries of Durham (N.C.). A slogan appears—"Food, clothing and a future," directing potential donors to umdurham.org.

Entitled "Family," this is one of two similarly styled and themed PSAs, the other being "Veteran" in which the camera takes us along a sidewalk, showing us folks going about their business, oblivious to another tiny figurine—that of a male war vet amputee propped on two crutches. He is accompanied by a sign, "War vet, need help."

Taking it to the streets

Print, web and out-of-home initiatives also reinforce the campaign's message, out of North Carolina ad agency McKinney. The out-of-home segment took place during a recent weekend in Durham. On a busy Durham street, many

people might pass by a homeless person without having any kind of interaction. However, at several points around Durham, people got the chance to notice on the sidewalk a small sign that reads, "Ignoring homelessness won't make it go away." At the base of the sign, the homeless figurines were placed, prompting some people to squat down to look carefully at the scene, then speak with others about what they are seeing.

"That might be someone's first real connection with homelessness," said Jonathan Cude, chief creative officer of McKinney, who led a team of United Ministries of Durham volunteers at posts nearby to handout information about volunteering or donating to the organization.

Collaboration

The campaign is the result of a collaborative partnership among United Ministries of Durham, McKinney, animator/director Johnnie Semerad of New York studio Semerad, Oscar-winning songwriter Marketa Irglova and Grammy-winning music/sound design company Endless Noise, Santa Monica, Calif.

"After watching these spots or seeing these print ads, it will be hard for anyone to ignore the issue of homelessness," said Cude who teamed with art director Philip Marchington, copywriter Jenny Nicholson and producer Josh Eggleston on the campaign shot on location in Durham. "This work is intended to stop you in your tracks and makes you take a long, hard look at what homelessness means to the Durham community. It's gritty and unapologetic in the sense that it equates the amount of attention some pay to the homeless to the amount of attention they might pay a piece of trash in the street...It's meant to provoke you into believing that you can personally do something to help."

Cude added that Eggleston's ability to form a "dream team" overnight was also an indicator that believing can create extraordinary results. In addition to Semerad and Irglova's contributions, he cited music production company Endless Noise and Jeff Elmassian, who recorded Irglova's single, "The Hill" from the hit movie, "Once." "Any major marketer would be thrilled to have this brilliant team work on behalf of their brand."

Patrice Nelson, who recently joined the Urban Ministries of Durham as its executive director, said "this campaign comes at a critical time, as the summer months approach and donations typically decline. After several months of rising demand for services, Urban Ministries of Durham has already been tapping into reserves and needs to nearly double its revenues over last summer."

The community-based organization has provided emergency services such as food, clothing, shelter and counseling to people in need in Durham since 1983. It serves between 450 and 560 meals per day. Its shelter houses 80 beds for men, 26 beds for women and nine rooms with private baths for families. Urban Ministries of Durham provides additional services such as its Hope Recovery Program, a six-month live-in drug and alcohol rehabilitation program, and Clean Sweep, a high-quality, affordable cleaning service for businesses in Durham.

credits

Client *Urban Ministries of Durham* **Agency** *McKinney, Durham, N.C. Jonathan Cude, chief creative officer; Philip Marchington, group creative director/art director; Jenny Nicholson, copywriter; Josh Eggleston, producer.* **Production** *Semerad, New York Johnnie Semerad, director; Dan Marachino, DP. Visual Effects* *Semerad, New York* **Music** *Endless Noise, Santa Monica Jeff Elmassian, composer; Mary Catherine Finney, producer. Warner/Chappell Music Publishing, New York Dave Pettigrew, Jessica Laun, licensors. Original song by Marketa Irglova for the motion picture Once.*

A big message in the form of tiny figurines.



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Into The 21st Century

Mainstay support services shop 20th Century Props in North Hollywood, Calif., is slated to close its doors next month, a victim of the significant decrease in film production in the Golden State.

The end of 20th Century, which opened in 1984, sends a message that those of us just barely into the 21st Century must take heed of—great success can be undermined by taking business for granted, a sin that California is arguably guilty of. Once the undisputed bastion of filmmaking, Los Angeles has seen significant declines in recent years in feature and commercial production, as well as many TV program genres. Clearly a major factor behind this has been a year-plus of industry labor unrest starting with the writers' strike and the lengthy stalemate, recently resolved, over a film/TV agreement for actors.

But another prime reason for the drop-off in filming biz has been California not staying in step with other states and countries that have put economic incentive programs in place to lure lensing. California has been without any such program for years, a drought that is seemingly on the verge of ending with a tax credit initiative that recently gained legislative approval (*SHOOT*, 3/20) and is slated to take effect next month. If indeed this incentive program takes hold, it will offer savings to qualifying feature film and TV projects (but not to commercials). Yet at press time California was in the throes of a budget deficit threatening to shut down many programs, if not parts of state government. So, while likely, it remains to be seen if the tax credit will get fully implemented as planned.

Even if it does, the reform will come too late to save 20th Century Props, not to mention other businesses that were undone by a precipitous drop in filming in California.

20th Century lost one of its biggest customers when the sitcom *Ugly Betty* moved from Los Angeles to New York. *Ugly Betty* saw beauty in N.Y. State's Film Production Tax Credit program which translates into major savings for the show's producers.

Indeed incentives have revitalized New York production spanning short and

long-form. The state has significant incentives not only for features and TV, but also for commercials.

The value of the incentives in stimulating the New York economy was enough to preserve funding for the program even in the face of a strapped state budget. Just a couple of months ago, the New York legislature passed a new state budget in which Governor David Paterson allocated \$350 million to fund a one-year extension for N.Y. State's Film Production Tax Credit Program covering feature films and television.

Given an estimated budget gap of some \$16.2 billion facing New York, many in

the film community were concerned that the new state budget would not contain funding to continue the successful film/TV incentives program. But the powers that be in Albany came through with enough of an allocation to keep intact what amounts to a 30 to 35 percent refundable tax credit on qualified expenses related to filming in New York State. The separate state program covering incentives for filming of commercials and ad content remains firmly intact.

New York City is also stepping up to the plate on the theatrical feature/TV program incentives front. Legislation was introduced in Albany late last month for funding to extend the city's tax credit—which is in addition to the state credit—that began in 2005. Currently the city is proposing an additional four percent tax credit (down from its original five percent), targeting it more to gain new feature/TV business. Film and TV productions would qualify for the credit if they do 75 percent of their work in NYC and shoot for at least one day at a top pro-

duction facility there.

The moves by New York State and City to maintain incentives during hard economic, budget-challenged times reflect a view that was prevalent at the Association of Film Commissioners International's Locations Trade Show in Santa Monica earlier this year—namely that the film, TV and commercialmaking communities have come to view film commissioners as far more than troubleshoot-

Continued on page 16

**Preserving
Infrastructure
In The Face Of A
Global Recession**

A SHOOT Staff Report



New York Businesses Offer Feedback On The State Of Business

Continued from page 15

ers and sources of helpful information and coordination. Indeed the industry is starting to regard film commissioners and film commissions as financial partners given the varied incentives offered in assorted states and countries. This has been spawned by a troubled economy in which tax credits and other financial incentives have become key to stretching budgets and making certain productions more feasible than they would be otherwise.

By being competitive in this incentive-laden playing field, New York is building business and infrastructure. Reflecting the latter is a growing visual effects community, with a movement afoot to form a Visual Effects Society (VES) Northeast section spanning artisans and professionals in New York, New Jersey, Pennsylvania, Massachusetts and Connecticut (*SHOOT*, 2/20).

SHOOT canvassed a cross-section of execs and artisans from the commercial production and post communities—all with New York-headquartered companies—to get feedback to the following survey query:

What is the state of the business and infrastructure in New York? How has the economy impacted advertising industry-related work? And how is your company adapting to the situation. What has been the nature of the ad industry-related business you have been involved with this year? Traditional commercials? National TV campaigns? Regional spots? Longer forms of advertiser-sponsored content? Is the mix of work you've attracted in 2009 different in nature from '08? Also feel free to cite some recent significant projects.

Here is a sampling of the responses we received:

Bob Cagliero,
managing director,
Manic

New York's ad production market always seems to find a way to remain above water in tough times—SAG strikes, 9/11 and now a recession.



All these events had impact, but this economy seems to have hit our business harder than past bad times. In past bad economies, it seems advertisers saw merit in continuing or even increasing their efforts. Currently, many advertisers have rolled back their plans a bit, but there is still work out there. Certain product categories suffer more than others. One area Manic is fortunate to collaborate in is high-end fashion/beauty work and that, as opposed to let's say automotive, has been an active area. That work has run the gamut from national and international spots to long form work for varying media outlets. The design and visual effects industry seems to continue to spearhead more and more commercial production efforts and has certainly become an integral part in all phases. We are involved in dialogue at earlier stages with production companies and clients, and that has increased the need for leaders in the visual effects and design field. This collaboration has brought increased creative thinking and problem solving early into the process, which also presents budget-smart production.

Maria Gallagher,
executive producer,
**Maximum Entertainment
Films, LLC**

It has been a tumultuous year for everyone in the business. We've all had to work a lot harder for the work that's out there. The competition is high for both agencies and produc-



tion. At agencies there have been a lot of layoffs so the people that are left have to take up the slack. For production, companies are being asked to do a lot more for the money. That said, the up side is that there is an openness to different ways of getting a brand out there—exploring new media, experiential approaches and integrated platforms. We've definitely seen an up tick in work that is non-traditional. This is exciting to us, being the type of work we imagined our company to be doing when we started. Jim's (Maximum producer Czarnecki) background is documentary, TV, and independent film, and mine is agency so we love projects that we can work on collabor-

atively and can see through from start to finish. This year VICE did a series of webisodes shot all over the world for a soon to be launched Vodka. Currently we're working on a short film project with McCann.

Jim Golden,
executive producer/co-president,
Rascal Films, Ltd.

It's no secret that the advertising business has been hit hard by the changes in the national and global



economy. It's also no secret that the changes in technology and the time-honored methods used by advertisers to reach their audiences are also in flux, resulting in fewer jobs going to bid. As an economic bellwether industry, the first place a national advertiser can go to put millions into the bottom line is to cut back on the volume of commercials they produce and scale back a media buy.

At Rascal Films, our primary business is making television commercials for national and international clients. In recent months, we've produced tourism campaigns for Caribbean Islands, several packaged-goods adverts for global manufacturers, luxury car commercials, spots for international hotel chains, energy companies and others. The one thing these projects had in common was a strong desire to save as much money on the project at hand without sacrificing one smidgen of quality. That's the drummer we all march to: more for less!

At Rascal Films, partner Pete Christy and I often say to each other—and any one else who cares to hear us—that we haven't done budgets in years. We do prices. The client has 1x-dollars to produce a campaign, we're told when a project rears its head. We can heft the scripts, put our finger in the air imagine what our budget might have been if this were another decade and say we would need 1.25x-dollars to do the job. But 1x is the "price" and nobody is really looking for a "budget" from us. They want their price and there are scores of our esteemed colleagues and competitors who will find a way, if we can't. Our solution? Often it's leave the country to chase currencies and lower labor rates. I would

guess that about half of our jobs are shot out offshore.

Yes, we've seen more of the non-traditional projects. So-called virals, short web films, etc...the reality is those dollars are even tighter and the competition for those scripts is just as fierce as their higher-yielding traditional commercial brethren.

It's a crazy business. But, it's still more fun than a real job.

Tony Harding,
founder/executive producer,
THEM

I have a deep concern for the health of the TV commercial industry in New York. I do hear from vendors and compatriots every day that there is much less work out there, and budgets have come down significantly. Maybe there will be a "weeding out," maybe that's a good thing, but we are talking about real families, real people here. Certain categories of crew and vendors have been able to pick up the slack with opportunities in episodic TV.

We are seeing the principles of supply and demand at work more so than ever before for 2009. We have found the number of boards significantly reduced in 2009. It continues to come



in waves, the reasons unclear.

We have been finding ourselves bidding against very good companies, in many cases for budget challenged boards offering poor creative. We have been relying more so than ever before on repeat business, with advertising agencies and clients who know they can trust us to give them the most bang for the buck.

We continue to see a lot of work for the Internet, and have been getting more involved in digital projects where we work in design and project management for the creation of microsites and other web work, which we see as a growth area. We have also continued to pitch TV projects, and pitching clients direct with "one-off" concepts, identifying areas that they may be missing in terms of a demographic, or potential growth area. We look at every TV idea through the lens of how we might turn it into a branded programming opportunity.

We have traditionally worked for

many smaller agencies throughout the U.S., and continue that trend.

We always do our best to help out our agency friends with creative solutions to creative and fiscal challenges. PSAs go a long way on that route. We recently produced two 30-second spots in New York and L.A. for Leo Burnett Chicago for the World Wildlife Fund for their "Huge Turn Off" initiative. We still can't believe how little we produced these for, but thanks to the generous support of our director Jim Tozzi, and contributions from our production staff, vendors and DP, Fortunato Procopio, we made some great spots. Vince Geraghty at Leo Burnett has been a huge fan of ours, and we always give him 200 percent. As such, an important relationship continues to build.

Our plan is remain creative and nimble, and seek to build opportunities for ourselves while continuing to service our clients.

Dominic Pandolfino,
CEO,
Nice Shoes

There is no doubt that the economy has made a significant change in our business model.



What's happening in the industry reminds me of Woody Allen's monologue in *Annie Hall* where he tells the joke about two elderly women at a Catskill mountain resort, and one of them says, "Boy, the food at this place is really terrible."

The other one says, "Yeah, I know; and such small portions." Well that's the ad business today, not much good work and smaller budgets.

Nice Shoes has been able to weather this economic storm by blending and mixing its sister companies to bundle jobs.

This not only provides the client with a much more creative product but it also allows us to be able to better control the final cost.

Recently, Nice Shoes took on a large project for a drug company that involved Nola Pictures as well as Freestyle Collective and Nice Shoes. It was one of the largest projects that we have ever been involved with and it was received with acclaim.



Ethel Rubinstein,
CEO,
BlueRock Editorial
2009 has been a year of new terrain

providing the opportunity to regroup, rethink and expand our palette. Everyone wants more for their money, especially advertisers. In addition to traditional television spots, agency creatives are also handling web, interactive and print. We've been preparing for advertising to go super nova for a while and have assembled the top creative teams under one roof to handle advertising's expanding stage. This year has brought BlueRock, Spontaneous, Blast and Ballistic a richer more robust blend with just a hint of warm nuttiness. We're still doing great commercials at BlueRock but now we

have cross-platforming to play with too. From BlueRock's webisodes for FedEx to Spontaneous designing the largest video digital billboard in Times Square for Colgate to a book for U2 in collaboration with Catherine Owens, our creative teams are bringing their artistic visions to all new mediums. Our editors, artists and designers have greater creative challenges which are leading to greater creative rewards... every day they get to play explorer and shape the industry. Everyone at BlueRock, Spontaneous, Blast and Ballistic loves what they do and this is an exciting time to do it.

Johnnie Semerad,
creative director,
SEMERAD, New York

For whatever reason, it seems to be that specialization is out. In the past, people would hire the best director, the best editor, the best effects guy, the best music, and so on. Different guys did the print, TV, web, sales video, etc. Now we're asked to cover a lot more ground. On a recent Pristiq job that we did, the TV commercial drove the creative, but we worked the TV, print and web content.

From the client point of view this



makes a lot of sense. Not only does the creative have a continuity but money is saved by not repeating work.

Mayor Bloomberg Presents Fourth Annual "Made In NY" Awards Commercial Production/Branded Entertainment House Hungry Man Is Among Handful Of 2009 Recipients

NEW YORK—International commercial/branded content production house Hungry Man, headquartered in New York, was among five recipients of the fourth annual "Made in NY" Awards. Mayor Michael R. Bloomberg presented the honors, which are in recognition of individuals or organizations that have made significant contributions to New York City's entertainment industry. The ceremony was held on Monday (6/15) at Gracie Mansion in NYC.

In addition to Hungry Man, the honorees were: actress Edie Falco; Broadway composer and lyricist Lin-Manuel Miranda; Gerry Byrne, senior VP for the Entertainment Group at Nielson Business Media; Alliance for Inclusion in the Arts, a not-for-profit advocacy organization; and Sesame Street, which celebrates its 40th anniversary this fall. The proceedings began with Mayor Bloomberg being introduced by Sesame Street's Elmo and joined by Deputy Mayor for Economic Development Robert C. Lieber and Mayor's Office of Film, Theatre and Broadcasting Commissioner Katherine Oliver.

Hungry Man's credentials include being home to 20 notable directors worldwide and producing in the past year alone high profile brand launches for Microsoft as well as the Sprint campaign featuring many iconic New York City images and memorable spots for American Express starring Martin Scorsese and Tina Fey. Hungry Man is run by three partners: directors Hank Perlman and Bryan Buckley, and executive producer Kevin Byrne.

Actress Falco is known for her Emmy, Golden Globe and SAG Award-winning role as Carmela Soprano in the lauded HBO series *The Sopranos*. She can currently be seen in the Showtime series *Nurse Jackie*, which is filmed entirely in New York City.

Miranda is the composer-lyricist-star of *In The Heights*, the 2008 Tony

Winner for Best Musical. *Sesame Street* stands out as the most thoroughly developed and researched preschool television program and media offering with a comprehensive curriculum that focuses on the development of the whole child. Produced in New York since its inception nearly 40 years ago, *Sesame Street* has introduced generations of children to information and experiences ranging from nutrition and space exploration to lessons about cooperation, friendship, and diversity with the help of the beloved Muppets including Elmo, Big Bird and Cookie Monster. Honored with more Emmy Awards than any other television show in history, *Sesame Street* continues to set the gold standard for excellence in educational media, giving children the best head start in school and life.

Byrne in his capacity at Nielsen Business Media is responsible for the global entertainment, music and literary publishing enterprises across digital, print and face-to-face platforms.

And the Alliance for Inclusion in the Arts, established in 1986, is a national not-for-profit advocacy organization based in New York City that seeks solutions to the problems of racism and exclusion in theatre, film, and television.

It serves as an expert advocate and educational resource for the full creative participation of American arts and entertainment professionals who are African American, Asian American, Native American, Latino, South Asian, Arab American, those who are Deaf or hard of hearing, blind or have low vision, or who have intellectual, developmental, or physical disabilities. The Alliance promotes and facilitates inclusive hiring practices and standards, diversity in leadership, and balanced portrayals of persons of color and persons with disabilities.

"New York City is home of some of the most talented people on the planet, and tonight's honorees prove just

that," said Mayor Bloomberg. "They have become stars here in the City in various facets of the entertainment industry, and we're proud to call them all New Yorkers. Our film and television industry is critical to our city's economic success, and it's the reason we created the 'Made in NY' tax incentive. We look forward to working with the industry to extend the credit in a fiscally responsible way."

"The 'Made in NY' Awards truly are the perfect way to celebrate the City's vibrant entertainment industry," said Commissioner Oliver. "Today we honor those who diligently work behind the scenes, in front of the camera, and behind desks to contribute to the films, TV shows, theatrical productions, commercials, and publications that showcase the best New York City has to offer."

At the ceremony, Mayor Bloomberg also acknowledged the CBS daytime drama *Guiding Light*, which will come to an end this fall after fifty-seven years on air. The show, which the Guinness Book of World Records named the world's longest-running TV drama, has been based in New York City since 1949 when it was a radio serial. The Mayor also recognized recent New York City College of Technology graduate Michael McLean, the first recipient of the "Made in NY" Scholarship, which is awarded to students who are pursuing a baccalaureate degree in the Entertainment Technology field at the New York City College of Technology.

Since 2002, the Mayor's Office of Film, Theatre and Broadcasting has been at the forefront of the New York City's entertainment industry, supporting the film, television, music video, and commercial projects that shoot throughout the five boroughs. Last year, 208 films were shot on location here, and during the 2008-2009 season, twelve new broadcast and cable series came to New York City.

This winter, the Mayor's Office

of Film, Theatre and Broadcasting unveiled a public service announcement initiative entitled "Reel Jobs. Reel Proud. Real New Yorkers." The electronic and print campaign featured local New Yorkers who work in the production industry in an effort to thank local residents for hosting film and television production in their neighborhoods and explain the importance of the industry. The spots were helmed by Otis of bicoastal The Artists Company, who gained inclusion last month's into *SHOOT*'s

7th annual New Directors Showcase (*SHOOT*, 5/22).

In recent weeks, the "Made in NY: Walking Tours of Film and Television Locations in New York City" was launched. Narrated by actors Julianna Margulies and Matthew Modine, these free and downloadable podcast walking tours, which are available on www.nyc.gov and iTunes, offer listeners an informative and fun way to learn about the rich and fascinating history of film and television location shooting in New York City.

New York Directory

To access the rich diversity of locations in New York State as well as info on filming incentive programs, here's a directory of film commissions listing their website addresses.

On the incentives front The New York State Film Production Credit Program offers producers 30 percent off qualifying expenses when filming anywhere in New York State. Producers can save an additional five percent when filming in the five boroughs of New York City.

New York State also offers a Commercial incentive, which can save producers anywhere from five to 25 percent on qualified expenditures. Additionally, throughout the State, New York provides a comprehensive sales tax exemption for machinery, equipment, and services used in production and postproduction. There are still more savings in New York City where they provide free permits, parking for essential production vehicles and police officers while on location.

New York State and New York City Film Offices

New York State Governor's Office for Motion Picture & TV Development
Executive Director: Pat Swinney Kaufman
www.nylovesfilm.com

NYC Mayor's Office of Film, Theatre and Broadcasting
Film Commissioner: Katherine Oliver
www.nyc.gov/film

New York Regional Film Offices & Liaisons

Buffalo Niagara Film Commission
Film Commissioner: Tim Clark
<http://www.filmbuffaloniagara.org>

Capital-Saratoga Film Commission
<http://www.capital-saratogafilm.com>

Columbia County Film Office
<http://www.filmcolumbiacountyny.com>

Hudson Valley Film Commission
www.HudsonValleyFilmCommission.org/

Nassau County Film Office
<http://www.nassaucountyny.gov/agencies/filmcom/>

Nassau County Office of Cinema/TV Promotion
Director: Debra Markowitz
<http://www.longislandfilm.com>

Rochester/Finger Lakes Film & Video Office, Inc
Executive Director: June Foster
www.filmrochester.org

Suffolk County Film Commission
Film & Cultural Affairs Director: Michelle Isabelle-Start
Film Commissioner: Patrick A. Heaney
<http://www.suffolkcountyfilmcommission.com/>

Westchester County Film Office
Director: Iris G. Stevens
http://www.westchestergov.com/business_filmoffice.htm



1



2

photo op

SHOOT's Seventh Annual New Directors Showcase, May 28, 2009
DGA Theatre, NYC



3



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5



6

1 Bonnie Goldfarb, harvest **2** New Director panelists: Alex Anderson, ONE at Optimus, Kevin Kerwin, Authentic Films, Áine Carey, unsigned, Jonathan Newman, Serendipity Films, and Ross Katz, TWC with Goldfarb & Tilford **3** Todd Tilford, Grey New York **4** Bob Nelson, former Head of Production, DDB NY, Melanie Jones & Michael Zakula, Kodak, Gerald Giannone, SHOOT **5** Event guest & John Noble, EP/Managing Director, ONE at Optimus **6** Laura Belsey, DGA director, Shadow Pictures, Lapo Melsi, New Director (unsigned), event guest **7** Lisa Masseur, EP, Radar Studios, Sam Macon, New Director, Radar, Jesse Jacobs, New Director (unsigned), Goldrich & Grier, SHOOT, Áine Carey. **8** Ben Churchill & Wendy Lambert, Palace Digital Studios, **9** Joe Famiglietti, Figments, Roberta Grier, SHOOT

Remaining Photos: Directors, producers, creatives & industry guests mingle at the after-party. Photos by Thos Robinson



7



8



9



Ad Agency/Production Co. Insights At New Directors Showcase

Continued from page 1

in it to get a \$25,000 day rate, it's not happening. You have to be in it for the right reasons in order to succeed."

Spec fare

Goldfarb and Tilford both expressed support for and receptiveness to spec work as a means for a director to demonstrate his or her talent.

"Spec is very viable. I love good spec work. I'd rather see five good spec pieces than five poor real-world jobs," related Tilford.

Tilford and Goldfarb noted that they see value in different types of spec fare ranging from projects conceived and directed by a young talent, to content that has been conceived by agency artisans and then directed by an aspiring helmer.

The latter reflects a director's ability to work with others, particularly ad agency creatives, and to be true to their idea while the former shows and provides a handle as to where a director is coming from creatively.

Directors who can showcase an original voice will always be in demand, said Tilford.

Yet at the same time, different factors come into play for an agency to take a leap of faith and award a job to a new director.

One such dynamic is production house affiliation, said Tilford and Goldfarb. Tilford commented that if a new talent is with a production company that he has had a working rapport with and confidence in, this track record of performance brings a comfort level to his taking a chance with a new director.

Director panelists

Joining Tilford and Goldfarb on stage were five of the Showcase directors who shared their individual backstories and strategies for getting on the industry map: Alex Anderson of ONE at Optimus, Chicago; Aine Carey; Ross Katz of Thomas Winter Cooke (TWC), Santa Monica; Kevin Kerwin of Authentic Films, Cleveland; and Jonathan Newman of Serendipity Films, London.

The panel represented a wide range of entrees into the directorial chair. Newman, who flew in from London for the Showcase Event, talked of the key role that digital online filmmaking community site Filmaka played in helping to establish him in the market. Screened for the Showcase Event audience was an excerpt from Newman's Ford Mustang short "Father's Day," which topped a global Filmaka competition held in conjunction with JWT Team Detroit.

A capacity Showcase turnout saw Carey's music video "Better In These

Times" for artist Ishmael.

As a panelist, Carey reflected on lessons learned from her early crew days getting the chance to observe director James Gartner (of Santa Monica, Calif.-headquartered GARTNER) and his caring handling of actors. Carey is trained as both a director and actor (mentored by noted acting teacher William Esper, studying directing at NYU and then acting and directing in the Masters program at New Jersey's Rutgers University).

Meanwhile Kerwin has established himself in the Cleveland market, exhibiting a mix of comedy and serious work, among the latter being an Akron Children's Hospital campaign, including the spot profiling young cancer patient Nick (which was screened at the Showcase event), out of advertising agency Marcus Thomas, Cleveland. (This piece of atypical advertising for a hospital/healthcare client—a combination of human storytelling, documentary style and even a smattering of humor—was first featured last year in *SHOOT*'s "The Best Work You May Never See" gallery.)

Anderson initially worked on the agency side and then as a rep. He recalled directing some quirky shorts which caught the eye of an ad agency creative director who was looking for the same vibe in a real-world project in the works.

This helped put Anderson in the directorial fray and he recently signed with ONE at Optimus. His clever Optimus promo "Done" (also in our "Best Work You May Never See" gallery) was screened for the capacity gathering at the DGA Theater.

And Katz is an accomplished feature producer, having received Oscar nominations for *Lost in Translation* and *In The Bedroom*. He made his directing debut with the acclaimed HBO film *Taking Chance* (*SHOOT*, 3/20) which debuted at the 2009 Sundance Film Festival in January, and then on HBO in February.

Katz recently signed with TWC for commercials, noting that he's eager to direct spots given the varying creative challenges they pose.

He recollected his first on-the-job training, as a grip on Quentin Tarantino's *Reservoir Dogs*. Katz said that working on the Tarantino film and seeing his passion for filmmaking provided an invaluable educational and career experience.

Lineup

In addition to the directors in the panel discussion, the lineup of 2009 *SHOOT* Showcase talent consisted of: the helming trio Bif (Jules Janaud, Fabrice le Nezet, Francois Roisin) of The Mill, London (screened was the

team's short film titled *Dix*); Sophie Caretta of Identity, New York (Career-Builder.com spec spot); Gregg Casson (Climate Change's "Moving Day" spec PSA); Ishay Karni Eckhaus from Israel (Volvo S60's "Cafe" for McCann Erickson, Tel Aviv); the duo Fx & Mat of Nexus Productions, London (Royal Bank of Canada's "Mr. Long Legs" for BBDO Toronto); Kim Gehrig of Academy Films, London (Amnesty International's *You Are Powerful* short film for Mother, London); Robin Hays of Radke Film Group, Toronto (adidas "Sneakerhead" spec spot); the Hoffman Brothers (Matt and Mark) of harvest (Bud Light's "Man Treats" spec commercial); Paul Iannacchino, Jr., of Creative Bubble, New York (Head Apparel's "Speed" viral produced by Czar, Hamburg, for agency A&S, Berlin); Jesse Jacobs (Skittles' "Mindbender" spec commercial); Nick Jasenovec of bicoastal Nonfiction Unlimited (the feature film and trailer *Paper Heart*); Timothy Kendall of Rhythm + Hues, Los Angeles (Minnesota Tourism's "Office Boarding, produced by Drive Thru, Minneapolis, for agency Clarity Coverdale Fury, Minneapolis); Kenny of bicoastal/international O Positive (Boomerang GPS' "Santa); Brandon Kraines of Stray Dog, Franklin, Tenn. ("Hands-Free" spec viral produced by Stereo Lab Films/United Front Films, Los Angeles); André Maat and Henk Looibach of Lost Highway Films, New York (Cult TV spec IDs); Gonzalo "Gonzo" Llorente of Carbo Films, Santa Monica (Movistar's "Not For Me" for agency Y2R, Buenos Aires); Sam Macon of Radar Studios, Chicago (AirTran Airways' "Gamer" for Cramer-Krasselt, Chicago); Lapo Melzi (African-American Planning Commission's "Paper Child"); Jason Moore who's repped in the Midwest by Back Alley Films, Kansas City, MO (U.S. Department of Transportation's "Ryman" alternative media spec); Otis of bicoastal The Artists Company (Brady Bill PSA "Bullets"); Aaron Platt of Hello! & Co, Los Angeles (The Glitterati's "Keep Me Up All Night" music video); The Purchase Brothers (Ian and David) who are repped stateside by bicoastal Anonymous Content and in Canada by Sons and Daughters, Toronto (*Escape From City 17*, Half-Life video game spec short); Doug Purver (*Omar and His Sky Hook* short); Shira-Lee Shalit (*Open Air* short, produced by Arcady Bay, New York); Mitch Stratton of bicoastal/international Hungry Man (Toshiba's "Time Sculpture" out of Grey, London); Shawn Zeytinoglu (Mini Cooper's "Find Yourself" spec commercial from Taxi Canada); and Mark Zibert of Canadian production shop Sons and Daughters (Parkinson Society Canada's "Struggle" out of

Taxi 2, Toronto).

In total the '09 Showcase totaled 38 up-and-coming directors, filling 32 slots (27 individual directors, four duos and one three-person team).

Career progression

In his remarks prior to moderating the panel discussion, *SHOOT* editor Robert Goldrich noted that career progression has already taken hold for many of the Showcase directors. He related that 11 directors were unsigned at the time they were selected for the New Directors Showcase.

Since then, several have garnered affiliations, including Platt who came aboard Hello! & Co; Maat and Looibach who signed with Lost Highway; and Jasenovec (fresh off his feature mockumentary *Paper Heart* which won a Screenwriting Award at Sundance). Jasenovec recently linked with Nonfiction for commercials and branded content.

Furthermore, Zeytinoglu submitted to the Showcase competition a Mini Cooper spec ad "Find Yourself" based on a concept from creatives at Taxi Canada. Goldrich noted that the spot has since been bought by Mini Canada and became accessible online via a click through banner.

And the directing team of Bif, said Goldrich, saw their film *Dix*, a darkly themed mix of live action and computer-generated effects, go on to earn distinction as a Jury Award nominee at SIGGRAPH's '09 Computer Animation Festival to be held in New Orleans in August.

Intros, reception

Welcoming the audience to the Showcase Event with introductory remarks were representatives from sponsor the Directors Guild of America: Jean Frost, who's assistant executive director of the DGA's Eastern office; and accomplished feature, documentary and spot filmmaker Laura Belsey. (Incidentally, one of Belsey's NYU students, Melzi, was included in this year's Showcase.)

Belsey then introduced *SHOOT* publisher and editorial director Roberta Grier who provided an overview of and historical perspective for the Showcase, now in its seventh year and its fifth at the DGA venue.

Grier thanked the event's lead sponsors—the Directors Guild of America, harvest, and One at Optimus—as well as silver sponsors Kodak and Deluxe.

Grier also acknowledged Palace Digital Studios, South Norwalk, CT, which put together the New Directors Showcase reel that was screened for the audience. The reel contained work from each Showcase director.

Following the screening was the panel discussion, after which those gathered for the event went downstairs for a reception honoring the Showcase directors.

Both this 6/19 print issue and its electronic counterpart version contain a photo gallery with coverage of the evening's proceedings.

To see the New Directors Showcase reel, log onto www.shootonline.com/go/newdirectorswebreel.



Taking Chance



Mini Cooper's "Find Yourself"

AICP Show Reflects Evolving Nature Of Creative, Media, Strategy

Continued from page 1

(AICP). “Sometimes it’s hard to figure out when you’re watching the Show reel what medium the stuff aired in or gained exposure in originally.”

He cited as an example the Environmental Defense Fund/Ad Council spot “Polar Bears,” directed by Tim Godsall of Biscuit Filmworks, Los Angeles, for Ogilvy New York, which was honored in the Show’s PSA, Next Viral/Web Film and Agency Art Direction (Ogilvy creative director/art director Dustin Duke) categories.

“I’m not even sure the spot aired on television,” said Miller. “But it’s clearly a success, primarily on the Internet. The production value and overall look of it are no different than one would see in any other well done broadcast public service announcement. The craft and artistry are changing. You can’t make an assumption anymore on the medium or media based on just looking at the work.”

Miller sees change and a status quo of sorts simultaneously when it comes to the economy’s impact.

“Clearly work with more challenged budgets is being done, probably more so than before,” assessed Miller. “But the AICP Show also reflects that large scale work isn’t totally going away. There was big interesting work honored in the AICP Show, especially from the likes of Nike which contained as high a production value as we’ve ever had. There’s still a place for large-scale, creatively ambitious work in broadcast.”



Jamie Barrett

Next 3.0

Other changes were brought into play by AICP Show organizers, especially in the Next Awards, which went from one category to four this year: Integrated Campaign; Viral/Web Film; Experiential; and Website/Microsite.

There was also an expanded educational dimension in the AICP Show morning (6/9) session on the Next Awards, emceed by Jamie Barrett, chair of the Next judging panel and partner/creative director at Goodby, Silverstein & Partners, San Francisco.

Panel discussions featured different judges in each of the four Next categories, Panelists drilled down deeper into the honored entries, providing rationale for and considerations that went into their selections.

Furthermore a documentary (directed by Sorrel Ahlfeld who’s with Anonymous Content) was screened containing the observations and assessments of judges relative to each Next category, the work and the inter-



Matt Miller

active space in general.

Audience Choice Awards

Apropos of an increasingly interactive advertising world, morning session attendees had their voice heard.

They got the chance to vote on the inaugural Audience Choice Awards, picking their top honoree in each Next category after seeing the work and hearing the input of judges in per-

son as well as via the documentary.

Of the three Integrated Campaign honorees, the Audience Award was bestowed upon “Oasis Dig Out Your Soul: In The Streets,” an initiative from BBH New York.

From the three honorees in the Viral/Web Film category, the Audience Award went to the aforementioned “Polar Bears” from Ogilvy.

The Audience Award winner in the Experiential Next category was Nike+’s “Nike” Human Race 10K” from R/GA and partner agencies Wieden+Kennedy, AKQA and Melcher Media.

And taking the Audience Award in the Website/Microsite category was General Electric’s “GE Ecomagination,” with production by North Kingdom in Sweden for agency Goodby, Silverstein & Partners.

Miller noted that the morning presentation, including the Audience Choice Awards, took the Next Awards

“to the next level—a Next Award Show 3.0...It isn’t enough anymore to just put the work on the screen.

“You need,” continued Miller, “to talk about it, explain it, put it into context in terms of case studies [from key creative/strategic contributors to Integrated Campaign honorees], and insights from judges not just into each piece of work but also into how one project compares to others in the categories. This is in line what the AICP Show offers beyond other competitions—a learning experience.”

A category-by-category breakdown of 2009 AICP Show honorees (also available on www.shootonline.com or aicp.com) begins on the bottom half of this page.

The rundown spans the Technique categories (Visual Style; Performance/Dialogue or Monologue; Humor; Cinematography; Animation; Editorial; Graphic Design; Visual Effects; Original Music; Sound Design; Musical Arrangement; Production; Production Design); Concept categories (Agency Art Direction; Copywriting); Specialty categories (Public Service Announcement; Low Budget; Spec Spot; Student Commercial); Overall Excellence categories (Advertising Excellence/Single; Advertising Excellence/Campaign; Advertising Excellence/International; and the four Next categories.

A detailed tally of the big winners at the ‘09 AICP Show among production companies, advertising agencies and directors appeared in the 6/12 edition of *SHOOT*.



Environmental Defense Fund/Ad Council’s “Polar Bears”

2009 AICP Show Honorees

Production

Nike “Next Level” :2:00

Prod’n Company: Anonymous Content
Dir.: Guy Ritchie
Exec. Producer: Dave Morrison
Dir. of Photography: David Higgs
Advertising Agency: 72andSunny
Agency Creative Dir.: Bryan Rowles
Agency Producer: Angelo Ferrugia
Editor: Robert Duffy, Spot Welders

Lexus “Lift Off” :30

Prod’n Company: MJZ
Dir.: Rupert Sanders
Exec. Producers: Eric Stern, David Zander
Advertising Agency: Team One
Group Creative Dirs.: Jon Pearce, Gavin Lester
Agency Creative Dir.: Chris Graves
Agency Art Dir.: Kevin R. Smith
Agency Copywriter: Dave Horton
Agency Producer: Jennifer Weinberg
Editor: Dave Henegar, Butcher Editorial

Visual Style

Audi “Gymnast” :60

Prod’n Company: Prettybird

Dir.: Paul Hunter

Exec. Producer: Kerstin Emhoff
Dir. of Photography: Alex Barber
Advertising Agency: BBH London
Agency Creative Dir.: Nick Kidney
Agency Art Dir.: James Hilson
Agency Producer: Olly Chapman
Visual Effects Company: The Mill
Editor: Andy McGraw, Cut+Run

Nike “Chalk” :60

Prod’n Company: Anonymous Content
Dir.: Mark Romanek
Exec. Producer: Dave Morrison
Advertising Agency: Wieden + Kennedy
Agency Creative Dirs.: Alberto Ponte, Tyler Whisnand, Jeff Williams
Editor: Robert Duffy, Spot Welders

Career Builder “Tips” :60

Prod’n Company: MJZ
Dir.: Tom Kuntz
Exec. Producers: David Zander, Jeff Scruton
Advertising Agency: Wieden + Kennedy Portland
Agency Exec. Creative Dirs.: Mark Fitzloff, Susan Hoffman
Agency Creative Dirs.: Jason Bagley, Danielle Flagg

Agency Art Dir.: Craig Allen

Agency Copywriter: Eric Kallman
Agency Producer: Sarah Shapiro
Editor: Gavin Cutler, Mackenzie Cutler

Cinematography

Nike “Next Level” :2:00

Prod’n Company: Anonymous Content
Dir.: Guy Ritchie
Exec. Producer: Dave Morrison
Dir. of Photography: David Higgs
Advertising Agency: 72andSunny
Agency Creative Dir.: Bryan Rowles
Editor: Robert Duffy, Spot Welders

Volvo “Stormy Night” :90

Prod’n Company: Great Guns
Dir.: Paul Shearer
Exec. Producer: Laura Gregory
Dir. of Photography: Ben Davis
Advertising Agency: Nitro and Arnold
Agency Creative Dirs.: Paul Shearer, Pete Favat
Agency Art Dir.: Paul Shearer
Agency Producer: Bill Goodell
Global Marketing Campaign Manager: Per Carleo
Editor: Jim Weedon, Final Cut Editorial

Nike “Fate” :60

Prod’n Company: Anonymous Content
Dir.: David Fincher
Exec. Producer: Jeff Baron
Dir. of Photography: Emmanuel Lubezki
Advertising Agency: Wieden + Kennedy
Agency Creative Dirs.: Jeff Williams, Alberto Ponte, Tyler Whisand
Agency Art Dir.: Ryan O’Rourke
Agency Copywriter: Jason Bagley
Agency Producer: Matt Hunnicutt
Editor: Angus Wall, Rock Paper Scissors

Production Design

Altoids “Promotion” :30

Prod’n Company: MJZ
Dir.: Tom Kuntz
Exec. Producers: David Zander, Jeff Scruton
Production Designer: Roger Swanborough
Advertising Agency: Energy BBDO
Agency Creative Dirs.: Marty Orzio, Jim Hyman, Greg Braun
Agency Art Dir.: Frank Dattalo
Agency Copywriter: Mike Roe
Agency Producers: Bridgette Whisnant, Liz Zorek
Editor: Steve Gandolfi, Cut+Run LA

Unilever Rexona “Zoom” :60

Prod’n Company: Prettybird
Dir.: Paul Hunter
Exec. Producer: Kerstin Emhoff
Dir. of Photography: Don Davis
Production Designer: Charles Infante
Advertising Agency: Ponce Buenos Aires
Agency Creative Dir.: Hernan Ibarra
Agency Producer: Jose Silva
Editors: Paul Hunter, Derek Janniere, Prettybird

Showtime Networks Dexter “Funhouse” :85

Prod’n Company: Stone Core Films, Inc.
Dir.: Norry Niven
Exec. Producer: Elaine Sibert
Production Designer: Loren Basulto
Advertising Agency: Showtime Networks -in-house
Creative Dir.: Erik Friedman
Exec. Producer: Rachele Gonzalez
Art Dir.: Paul Brodie
Visual Effects: TOPIX
Editor: Ray Burris

Humor

Durex “Get It On” :30

Prod'n Company: Superfad
Dir.: Robert Rugan
Exec. Producer: Geraint Owen
Dir. of Animation/Lighting: Mike Wharton
Art Dir.: Andrew Stubbs Johnston
CG Animator: Dave Thomlison
Producer: Mike Tockman
Advertising Agency: Fitzgerald+CO
Agency Creative Dir.: Eddie Snyder
Editor: Superfad

Skittles "Piñata" :30
Prod'n Company: MJZ
Dir.: Tom Kuntz
Exec. Producers: David Zander, Jeff Scruton
Advertising Agency: TBWA\Chiat\Day NY
Agency Exec. Creative Dir.: Gerry Graf
Agency Creative Dirs.: Ian Reichenthal, Scott Vitrone
Agency Art Dir.: Craig Allen
Agency Copywriter: Eric Kallman
Agency Producers: Nathy Aviram, Laura Rosenshine
Editor: Gavin Cutler, Mackenzie Cutler

Crest "Bulldozer" :45
Prod'n Company: Station Films
Dir.: Harold Einstein
Exec. Producer: Tom Rossano
Advertising Agency: Saatchi & Saatchi
Agency Creative Dir.: Gerry Graf
Agency Art Dir.: Dan Lucey
Agency Copywriter: Nathan Frank
Agency Producers: Colin Pearsall, Maura Hurley
Editor: Ian Mackenzie, Mackenzie Cutler

Performance/Dialogue

Skittles "Piñata" :30
Prod'n Company: MJZ
Dir.: Tom Kuntz
Exec. Producers: David Zander, Jeff Scruton
Advertising Agency: TBWA\Chiat\Day NY
Agency Exec. Creative Dir.: Gerry Graf
Agency Creative Dirs.: Ian Reichenthal, Scott Vitrone
Agency Art Dir.: Craig Allen
Agency Copywriter: Eric Kallman
Agency Producers: Nathy Aviram, Laura Rosenshine
Editor: Gavin Cutler, Mackenzie Cutler
Piñataman: Sean Donellan
Beater: Brandon Keener

HSBC "Lumberjack" 1:40
Prod'n Company: Gorgeous
Dir.: Vince Squibb
Exec. Producer: Spencer Dodd
Dir. of Photography: Alwin Kuchler
Production Designer: Chris Oddy
Advertising Agency: JWT New York
Agency Creative Dir.: Axel Chaldecott
Agency Art Dir.: Michael Ashley
Agency Copywriter: Dinesh Kapoor
Editor: Paul Watts, The Quarry
Lumberjack: Sean Devine
Protestor: Lada Darewych

Skittles "Tailor" :30
Prod'n Company: MJZ
Dir.: Tom Kuntz
Exec. Producers: Jeff Scruton, David Zander
Advertising Agency: TBWA\Chiat\Day
Agency Exec. Creative Dir.: Gerry Graf
Agency Creative Dirs.: Ian Reichenthal, Scott Vitrone
Agency Art Dir.: Craig Allen
Agency Copywriter: Eric Kallman
Agency Producer: Nathy Aviram
Editor: Gavin Cutler, Mackenzie Cutler

Hero: Pete Carboni
Tailor: John John Briones
Three Reflections: Lonni Huges, Jorge Ramirez, Eck Stone

Editorial

Nike "Fate" :60
Prod'n Company: Anonymous Content
Dir.: David Fincher
Exec. Producer: Jeff Baron
Dir. of Photography: Emmanuel Lubezki
Advertising Agency: Wieden + Kennedy
Agency Creative Dirs.: Jeff Williams, Alberto Ponte, Tyler Whisnand
Agency Art Dir.: Ryan O'Rourke
Agency Copywriter: Jason Bagley
Agency Producer: Matt Hunnicutt
Editor/ Color Correction: Angus Wall, Rock Paper Scissors

Nike "Wake Up Call" :60
Prod'n Company: Park Pictures
Dir.: Lance Acord
Exec. Producer: Mary Ann Marino
Advertising Agency: Wieden + Kennedy
Agency Creative Dirs.: Alberto Ponte, Jeff Williams, Mark Fitzloff, Susan Hoffman
Agency Art Dirs.: Sean Donnell, Matt Murphy
Agency Copywriter: Antony Goldstein
Agency Producer: Shannon Worley
Exec. Producers Editorial: Carol Lynn Weaver, Linda Carlson
Editor: Kirk Baxter, Rock Paper Scissors

National Basketball Association "Win" :60
Prod'n Company: Bob Industries
Dir.: Dayton/Faris
Exec. Producer: T.K. Knowles
Advertising Agency: Goodby, Silverstein & Partners
Agency Creative Dir.: Jamie Barrett
Associate Creative Dirs.: Ari Weiss, Stefan Copiz
Agency Art Dirs.: Stefan Copiz, Jack Woodworth
Agency Copywriters: Jamie Barrett, Ari Weiss, Craig Mangan
Agency Producer: Tod Puckett
Visual Effects Artists: Geoff McAuliffe, Mandy Sorenson, Jimi Simmons, Patrick Poulatian, Sean McLean, Miles Essmiller, Brickyard VFX
Editor: Kim Bica, Lost Planet

Visual Effects

Coca Cola "Heist" :60
Prod'n Company: Psyop, Los Angeles
Dir.: Todd Mueller, Kylie Matulick
Exec. Producer: Neysa Horsburgh
Advertising Agency: Wieden + Kennedy Portland
Agency Creative Dirs.: Hal Curtis, Sheena Brady
Visual Effects Supervisor/CG Lead: Andrew Romatz
Visual Effects Supervisor/Flame Artist: Thibault Debaveye
Editor: Brett Nicoletti, Psyop

Comcast Powerboost "Rabbit" :60
Prod'n Company: Biscuit Filmworks
Dir.: Noam Murro
Exec. Producers: Shawn Lacy, Colleen O'Donnell
Advertising Agency: Goodby, Silverstein & Partners
Agency Creative Dir.: Jamie Barrett
Visual Effects Artists: Andrew Jackson, Nick Ponzoni, Ben Walsh, Andreas Wanda, Michael Halford, Animal Logic
Visual Effects Creative Dir.: Bruce Carter
Visual Effects Producer: Nerissa Kavanagh
Editor: Avi Oron, Bikini Edit

Graphic Design

HP TouchSmart PC "Maestro" :60
Prod'n Company: Psyop, Los Angeles
Dir.: Todd Mueller, Kylie Matulick
Exec. Producers: Angela Bowen, Neysa Horsburgh

Advertising Agency: Goodby, Silverstein & Partners
Agency Creative Dirs.: Rick Condos, Hunter Hindeman
Graphic Artists: Jeffrey Dates, Dave Barosin, Ted Kotsadits, Todd Akita
Editors: Cass Vanini, Brett Goldberg, Brett Nicoletti, Psyop

Hewlett Packard "Fergie" :60
Prod'n Company: Motion Theory
Dir.: Mathew Cullen
Exec. Producer: Javier Jimenez
Art Dir.: Kaan Atilla
Graphic Artists: Heidi Berg, Angela Zhu, John Dretzka, Juliet Park, Leanne Dare, Mark Kulakoff, Max Keane, Jenny Ko, Alex Hanson
Programmers: Keith Pasko, CJ Cenizal
Advertising Agency: Goodby, Silverstein & Partners
Agency Group Creative Dirs.: Steve Simpson, Rick Condos, Hunter Hindeman
Editor: Jason Webb, String

Animation

Converse All Star "My Drive Thru" :60
Prod'n Company: Psyop
Dir.: Marie Hyon, Marco Spier
Exec. Producer: Lucia Grillo
Art Dir.: Jon Saunders
3D Leads: Chris Bach, Pakorn Buppahavesa
Flame Artists: Jamie Scott, Dan Boujoulian
Advertising Agency: Anomaly, New York
Agency Creative Dir.: Mike Byrne
Editor: Cass Vanini, Psyop

United Airlines "Sea Orchestra" :60
Prod'n Company: Duck Studios
Dir./Animators: Shy the Sun
Exec. Producer: Mark Medernach
Advertising Agency: Barrie D'Rozario Murphy
Agency Creative Dirs.: Stuart D'Rozario, Bob Barrie
Agency Art Dir.: James Zucco
Agency Copywriter: Phil Calvit
Agency Producers: Holly Stone, Jack Steinmann

Nike
"Sanders-Conversations from the Inside" 1:40
Prod'n Company: Paranoid US
Dir.: Nieto
Exec. Producers: Claude Letessier, Cathleen O'Connor, Phillip Detchmendy
Producers: Anne Lifshitz, Guillaume Raffi, Romain Starpeli

Advertising Agency: Wieden+Kennedy Amsterdam
Agency Exec. Creative Dirs.: John Norman, Jeff Kling
Agency Creative Dirs.: Mark Bernath, Eric Quennoy
Agency Art Dirs.: Anders Stake, Craig Williams
Agency Copywriter: Betsy Decker
Agency Producer: Cat Reynolds
Animators: Nieto, Damien Martin
Editor: Nieto, Paranoid US

Original Music

American Express "Members Project" :60
Advertising Agency: Ogilvy New York
Agency Group Creative Dir.: Chris Mitton
Agency Creative Dir.: David Apicella
Agency Associate Creative Dir./Art Dir.: Dustin Duke
Agency Associate Creative Dir./Copywriter: Jon Wagner
Graphics Designer / Supervisor: Ryan Sears
Composers: Human
Editor: Valerie Junge, Big Sky Edit

Audi A4 "Living Room" :60

Prod'n Company: Bob Industries
Dir.: Jason Smith
Exec. Producers: Chuck Ryant, John O'Grady & T.K. Knowles
Advertising Agency: Venables Bell & Partners

June 19, 2009 SHOOT 21

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Musical Arrangement

Discovery Channel "I Love The World" :60

Prod'n Company: Outsider

Dir.: James Rouse

Exec. Producer: Jeremy Barrett

Advertising Agency: 72andSunny

Agency Creative Dir.: Glenn Cole

Musical Arrangers: Andrew Feltenstein, John Nau, Beacon Street Studios

Editor: Lucas Eskin, Mad River Post

Pepsi "Refresh" :60

Prod'n Company: MJZ

Dir.: Dante Ariola

Exec. Producers: David Zander, Jeff Scruton

Advertising Agency: TBWA\Chiat\Day

Agency Exec. Creative Dir.: Rob Schwartz

Agency Creative Dirs.: Brett Craig, Joe Shands

Agency Art Dir.: Bill Hornstein

Agency Copywriters: Brett Craig, Anthony DeCarolis, Eric Fahrenkopf

Agency Producers: Anh-Thu Le, Mila Davis, Rob Saxon

Musical Arranger: Will.I.Am, the Black Eyed Peas

Editor: Andrea MacArthur, Peepshow NY

Public Service Announcement

Environmental Defense Fund and Ad Council

"Polar Bears" :60

Prod'n Company: Biscuit Filmworks

Dir.: Tim Godsall

Exec. Producers: Shawn Lacy, Holly Vega

Advertising Agency: Ogilvy New York

Agency Group Creative Dirs.: Terry Finley, Chris Mitton

Agency Creative Dir.: David Apicella

Associate Creative Dir./Art Dir.: Dustin Duke

Associate Creative Dir./Copywriter: Jon Wagner

Agency Producer: Carrie Simon

Editor: Geoff Hounsell, Lost Planet

ALS Society "Head and Shoulders" :60

Prod'n Company: Untitled Films

Dir.: John Mastromonaco

Exec. Producer: James Davis

Dir. of Photography: John Houtman

Advertising Agency: Lowe Roche

Agency Creative Dir.: Christina Yu

Continued on page 22

2009 AICP Show Honorees, continued

Continued from page 21

Agency Art Dir.: Ryan McNeill
Agency Copywriter: Rob Sturch
Agency Producer: Brie Gowans
Editor: Richard Unruh, Rooster

MTV Choose or Lose "Phone" :30

Prod'n Company: Hungry Man
Dir.: Bryan Buckley
Exec. Producers: Kevin Byrne, Cindy Becker, Dan Duffy
Dir. of Photography: Eric Lindley
Advertising Agency: JWT NY
Agency Chief Creative Officers: Ty Montague, Harvey Marco
Agency Exec. Creative Dir.: Jeff Bitsack
Agency Producer: Owen Katz (JWTwo)
Agency Art Dirs.: Hunter Fine, Sara Worthington, Armando Flores
Agency Copywriters: Scott Bell, Bee Reynolds
Editor: Patrick Griffin, Lost Planet, LA

Low Budget

Durex "Get It On" :30

Prod'n Company: Superfad
Dir.: Robert Rugan
Exec. Producer: Geraint Owen
Dir. of Animation/Lighting: Mike Wharton
Art Dir.: Andrew Stubbs Johnson
CG Animator: Dave Thomlison
Producer: Mike Tockman
Advertising Agency: Fitzgerald+CO
Agency Creative Dir.: Eddie Snyder
Editors: Superfad

Vote2008 "Palin as President: A Heartbeat Away" :66

Prod'n Company: Biscuit Filmworks
Dir.: Clay Weiner
Exec. Producers: Shawn Lacy, Holly Vega
Dir. of Photography: Wyatt Troll
Advertising Agency: Goodby, Silverstein & Partners
Agency Creative Dir.: Jamie Barrett
Agency Copywriters: Jamie Barrett, Craig Mangan, Rafi Kugler
Agency Producer: Timothy Plain
Visual Effects: A52 Visual Effects
Editors: Brad Waskewich, Spot Welders, Timothy Plain,
Goodby, Silverstein & Partners

Spec Spot

Tide "Have Fun" :37

Prod'n Company: Rabbit
Dirs.: Trevor McMahan, David Neham
Exec. Producer: Douglas Howell
Editor: Logan Lefflefinger, Final Cut LA

Toyota Prius "Karma" :38

Prod'n Company: ORDER
Dir.: Paul Santana
Exec. Producer: Charles Salice
Dir. of Photography: Greg Daniels
Producer: Valerie Thomas
Music Company: Yessian Music
Editor: Stewart Shevin, Mad River Post

Student Commercial

Apple iTunes "Lost" :30

Dirs./Producers/Editors: Gregory Mitnick, Nat Livingston Johnson
School: NYU Tisch School of the Arts, Graduate Film
Course: Directing: Television Commercials
Instructor: Laura Belsey

Slim Jim "Champs" :30

Dirs./Producers/Editors: Gregory Mitnick and Nat Livingston Johnson
School: NYU Tisch School of the Arts, Graduate Film
Course: Directing: Television Commercials
Instructor: Laura Belsey

Agency Art Direction

Comcast Powerboost "Rabbit" :60

Prod'n Company: Biscuit Filmworks
Dir.: Noam Murro
Exec. Producers: Shawn Lacy, Colleen O'Donnell
Advertising Agency: Goodby, Silverstein & Partners
Agency Creative Dir.: Jamie Barrett
Agency Group Creative Dir.: Chris Ford
Agency Group Creative Dir./Copywriter: Mike McKay
Associate Creative Dir./Art Dir.: Nick Spahr
Agency Exec. Producer: Tanya LeSieur
Editor: Avi Oron, Bikini Edit

Environmental Defense Fund and Ad Council

"Polar Bears" :60

Prod'n Company: Biscuit Filmworks
Dir.: Tim Godsall
Exec. Producer: Shawn Lacy, Holly Vega
Advertising Agency: Ogilvy New York
Agency Group Creative Dirs.: Terry Finley, Chris Mitton
Agency Creative Dir.: David Apicella
Associate Creative Dir./Art Dir.: Dustin Duke
Associate Creative Dir./Copywriter: Jon Wagner
Agency Producer: Carrie Simon
Editor: Geoff Hounsell, Lost Planet

United Airlines "Heart" :60

Prod'n Company: Duck Studios
Dir.: Jamie Caliri
Exec. Producer: Mark Medemach
Advertising Agency: Barrie D'Rozario Murphy
Agency Creative Dirs.: Stuart D'Rozario, Bob Barrie
Agency Art Dir.: James Zucco
Agency Copywriter: Dan Mackaman
Agency Producers: Jack Steinmann, Holly Stone

Copywriting

Comcast Powerboost "Rabbit" :60

Prod'n Company: Biscuit Filmworks
Dir.: Noam Murro
Exec. Producers: Shawn Lacy, Colleen O'Donnell
Advertising Agency: Goodby, Silverstein & Partners
Agency Creative Dir.: Jamie Barrett
Agency Group Creative Dir.: Chris Ford
Agency Group Creative Dir./Copywriter: Mike McKay
Agency Associate Creative Dir./Art Dir.: Nick Spahr
Agency Exec. Producer: Tanya LeSieur
Editor: Avi Oron, Bikini Edit

Crest "Lice" :45

Prod'n Company: Station Films
Dir.: Harold Einstein
Exec. Producer: Tom Rossano
Advertising Agency: Saatchi & Saatchi
Agency Creative Dir.: Gerry Graf
Agency Art Dir.: Dan Lucey
Agency Copywriter: Nathan Frank
Agency Producers: Colin Pearsall, Maura Hurley
Editor: Ian Mackenzie, Mackenzie Cutler, NY

AMP Energy Drink "Walk of No Shame" :60

Prod'n Company: Biscuit Filmworks
Dir.: Tim Godsall
Exec. Producers: Shawn Lacy, Holly Vega

Advertising Agency: BBDO New York
Agency Chief Creative Officers: David Lubars, Bill Bruce
Agency Creative Dirs.: Peter Kain, Gianfranco Arena
Agency Art Dir.: Alex Shulhafer
Agency Copywriter: Alexis Bello
Agency Exec. Producer: Amy Wertheimer
Music Producer: Loren Parkins
Account Team: Kim Ryneska/Michelle Polansky
Editor: John Murray, Nomad

Advertising Excellence/International

Cadbury Schweppes "Burst" :90

Prod'n Company: Exit Films
Dir.: Garth Davis
Exec. Producer: Karen Sproul
Advertising Agency: George Patterson Y&R, Melbourne
Agency Creative Dirs.: Ben Coulson, Paul Catmur
Editor: Jack Hutchings, The Butchery

Cadbury "Eyebrows" :60

Prod'n Company: MJZ London
Dir.: Tom Kuntz
Exec. Producer: Debbie Turner
Dir. of Photography: Mattias Montero
Advertising Agency: Fallon UK
Agency Exec. Creative Dir.: Richard Flintham
Agency Creative Dirs.: Chris Bovill, John Allison
Agency Art Dir.: Nils-Petter Lovgren
Agency Producer: Olivia Chalk
Line Producer: Suza Horvat
Editor: Steve Gandolfi, Leo King, Cut + Run

Know Your Limits / Anti Binge Drinking

"Binge Girl" :40

Prod'n Company: Gorgeous
Dir.: Vince Squibb
Exec. Producer: Spencer Dodd
Dir. of Photography: Alex Barber
Production Designer: Chris Oddy
Advertising Agency: VCCP
Agency Creative Dir./Art Dir.: Mark Orbine
Agency Copywriters: Matt Gilbert, Dave Tokely
Editor: Paul Watts, The Quarry

Advertising Excellence/Single Commercial

Skittles "Piñata" :30

Prod'n Company: MJZ
Dir.: Tom Kuntz
Exec. Producers: David Zander, Jeff Scruton
Advertising Agency: TBWA\Chiat\Day NY
Agency Exec. Creative Dir.: Gerry Graf
Agency Creative Dirs.: Ian Reichenenthal, Scott Vitrone
Agency Art Dir.: Craig Allen
Agency Copywriter: Eric Kallman
Agency Producers: Nathy Aviram, Laura Rosenshine
Editor: Gavin Cutler, Mackenzie Cutler

Advertising Excellence/Campaign

Crest "Bulldozer" :45, "Lice" :45, "Pre Nup" :45

Prod'n Company: Station Film
Dir.: Harold Einstein
Exec. Producer: Tom Rossano
Advertising Agency: Saatchi & Saatchi NY
Agency Creative Dir.: Gerry Graf
Agency Art Dir.: Dan Lucey
Agency Copywriter: Nathan Frank
Agency Producers: Colin Pearsall, Maura Hurley
Editor: Ian Mackenzie, Mackenzie Cutler, NY

Continued on page 23

street talk

Shelly Townsend has come aboard bicoastal production house Skunk as executive producer where she reunites with exec producer/managing director Matt Factor. She is based at the company's Hollywood office, with Factor in New York. Townsend was formerly at such shops as Fools and Horses, and Headquarters. She and Factor first met in 1999 at the venerable Propaganda Films—she was an exec producer while Factor headed up East Coast sales. There they helped build the careers of notable directors, and went on to collaborate later at bicoastal Anonymous Content.... Goodby, Silverstein & Partners, San Francisco, has hired Zach Canfield, formerly global director of creative recruiting at Wieden + Kennedy, as its director of talent. In this newly created role, Canfield will be finding new and emerging talent for the whole agency, not just for the creative department.... FriendsWithYou, a team that is a recent addition to the director/designer roster of Los Angeles-based Paranoid U.S., has opened a new design studio in Miami and launched a portfolio website (www.fwystudios.com) to showcase its work. FriendsWithYou founders/chief creatives are Samuel Borkson and Arturo Sandoval III.... Veteran mixer Steve Bucino has joined Hypberbolic Audio, the N.Y. audio post house launched last year by co-owners Julian Rebolledo and Sean Elias-Reyes. Bucino was most recently with Tonic, New York. His studio background also includes session work at Seattle's Ironwood Studios, and two years at Water Music, where he engineered and produced numerous independent music projects, while honing his skills working alongside legendary engineers, such as John Agnello, Michael Barbiero and Bob Marlette....

rep report

Independent rep Becky Jungmann is now handling the West Coast for bicoastal production house Skunk, which continues to be repped by Michael Arkin and Anna Triggs of Reprizent on the East Coast, and Rich Newman of Rich Newman Associates in the Midwest.... Thornberg & Forster, a New York-based design and production studio, has signed new spot deals with independent reps Nancy Jacobs who is covering the East Coast and Midwest, and Susan Bennett who's repping on the West Coast.... The commercial and music video department of Beverly Hills-based Paradigm has added DPs Christopher Pearson, Sergey Trofimov, Emmanuel Kadosh, Simon Duggan, ACS, and Robert Fraisse.... Innovative Artists, Santa Monica, has signed DP Keith Dunkerley for all film, TV, commercial and music video work. He is repped by Innovative's Robbyn Foxx and Jeff Mahoney for spots.... Orlando Management, Sherman Oaks, Calif., has signed production designer Jeff Schoen for exclusive representation.... Jeffrey Feldman has joined the sales team of Burbank, Calif.-based Band Pro Film & Digital....

bulletin board

- > June 19-28/Los Angeles: The Los Angeles Film Festival. lafilmfest.com
- > June 21-27/Cannes: Cannes Lions International Advertising Festival. www.canneslions.com
- > July 22/Los Angeles, CA: AICP Show. farahf@aicp.com
- > July 23-31/Hollywood, CA: LA shorts Fest. www.lashortsfest.com
- > July 31-August 6/Los Angeles, CA: ITV Fest. www.itvfest.org
- > August 3-7/New Orleans: Siggraph. www.siggraph.org/s2009
- > September 10-15/Amsterdam: IBC. www.ibc.org

AICP Show Honorees

Continued from page 22

Next Integrated Campaign

NYC & Company, and Warner Brothers Records

"Oasis Dig Out Your Soul: In the Streets"

Prod'n Company: HSI Productions

Exec. Producer: Rebecca Skinner

Dirs.: The Malloys

Dir. of Photography: Sam Levy

Advertising Agency: BBH New York

Agency Chief Creative Officer: Kevin Roddy

Agency Creative Dir.: Calle & Pelle Sjoenell

Agency Producer: Julian Katz

Group Account Dir.: Chris Wollen

Editor: Tim Wheeler

NBA, TNT, ESPN/ABC "There Can Only Be One"

Prod'n Company: Bob Industries

Exec. Producer: T.K. Knowles

Dirs.: Dayton/Faris

Advertising Agency: Goodby, Silverstein & Partners

Agency Creative Dirs.: Jamie Barrett, Ari Weiss, Stefan Copiz

Art Dirs.: Jack Woodworth, Stefan Copiz

Copywriters: Craig Mangan, Ari Weiss, Jamie Barrett

Visual Effects: Brickyard

Visual Effects Supervisor: Geoff McAuliffe

Editor: Geoff Hounsell, Lost Planet

Haagen Dazs "HD Loves HB"

Prod'n Company for "Opera": Psyop

Exec. Producer: Neysa Horskburgh

Dirs.: Cedric Nicolas-Troyan, Laurent Ledru

Prod'n Company for "Disco" and "Krumpin": Bob Industries

Exec. Producers: T.K. Knowles, Chuck Ryan, John O'Grady

Dir.: Trish Sie

Advertising Agency: Goodby, Silverstein & Partners

Agency Creative Dir.: Jeff Goodby

Art Dirs.: Margaret Johnson, Tanner Shea, Tyler Magnusson

Copywriters: Jim Elliott, Brooks Jackson, Andrew Bancroft,

Matt Rivitz

Editor: Patrick Griffin, Lost Planet

Next Experiential

Chambers Hotel "Chambers Video Art Piece"

Prod'n Company: Nydrle

Dir.: Peter Nydrle

Exec. Producer: Garner Kinmond

Advertising Agency: Barrie D'Rozario Murphy

Agency Creative Dirs.: Stuart D'Rozario, Bob Barrie

Agency Art Dirs.: Bob Barrie, Brian Lambert

Agency Copywriter: Stuart D'Rozario

Agency Producer: Adele Amos

Editor: Jonathan Del Gatto, Butcher Edit

McDonald's "The Lost Ring"

Prod'n Company: PostPanic, Amsterdam

Dir.: Mischa Rozema

Exec. Producers: Ania Markham, Jules Tervoort

Advertising Agency: AKQA

Agency Creative Dirs.: Toria Emery, Edwin Veelo

Agency Producer: Nancy Cardillo

Music Company: Massive Music

Nike+ "Nike+ Human Race 10K"

Advertising Agency: R/GA,

Partner Agencies: Wieden+Kennedy, AKQA, Melcher Media

Creative Direction: Robert Rasmussen, Natalie Lam, Wade

Conway, Jill Nussbaum

Visual Design: Masha loveva, Cesar Marchetti, Adam

Jesberger, Diego Aguilar

Copy: Jim Hord, Eissa Shively, Jared Elms, Steve Peck

Technology: Nick Coronges, Thomas Chan, Michael Mosley,

Vincent DiBartolo

Digital Studio: Can Misirlioglu, Guy Helson, Vin Farrell, Mark

Voelpel

Analytics/QA: Heidi Miller, Alberto Botero, Nauman Hafiz,

Tim King Agency Production: James Kuo, Donald Oliver,

Jordana Reim

Next Viral/ Web Film

Durex "Get It On" :30

Prod'n Company: Superfad

Dir.: Robert Rugan

Exec. Producer: Geraint Owen

Dir. of Animation/Lighting: Mike Wharton

Art Dir.: Andrew Stubbs Johnston, Superfad

CG Animator: Dave Thomlison

Producer: Mike Tockman

Advertising Agency: Fitzgerald+CO

Agency Creative Dir.: Eddie Snyder

Editor: Superfad

Environmental Defense Fund and Ad Council

"Polar Bears" :69

Prod'n Company: Biscuit Filmworks

Dir.: Tim Godsall

Exec. Producers: Shawn Lacy, Holly Vega

Advertising Agency: Ogilvy New York

Group Creative Dirs.: Terry Finley, Chris Mitton

Agency Creative Dir.: David Apicella

Associate Creative Dir./Senior Art Dir.: Dustin Duke

Associate Creative Dir./Senior Copywriter: Jon Wagner

Senior Agency Producer: Carrie Simon

Dir. of Broadcast Production: Patti McConnell

Editor: Geoff Hounsell, Lost Planet

Diesel "Diesel SFW XXX" 1:20

Prod'n Company: The Viral Factory

Exec. Producer: Ed Robinson

Dir.: Keith Schofield

Advertising Agency: The Viral Factory

Editor: Rob Hill, Unit Post Production

Next Website/ Microsite

General Electric "GE Ecomagination"

Prod'n Company: North Kingdom

Exec. Producer: Jenny Gadd

Advertising Agency: Goodby, Silverstein & Partners

Dir.: Mike Geiger

Agency Creative Dirs.: Jeff Goodby, Rich Silverstein, Christian

Haas

Agency Art Dir.: Shane Fleming

Agency Copywriter: Larry Corwin

Agency Producers: Carey Head, Sosia Bert

Doritos "Hotel 626"

Prod'n Company: B-Reel

Exec. Producer: Amanda Cox

Advertising Agency: Goodby, Silverstein & Partners

Dir.: Mike Geiger

Agency Creative Dirs.: Hunter Hindman, Rick Condos, Marc

Sobier, Hartley Rusen

Sprint NOW

Prod'n Company: FaceFaceFace

Exec. Producer: Mike Kellogg

Advertising Agency: Goodby, Silverstein & Partners

Dir.: Mike Geiger

Agency Creative Dirs.: Christian Haas, Franklin Tipton

Agency Art Dir.: Aaron Dietz

Agency Copywriter: Mandy Dietz

Agency Producers: Margaret McLaughlin, Tena Goy



CONGRATULATIONS

2009 NEW DIRECTORS SHOWCASE FINALISTS

(In Alphabetical Order)

Alex Anderson

Bif

(Jules Janaud, Fabrice le Nezet, Francois Roisin)

Sophie Caretta

Aine Carey

Gregg Casson

Ishay Karni Eckhaus

Fx & Mat

Kim Gehrig

Robin Hays

Hoffman Brothers

(Matt and Mark)

Paul Iannacchino, Jr.

Jesse Jacobs

Nick Jasenovec

Ross Katz

Timothy Kendall

Kenny

Kevin Kerwin

Brandon Kraines

**André Maat and
Henk Loorbach**

Gonzalo "Gonzo" Llorente

Sam Macon

Lapo Melzi

Jason Moore

Jonathan Newman

Otis

Aaron Platt

The Purchase Brothers
(David and Ian)

Doug Purver

Shira-Lee Shalit

Mitch Stratten

Shawn Zeytinoglu

Mark Zibert

To view the SHOOT New Directors Showcase Reel and interviews with each new director go online to:

www.shootonline.com/go/newdirectorswebreel

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