



### 13 New Director Profiles

A look at the 38 up-and-coming directors who fill 32 slots in SHOOT's seventh annual New Directors Showcase.



### 4 Ammo For Great Guns

The international production house adds director Enda McCallion to its arsenal for spots worldwide.



### 4 Tillman Seeks Spots

Noted feature filmmaker looks to diversify into commercials, signs with production house Story.



### Cinematographers Series: Crossing Over

Seresin, Donahue on how spots inform features and vice versa.  
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# Who Are Those Masked Men & Women?

*SHOOT's 7th Annual New Directors Showcase Runs The Gamut From Freelance Newcomers to An Oscar-Nominated Producer*

#### A SHOOT Staff Report

NEW YORK—SHOOT's seventh annual New Directors Showcase—which will be celebrated with an evening screening, panel discussion and reception next week (5/28) at the Directors Guild of America (DGA) Theater in New York—offers a total of 38 up-and-coming helmers filling 32 slots (27 individual directors, four duos and one three-person team).

The field of talent is far ranging from freelance newcomers to lauded agency creatives who have transitioned to filmmakers, to even a two-time Best Picture Academy Award nominee as a producer (for *In The Bedroom* and *Lost In Translation*).

The latter is Ross Katz who earned inclusion in the Showcase on the strength of his directorial debut, the acclaimed *Taking Chance*, which he also co-wrote. The prowess in storytelling reflected in the feature, which debuted recently on HBO, piqued commercial production house interest in Katz, including when it was screened at this year's Sundance Film Festival. Mark Thomas and Ralph Winter, partners

*Continued on page 9*



## AICP Show Preview: Several Firsts Are What's Next

#### By Robert Goldrich

NEW YORK—While the economy has understandably taken a bite out of most awards competitions in terms of entries, the 2009 AICP Show, *The Art & Technique of the American Commercial*, has pretty much held its own. For one, an expanded Next Awards portion of the Show—boosted from one to four categories (Integrated Campaign; Viral/Web Film; Experiential;

and Website/Microsite)—has increased the volume of submitted work in the emerging media sector.

And the core AICP Show, though experiencing a bit of a drop-off in entries, has still seen the number of participating production companies and ad agencies stay at the same healthy level. Many companies are just being more selective about what they submit, yet they continue to value the

Show, which in its 18th year will take on some new dimensions in terms of the competition as well as the event itself on June 9 at the Museum of Modern Art (MoMA) in New York.

The focus of the morning session at MoMA are the Next Awards, with key contributors to the three Integrated Campaign honorees sharing their insights into the creative genesis of and strategy behind that work, making for

detailed case studies. The Integrated Campaign honorees were announced at press time. They are:

- “Dig Out Your Soul In the Streets” for Oasis’ new release.

Client: NYC & Company and Warner Brothers Records

Agency: BBH New York

Production Co.: HSI Productions

*Continued on page 22*





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### Hall of Famer

In 1964, editor Fred Heinrich broke into the spot business at John Urie & Associates, a pioneering Los Angeles studio which helped start numerous filmmaking careers over the years.

Fast-forward to the early 1990s and Heinrich decided to conclude his distinguished career as an editor. He embarked upon a new path, teaming with his wife, producer Stephania

Lipner, to launch a career spawning ground which has gone on to transcend any single studio. In response to the racial unrest, violence and destruction of the Rodney King riots in L.A. in '92, Heinrich and Lipner decided to do something that would make a positive difference in the lives of youngsters who might not otherwise get the chance to be part of the film community.

That "something" turned out to be Inner-City Filmmakers (ICF), which

since '93 has provided free-of-charge training and hands-on experience in different aspects of filmmaking to numerous graduates of varied ethnic backgrounds and from financially disadvantaged families. The program has also helped secure paid entry-level jobs for many grads.

Indeed, the grass-roots brainchild of

**"Stephania and I work 12 to 14 hours a day, seven days a week. Inner-City Filmmakers has become a full-time passion." —Fred Heinrich**

Heinrich and Lipner made—and continues to make—its mark, improving the lives of and career prospects for deserving high school students. Assorted ICF grads are now full fledged professionals in the industry.

Heinrich recalled that the purpose of ICF hit home for him during its first year, when students from Bell High School in Bell, Calif., brought in their school video yearbook, which included five obituaries.

"That underscored the fact that we

need to help create some opportunities for underprivileged young people in the inner city," affirmed Heinrich.

Based both on his work as an editor and ICF, Heinrich was at press time slated for induction into the Association of Independent Creative Editors (AICE) Hall of Fame during this week's AICE Awards ceremony.

ble work, including the long running Well Fargo "Stagecoach" campaign out of McCann Erickson, San Francisco.)

But the biggest evolution was a personal one as the successful editor embarked on a new career chapter some 16 years ago, closing Wildwood and dedicating himself to ICF. His retirement from editing hardly means he's

retired. "Stephania and I work 12 to 14 hours a day, seven days a week," related Heinrich. "Inner-City Filmmakers has become a full-time passion."

Heinrich noted that while a rousing success, ICF still needs help in terms of contributors, professionals and companies who will provide opportunities for qualified grads to get their foot in the industry door. He and Lipner urge those interested to call ICF at (310) 264-3992 and/or to log onto www.innercityfilmmakers.com.

## POV



### Instant Karma—An Ideal Scenario

mcgarrybowen recently produced a spot for Chase titled "Blue Sky," serving to introduce the bank to California after Chase's acquisition of WaMu. The goal was to create awareness that Chase now has bank branches in that state. The spot heralds a bright new day featuring the Chase octagon logo glowing in the sky over beautiful California scenes.

To match the spot's natural energy and to underscore its optimism, we needed the right song—one that could strengthen the emotional connection to the brand by resonating with our audience. Chase understands how vital music is to a campaign, so I knew this was going to be an exceptional project.

When determining the musical approach with Chase and our executive creative directors (Danny Gregory and Haydn Morris), we considered many different songs during storyboard and animatic development, ultimately deciding on John Lennon's *Instant Karma*. Its classic refrain of "We All Shine On" as the driving lyric reinforces the spot's creative concept. Once all parties approved the song, I had the amazing opportunity to produce a new arrangement. I live for these moments.

At this point in the process, the film

and music production run in parallel paths—the agency shoots the beautiful spot on location in California (Sierra Nevada Mountains, Half Moon Bay, etc.) as I'm digging into the track here in New York. Soon, we'll be meeting in the edit room to marry the film with the new version of Lennon's classic.

On the music side, one of our main priorities was to capture the epic feel of the creative concept—this track had to soar—so the vocalist choice was paramount. As part of my extensive search of artists, I called David Baron, a highly accomplished arranger/producer whom I've worked with before and deeply trust. It turned out that he was in the middle of producing Peter Murphy's (yes, that Peter Murphy... from Bauhaus) new solo record. Wow. What great timing. I don't know how to describe Peter's voice except that it seems like it can split the earth in two. Perfect for our spot. For background vocals we decided to reach out to Cindy Mizelle, who fortunately was in town on break from her current tour with Bruce Springsteen.

We produced the entire song (rather than just an edited arrangement), which allowed everyone to dig a lot deeper, leading into more fertile, creative territory. Peter's full version of *Instant Karma* was recorded with a live

band at Dreamland Studios in Hurley, N.Y. When I heard the final mix at about 4 a.m., I got those spectacular chills, which I still believe is the best way to judge music. I knew we had something unique that would elevate the commercial.

We worked for a few days on various edit approaches, finishing the final :30 version with an intro from Peter and Cindy, leading into the chorus, and arranging the background vocals

around the end voiceover placement. It's musically seamless.

As it turned out, we couldn't top it. It went final. It even created an amazing buzz online among Peter's fans, who were thrilled to hear his interpretation. Look for the complete version soon on iTunes. An ideal scenario

\*\*\*\*\*

*Jerry Krenach is director of music production at New York-based advertising agency mcgarrybowen.*

## Flash Back

May 14-28, 2004 Editor Hank Corwin of bicoastal *Lost Planet* was the big winner last night at the third Association of Independent Creative Editors (AICE) Awards, presented in Chicago. He garnered three awards for his work for Hewlett-Packard ...N.Y.-based audioEngine has opened audioEngine|west in Phoenix, which will operate under the aegis of audioEngine partner and veteran mixer/sound designer/composer Bob Giammarco....Bill Sandwick, former N.Y.-based exec producer of bicoastal HSI Productions, has bought production house JGF, Hollywood, from director Jeff Gorman.

May 14-28, 1999 Director Chris Milk—whose credits include the noted "Tread Bear" :30 for 3DO and "Extreme Is Dead," a Gold Clio-winning spec spot for Sprite—has joined @radical.media.... The Sussan Group, N.Y., has signed director Willi Patterson for U.S. representation....Chelsea Pictures has signed director Andrew Walton for exclusive spot representation. He was formerly repped simultaneously by Avalon Films, Farmington, Mich., and Setterholm Productions, Minneapolis....



PEOPLE & PROJECTS

# Great Guns Signs Enda McCallion For Spots Globally

**By Robert Goldrich**  
 VENICE, Calif.—Enda McCallion—an accomplished commercialmaker whose feature directorial debut, the psychological thriller *Hit And Run*, is slated for release later this year—has joined production house Great Guns for spot representation worldwide.

Formerly handled for ad projects in the U.S. and U.K. by bicoastal/international Epoch Films, McCallion now has those markets covered by Great Guns—which too has offices on both sides of the Atlantic—while also extending his reach to the Asian

managing directors (Laura Gregory and Tom Korsan, respectively) and the shop's reputation in visual storytelling which is simpatico with the brand of filmmaking he is best known for.

Noting that he had a productive couple of years at Epoch Films and remains both a friend and admirer of its exec producer Jerry Solomon, McCallion observed that the company profile, more skewed toward dialogue and comedy, wasn't quite the right fit for him directorially. He reasoned that Great Guns is likely better positioned to help garner him more visually driv-

ing opportunities. At the same time, McCallion said that Epoch helped to broaden his directorial scope as the visual storytelling he did there showed his lighter side, diversifying him a bit beyond the sometimes darker-tinged fare he

had been associated with initially in his career. His endeavors at Epoch, for instance, included: a humorous piece for Ginn Resorts out of agency Carmichael Lynch, Minneapolis; a spot titled "World War I Pilot," which struck an emotional chord for Ancestry.com via Mullen in Wenham, Mass.; and a Versus network campaign for Taxi New York. One Versus ad, "Chase," paralleled the pending collision between a train and a speeding car to that between players in a National Hockey League game, promoting Versus' coverage of the NHL. "Chase" earned distinction as a *SHOOT* Top Spot of the Week.

McCallion made his first directing mark in Europe, turning out assorted notable spots. He then moved state-side, hooking up with the venerable Ritts/Hayden Films where he established himself in American advertising, helming for such clients as Coca-Cola, General Motors and Miller Beer.



After wrapping his feature directing debut, McCallion is committed to spots via Great Guns.

ad arena via Great Guns' full-service shop in Bangkok.

McCallion said he was drawn to Great Guns by its expansive global footprint yet boutique size, the company's high caliber work, his affinity for Great Guns' U.K. and stateside

## Tillman Jr. Joins Story For Commercials

CHICAGO—George Tillman Jr., director of the recent film *Notorious* about rapper Biggie Smalls, has signed with Story, Chicago and bicoastal, for exclusive national representation as a commercial director. This marks the first time that Tillman, whose feature directorial credits also include *Soul Food* and *Men of Honor*, has made himself available for ad assignments.

Tillman came to Story through Cliff Grant, the company's executive producer. The two have known each other since they were film students at Columbia College in Chicago. Grant said that he has remained in contact with Tillman and has long felt that he was a natural for commercial work.

Although Tillman's feature work includes both comedies and dramas, it has all been very heavily rooted in reality, and he expects to bring similar strengths to commercials. "My specialty is capturing reality," Tillman said. "While my movies have had different ranges, they've all been about drama and dialogue that moves people."

"I love working with talent of all ranges," he added. "The star of *Notorious*, Jamal Woolard, was a first time actor. I've also had the opportunity to work with some very accomplished actors, including Robert DeNiro [in *Men of Honor*]."

Tillman was still in film school when he joined producer Robert Tei-

tel in forming Menagerie Films. Their first project, the short film *Paula*, written and directed by Tillman, won numerous accolades, including a Student Academy Award from the Academy of Motion Picture Arts and Sciences. He followed that with *Soul Food*, a comedy based on his childhood experiences, that was distributed by Fox and became a critical and box office success. His two most recent films, *Men of Honor* and *Notorious* earned similar acclaim for their unromanticized portrayal of African-American life.

As a producer, Tillman has been involved in several other films, including *Barbershop*, *Barbershop 2* and the recent *Home for the Holidays*.

## Kevin Kerwin Captures Authenticity For Akron Children's Hospital

CLEVELAND—Last June, a documentary spot titled "Nick/Dr. Hord," directed by Kevin Kerwin of Authentic Films, Cleveland, for agency Marcus Thomas, Cleveland, earned inclusion into *SHOOT*'s "The Best Work You May Never See" gallery. The spot was part of a campaign that broke through the banal hospital advertising category with video portraits of two teenage cancer patients, giving us a glimpse of their daily moments as hospital patients and inviting us to learn more about their stories online.

A follow-up to that moving campaign is a tall order but Kerwin (who is part of *SHOOT*'s New Directors Showcase this year) and the agency were up to the challenge, again sans any hard sell for the hospital. In fact the spots barely mention or show the hospital.

The four new TV :30s are narrated entirely in the voices of, and focused on, either 14-year-old lymphoma patient Austin, or on the sister and brother of two-year-old leukemia patient Cael. The spots' subtitles do little more than describe the diagnoses. Each spot ends with:



"Can't Wait" for Akron Children's Hospital

"See Austin's [or Cael's] story. Tell us yours. akronchildrens.tv" (More videos online.)

For example, in the :30 "Can't Wait," we're introduced to Austin not in the hospital but in the gym. He loves basketball and his medical situation hit home for him when he realized he couldn't play for a year. He talks about what the game and his teammates mean to him and how he "can't wait" to get back.

The filming took place with an almost invisible director. Instead, director Kerwin and cinematographer Andreas Von Scheele were both serving as DPs and had the camera rolling for 30 and 40 hours with their subjects, mostly in their school

or home, waiting for the moments when the patients and their families would forget the cameras were there. Occasionally Kerwin as director would give hand signals to Von Scheele. The agency team was nowhere near, and would only see video footage every hour or so. Kerwin and Von Scheele did almost nothing to prompt their subjects.

The Marcus Thomas team included exec creative director Joanne Kim, creative director/copywriter Jim Sollisch, art director Brian Roach and producer Nikki Di Franco. Kate O'Neil produced for Authentic. Editor was Mike O'Brien of The Carson Group in Hudson, Ohio.

## Union Links With Marshall Street, Lands Jinx Godfrey

SANTA MONICA, Calif.—Bicoastal Union and London-based Marshall Street Editors have entered into a reciprocal arrangement through which one will house the other when jobs come up for either on opposite sides of the Atlantic. Additionally one of Marshall Street's prime editors, Jinx Godfrey, is now repped by Union for U.S. work. Godfrey had previously been handled stateside by Filmcore.

Godfrey has cut assorted spots in the U.S. and U.K. over the years. Among her credits are commercials for such clients as Sprint, Milky Way, BP, Nike, American Express and Levis.

She also has distinguished herself in long-form fare, having edited, for example, director James Marsh's *Man on Wire* which won the best documentary Oscar this year, as well as both the Jury Prize and Audience Award at the 2009 Sundance Film Festival. *Man on Wire* also earned Godfrey the best edited documentary Eddie Award from the American Cinema Editors (ACE).

Meanwhile the Union link marks Marshall Street's first such association with a house in the U.S. Spawning the deal was the positive experience

of the firms collaborating on JCPenney's spring '09 campaign edited by Marshall Street owner Tim Thornton-Allan for Saatchi N.Y. The campaign debuted during the Academy Awards telecast and continues to air now.

Kath Sawszak, managing director of Marshall Street Editors, said she plans to travel back and forth between London and New York in order "to meet agency and production contacts and build relationships over that side of the pond."

Union has offices in Santa Monica and New York City. Its New York office opened in 2008, with partners/editors Sloane Klewin and Geordie Anderson, and executive producer Caryn MacLean. The Union roster of editors is comprised of company partner Jim Haygood, Nico Alba, Anderson, Einar, Jay Friedkin, Nicholas Wayman-Harris, Klewin, Nick Lofting, Adam Jenkins, Pablo Piriz, and Paul Plew.

In addition to Thornton-Allan and Godfrey, the Marshall Street roster is comprised of editor/owner John Mayes, and editors Kate Owen, Spencer Ferszt, Charlie Roberts, Quin Williams and John McManus. SJ O'Mara is staff producer.



Jinx Godfrey





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## Goetz Bros. Take Detour In Spot Careers

SANTA MONICA—Detour Films, a Santa Monica-based production house headed by principal/executive producer Josh Canova, has signed the Goetz Brothers (Kevin and Michael) for spot work in the U.S. They come over from Crossroads, bicoastal, Chicago and London.

Known for their storytelling prowess, the Goetz Brothers start off their reel pushing the limits with HBO's "Polygarol" (short-listed at last year's Cannes Lions International Advertising Festival), a tongue-in-cheek spot which features three woman happily welcoming a fourth wife into the fold thanks to the energy-enhancing benefits of their hubby taking Polygarol. Then there's a commercial titled "I Do It" for JCPenney where an obsessive compulsive man tries to talk himself out of proposing marriage, being foiled on the way to her home by winning every self-imposed mental and physical challenge.

### From trio to duo

Kevin and Michael Goetz actually started out in the commercialmaking arena as part of a directorial trio, Goetz & Goode, with Michael Goode.

The threesome made a major splash



Michael (l) and Kevin Goetz

in 2000 by earning an Association of Independent Commercial Producers (AICP) Show honor in the spec category for Mercedes-Benz's "Dream," which was placed in the permanent film collection of the Museum of Modern Art in New York. Goetz & Goode also garnered a 2001 Emmy nomination for the main title sequence for The Wonderful World of Disney on ABC. The title sequence was done for Buena Vista Marketing.

Among Goetz & Goode's other notable credits was adidas' "WWI Soccer," a striking period piece featuring soldiers abandoning their battlefield trenches in war-torn France to engage the enemy in an impromptu game of

soccer. The spot earned inclusion into SHOOT's "The Best Work You May Never See" gallery in June '01.

In '02, the Goetz Brothers and Goode went their separate ways. Detour now represents a new chapter in Kevin and Michael Goetz's careers, giving them the boutique-sized shop they sought as a roost. They got turned onto Detour exec producer Canova by a mutual producer friend.

"Their body of work is impressive," said Canova. "They understand the strength of a good concept and are very adept at telling a story."

The Goetz Brothers' goal at Detour is simply to continue to grow their track record of collaboration on storytelling spots with strong creative.

The brothers started their career with Mike attending USC's School of Cinema and TV Master's program and Kevin at The Art Center College of Design in Pasadena. They have collaborated on spots ever since, drawing inspiration and learning from each other, splitting directorial duties while using no one particular approach.

The Goetz Brothers join a Detour directorial roster that includes Jeff Kaumeyer, Dana Tynan, Rudy Manning, Geoff Moore and George Mays.

### ARTISANS

## The Joneses Lands Dir. Enno Jacobsen

SANTA MONICA, Calif.—Director Enno Jacobsen has signed with bicoastal The Joneses for exclusive representation in commercials. Previously represented by Newhouse Films, Los Angeles, Jacobsen has directed spots for such brands as BMW, Volkswagen, Suzuki, Toyota and Du Pont over a career that includes work in the U.S. and Europe. His success has been based primarily on his storytelling skills and his quirky handling of humor.

"Enno has a very original way of telling stories—it's smart and subtle," said The Joneses' executive producer Mel Gragido. "His experience as an editor shows in the economical way he spots are constructed."

Jacobsen was born in Germany and got his start as an editor with Neue Sentimental Film in Frankfurt. His first chance to direct came via a pitch video for the German phone company Debitel that eventually turned into a package of 30 broadcast spots. He moved to the U.S. in 2002 and signed with Right Brain Media before jumping over to Newhouse in '06.

Jacobsen has done a lot of work for car accounts with most of those ads involving offbeat stories. In a spot for the Volkswagen Jetta, a woman is disconcerted when her boyfriend begins following another driver—but is relieved

when she realizes he is in love with the guy's car. In the spot "Formula I" for BMW, a man, who otherwise appears to be a model of conservatism, exits his car by climbing through the sun roof.

Among Jacobsen's early successes stateside was an offbeat Right Brain-



Enno Jacobsen

produced campaign for Wherehouse Music retail stores out of agency Colby & Partners, Santa Monica. In fact, one of the spots, "Little Stalkers—CDs," earned inclusion in SHOOT's The Best Work You May Never See gallery in '03.

The spot opens on what appears to be the POV of a would-be robber approaching a home. A potted plant gets knocked over as the camera moves in

on the backdoor of the residence. The door opens and the intruder enters the house. We find ourselves in the kitchen, where the clumsy burglar knocks over a container of spices. Meanwhile an unsuspecting man slumbers deeply in the bedroom. The bedroom door opens and the camera moves in on him. Sensing that something is amiss, he awakens. The man opens his eyes to find the interloper standing on his chest—the break-in artist is a lawn gnome.

Understandably, the unexpected sight throws the man off guard. The gnome also has company—dozens of other gnomes who stand around the bed. The main gnome, still planted on the man's chest, suddenly speaks, "Free CD."

The spot cuts to a graphic promoting a CD sale at Wherehouse. A voiceover touts the sale—"Buy 3, get the 4th free"—and then we're returned to the bedroom where the man is attempting to take the gnome off his chest. The gnome says, "Uh-uh," and the man pulls his hand away.

The Joneses is handled by independent reps Maggie Klein in the East, Doug Stieber & Company in the Midwest, Dawn Ratcliffe in Detroit, Howell Associates out West, and Alyson Griffith in Texas.

## Short Takes

### HAIR TRIGGERS ZIG COMEDY CAMPAIGN

Toronto agency zig has launched a TV campaign for Scotts Canada, promoting the client's Turf Builder fertilizer products in tongue-in-cheek spoofs of stereotypical commercials which hawk potions and treatments to combat male hair loss.

The Scotts spots play like mock testimonials from suburban male homeowners who take pride in their lush lawns as if the greenery were a thick luxuriant crop of hair on their heads.

The Scotts Canada spots—"Water Smart," "Multiple Feedings" and "Winter Care"—directed by Craig Brownrigg of Radke Film Group, Toronto—compare the embarrassment of thin and patchy lawns to that of thinning hair. "Water Smart" and "Multiple Feedings" are currently on air, and "Winter Care" will launch later in the year.

The zig creative team included executive creative director Martin Beauvais, art director Allan Mah, copywriter Jason Buback, planner Lynn Sivec, team leader Natalie Calderon and producer Dena Thompson.

The Radke support team included exec producer Scott Mackenzie and producer Kevin Hinds. Stoeps Langensteiner was the DP.

Editor was Brian Williams of Panic & Bob, Toronto.



CLICK HERE TO VIEW SPOT

### BOLLYWOOD BREAKS IN WITH BANG

In a special partnership with Saavn, a leading digital rights holder of Bollywood movie and music content, New York-based Bang Music now brings Bollywood music to the U.S marketplace for immediate licensing opportunities. The catalog includes more than 100 tracks by Oscar and Golden Globe-winning Slumdog Millionaire composer A.R. Rahman. In total Bang now has available over 200,00 audio tracks from Bollywood feature film soundtracks and popular Indian music releases. The catalog ranges from over-the-top Bollywood dance numbers to traditional Indian "folk" sounds to unique pop, hip hop, electronic and rock fusions. Bang partner Brian Jones serves as executive curator of the Bollywood catalog.

### PEOPLE IN THE NEWS....

Arf & Co., a Hoboken, N.J.-based production house has added director Adam Karsten to its roster. A Los Angeles resident, Karsten gives Arf & Co. a West Coast footprint as well as another option in tabletop. He joins an Arf lineup that also features tabletop helmers Alex Fernbach (who is also company owner) and Beth Galton. Mark Fitzmartin is the production house's exec producer. Strangely, the Apple Martini shaped Karsten's early career path. After studying film and art history at UCLA, Karsten worked as a bartender at L.A. eatery Lola's to support his career in documentary filmmaking. Demonstrating creativity beyond the camera, Karsten created the Apple Martini. With newfound fame, Karsten made regular appearances on television shows and in magazines, and came to appreciate the fine art of tabletop photography as his cocktail creation was primed and styled for close-ups. "I am always trying to establish a narrative in what I am shooting so there is some kind of underpinning in what I do," noted Karsten who previously worked



Adam Karsten

on spots out of Bob Industries. "There should be a reason every time the camera moves.".... Jeremy Colfer, formerly director of development and production for Sony Pictures Television's digital network Crackle, has become VP, branded content and development, at Los Angeles-based hybrid agency/production company Stun Creative. At Crackle, Colfer established strong relationships with agencies, talent and producers while overseeing the production of hundreds of episodes of digital content....



# Rock Paper Scissors, School Each Win Thrice At '09 AICE Awards

Continued from page 1

(Amber Music, N.Y.) and Best of New York categories. "The Open" was directed by Steve Rogers of Biscuit Filmworks, L.A., for Modernista!, Boston.

RPS and School, Toronto, tied for the lead in the edit company derby, taking three categories apiece.

Mark Morton of School cut Parkinson Society Canada's "Struggle" which won in the Public Service category. "Struggle" was directed by Mark Zibert of Sons and Daughters, Toronto, for Taxi 2, Toronto. (Zibert earned inclusion into *SHOOT*'s New Directors Showcase in part due to this spot. See separate Showcase coverage in this issue.)

Editor Griff Henderson scored the Best of Toronto honor for Corby Distilleries Wiser's "New Shirt" directed by Craig Brownrigg of Radke Film Group, Toronto, for John St., Toronto.

And rounding out School's trio of wins was editor Aaron Dark in the Under \$50,000 category for Toronto International Film Festival/Cadillac's "Scream," also helmed by Brownrigg, for Toronto's McLaren McCann.

The only other edit shop with more than one AICE Award honor was The Whitehouse. Editor Christophe Williams of The Whitehouse, London, topped the Visual Effects category for Toshiba's "Time Sculpture" directed by Mitch Stratten of bicoastal/international Hungry Man for Grey, London. (Stratten is also in *SHOOT*'s 2009 New Directors Showcase.)

And The Whitehouse, Chicago, earned distinction in the AICE Best of Chicago category for Bud Light's "Deli" cut by Carlos Lowenstein. The spot was directed by Erich Joiner from bicoastal Tool of North America for DDB Chicago.

Filmcore, with shops in New York, Chicago, Detroit, Santa Monica and San Francisco, scored a win and was indirectly linked to another. The outright honor was in the Music Video category for Filmcore Santa Monica editor Livio Sanchez's work on Gnarl Barkley's "Who's Gonna Save My Soul" directed by Chris Milk of bicoastal/international @radical.media for Atlantic Records/Downtown.

Meanwhile editor Derek Swanson (who's now with Filmcore Detroit) won the Best of Detroit category for the Ad Council PSA "Cheerleader" directed by Vance Malone via bicoastal/international Hungry Man (Malone is now with bicoastal/international Station Film) for Campbell-Ewald, Detroit. Swanson edited the spot when he was with the since closed Mad River Post.

Another editor to move was Kim Bica who while at bicoastal Lost Planet cut NBA's "Win" directed by Dayton/Faris of Bob Industries for Goodby, Silverstein & Partners, San Francisco. "Win" won the AICE Dialogue category. Bica has since departed Lost Planet and joined Arcade, L.A.

Topping the Comedy category was Chris Franklin of Big Sky Editorial, N.Y., for his work on Planters Peanuts' "Perfume" directed by Hungry Man's Bryan Buckley for Drafftcb, N.Y.

Gary Knight of Peepshow, N.Y., topped the Montage category for ad-id Original's "House Party" directed by Nima Nourizadeh of Partizan for Sid Lee, Montreal.

Neil Gust of Outside Editorial, N.Y., topped the New/Emerging/Alternative Media category for Jaguar's "XKRS" directed by Peter Lang of Pictures In A Row, Hollywood, Calif., for Euro RSCG, New York.

Pictures In A Row also figured in the Spec Spot category win with Joe Remerowski and Charles Son serving as editors on Frito-Lay's "Doritos Guy" directed by Son. Pictures In A Row served as production house and agency on the spec piece, with Remerowski and Son editing via the company.

## Best of...

Rounding out the competition were the remaining winners in the Best of regional categories. Editor Peter Barstis of Editbar, Boston, took Best of Boston honors for Blue Cross/Blue Shield of Massachusetts' "BCBS-Daniel Spire" directed by Jonathan Bekemeier of Picture Park, Boston, for PARTNERS+simons, Boston.

Editor Gigi Cone Welch of Fast Cuts Edits, Dallas, took Best of Dallas for Nationwide Insurance's "Lightning"

helmed by Diego Kaplan of America Filmworks, Miami, for Dieste, Dallas.

Lindy Wilson of Fischer Edit, Minneapolis, edited the Best of Minneapolis winner, Washington Lottery's "Birds" directed by Jerry Brown of Sticks+Stones Studios, Los Angeles, for Publicis in the West, Seattle.

And topping the Best of San Francisco category was editor Kelly Vander Linda of Collective, Seattle, for T-Mobile's "Fine Print" directed by The Perlorian Brothers of Furlined for Publicis in the West, Seattle.

## Hall of Fame

Another prime highlight of the AICE Awards proceedings was the induction of Fred Heinrich into the AICE Hall of Fame. Heinrich earned the honor on the strength of his prowess as an editor and for co-founding Inner-City Filmmakers. (See this week's spot.com.mentary for more on Heinrich, the Hall of Fame and Inner-City Filmmakers. For more detailed credits on the AICE Awards Show winners, log onto [www.aice.org](http://www.aice.org).)



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Top Spot of the Week

# Jenkins, Goodby Walk Down The Aisle, Say "I Do" For Sprint Nextel

By Christine Champagne

Film crews—well, the best ones—are efficient, problem-solving machines able to make the impossible possible. And if film crews ran weddings, often problematic affairs requiring complex choreography, the ceremonies would go off without a hitch as we see in a spot titled “Wedding” that promotes Nextel Direct Connect, Sprint Nextel’s instant push-to-talk network for succinct calls.

Created by San Francisco’s Goodby Silverstein & Partners and directed by Jim Jenkins of bicoastal/international O Positive, the clever, fast-paced :30 finds a bride surveying the scene of her outdoor wedding and bemoaning the rain. That’s no problem for the crack producer running her wedding. She presses a button on her cell phone, which is connected to the Nextel Direct Connect network, we hear a chirp, and it goes into walkie-talkie mode, allowing her to quickly tell another crew member, “Lose the rain.”

He obliges, stopping the flow from a water truck. “No rain, no rainbow,” he says. Moments later, the bride’s mother asks the producer for an update as to how the overall wedding preparations are going. Referring to a TV screen with pertinent GPS data,

the producer is on top of everything, reporting, “The cake is en route, the tulips just arrived.”

Using her Nextel Direct Connect-equipped phone to check in with another crew member, the producer discovers that the groom has cold feet. That’s no problem, though. The producer summons the stunt groom, and a hulking crew guy picks him up and deposits him at the altar. After getting a gander at the handsome stand-in, the bride is beaming.

The spot ends with a V.O.: “Get work done now. Nextel Direct Connect with GPS tracking—only on the Now Network.”



Jim Jenkins

### Chirp alert

Explaining the thinking behind the Sprint Nextel campaign in general, “We wanted to celebrate the blue collar ‘get er done’ work ethic that is the bedrock of this country,” said Goodby group creative director Paul Stechschulte, noting, “The product [Nextel Direct Connect] helps workers who generally don’t have the time or the desire for chit-chat to communicate instantly—we wanted to associate hearing the chirp with knowing something’s going down right now.”

Film crews certainly know how to

get things done right now. “We knew that we wanted to use a film crew before we had the right situation for them to inhabit,” Goodby senior copywriter Steve Payonzeck shared. “That stems from our experiences on set—when you’re working with a great crew, things just get done, sometimes as if by magic. And when the unexpected happens, they deal with it, which dovetails perfectly with the campaign.”

But rather than place the film crew in the expected setting, which would be a film shoot, of course, Goodby decided to have the crew run a wedding, an event that because of logistics and emotions running high presents plenty of opportunities for things to go awry, Payonzeck said.

### Directorial choice

When it came to marrying a director to “Wedding,” Goodby proposed O Positive’s Jenkins take on the assignment. “There are a lot of reasons why Jim was the right director for this,” according to Goodby art director Jack Woodworth. “He immediately understood the overarching story, but maybe more importantly the subtle intricacies to get the most out of the script/cast. Even on shoot day, he kept trying to push the script and cast to make the spot tighter and smart with stuff both scripted and unscripted.”

Jenkins and his crew, which included DP Bob Gantz, shot “Wedding” on location in Rancho Palos Verdes, Calif. at Wayfarers Chapel overlooking the Pacific Ocean.

The weather could have been better for the two-day shoot. “It was never quite as sunny as we needed it to be, and that was the biggest headache... It’s always perfect out there, and we got two days when it wasn’t,” Jenkins said, adding, “The spot ended up looking pretty good considering because whenever the light was good we shot what we needed to shoot.”

Most of the action was captured in-camera, although Brickyard VFX, Santa Monica, later put in the sun that shines down upon the wedding after the producer puts a stop to the rain.

The brawn of the actor playing the crew member carrying the stunt groom to the altar allowed the scene to be done sans rigging. Jenkins shot that funny scene a few times and ultimately found that it clicked when the actor playing the groom held his body stiff as a board. “When I had him treat himself like he was some sort of prop, it got a lot funnier,” Jenkins said.

Jim Hutchins of HutchCo Technologies edited the spot. “We knew

from the script there would be distinct shifts in pace as the spot plays out—an accelerating rush leading to a sense of calm,” Payonzeck said. “There’s a lot of story being told within 30 seconds, and Hutchins was able to craft a sort of mini-screwball comedy out of it all.”

## TOP Spot OF THE WEEK

### CLIENT

Sprint Nextel.

### AGENCY

Goodby Silverstein & Partners, San Francisco.

*Rich Silverstein, co-chairman/creative director; Franklin Tipton, creative director; Paul Stechschulte, group creative director; Christian Haas, group creative director/associate partner; Steve Payonzeck, senior copywriter; Jack Woodworth, art director; Jennie Lindstrom, producer.*

### PRODUCTION COMPANY

#### O Positive,

bicoastal/international.

*Jim Jenkins, director; Bob Gantz, DP; Ralph Laucella, executive producer/line producer; Devon Clark, production supervisor. Shot on location in Rancho Palos Verdes, Calif.*

### EDITORIAL

HutchCo Technologies, Los Angeles.

*Jim Hutchins, editor; Joaquin Machado, assistant editor; Jane Hutchins, executive producer.*

### POST/VISUAL EFFECTS

Company 3, Santa Monica.

*Stefan Sonnenfeld, colorist. Brickyard VFX, Santa Monica. Patrick Poulatian, lead Flame artist; Chris Sonia, Narbeh Mardirossian, Flame artists; Diana Young, VFX producer.*

### SOUND DESIGN

Mophonics, bicoastal.

*Josh Marcy, sound designer; Colette Huemer, producer.*

### AUDIO

Lime Studios, Santa Monica.

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

### GRAPHICS

Radium, Santa Monica.

*Hatem Ben Abdallah, Aftereffects artist; Joe Censoplano, Inferno artist; Linda Jackson, producer.*

### PERFORMERS

*Cristina Cimellaro, Terri Hanauer, Victoria Kelleher, Brad Greenquist, Sam Carson, Edward Fordham, Edward Flores, Eric Geller, Sean Davis, Jason Dugre, Rod McLachlan and Tom Parker.*



[CLICK HERE TO VIEW SPOT](#)

An efficient, always-on-top-of-things film crew can make even the most complicated, angst ridden planning proposition a piece of cake—make that a piece of wedding cake—as evidenced by this detail-oriented, fast paced :30 of matrimonial bliss from Goodby, Silverstein & Partners, San Francisco.



# Showcase Directors Represent A Diverse Filmmaking Lot

Continued from page 1

in Santa Monica-based house Thomas Winter Cooke (TWC), saw *Taking Chance* at the Sundance Fest and soon thereafter signed Katz for representation in commercials.

## Creative pedigree

The alluded to former agency creatives now in the director's chair include such notables as Kim Gehrig and Kenny (previously known as Kenny Herzog).

Gehrig made her first major mark as a creative and creative director at Mother, London, where she spent eight years. In late 2008 she formally exited Mother to focus full time on directing and then secured her first "commercial," a branding short for Amnesty International that put her on the map as a helmer in a major way. The poignant 90-second film, entitled *You Are Powerful* for Mother, London, is her featured piece in the 2009 SHOOT Showcase. It was first recognized in SHOOT's "The Best Work You May Never See" gallery.

Meanwhile Kenny had creative tenures at Ogilvy & Mather, New York, and Taxi N.Y. before freelancing for such shops as DDB Chicago, Toy, New York, and Brooklyn Brothers. He also got involved creatively at New York agency Nicebigbrain. He then joined bicoastal/international production house O Positive to formally launch his directing career.

Kenny got the chance to work client-direct creatively and with O Positive as a director on Boomerang GPS' "Santa," a comedy spot which is slated for Showcase screening.

And Showcase director Paul Iannacchino, Jr., of Creative Bubble, New York, got his start in commercials as part of the in-house agency for the National Football League. He gar-

nered Showcase attention in large part due to his direction of the Head Apparel viral "Speed" (produced by Czar, Hamburg) for what is now agency A&S, Berlin. Iannacchino heads up Creative Bubble.

## Indie spotmakers

Eleven of the Showcase directors didn't have a commercial production company affiliation at the time of their being selected by SHOOT. Since then, a solo director and a helming duo have found roosts as the Amsterdam team of Andre Maat and Henk Loorbach signed with Lost Highway Films, New York, for representation, and director Nick Jasenovec has joined the roster of bicoastal Nonfiction Unlimited, which specializes in handling documentary filmmakers for spots and branded content.

Maat and Loorbach scored Showcase recognition on the basis of their Cult TV spec *Ids* while Jasenovec will have the trailer of his film *Paper Heart*—which won a Sundance Screenwriting Award this year—screened for the SHOOT Showcase audience.

Directors in nine other Showcase slots remain in the market for spot production company homes.

They are: Ishay Karni Eckhaus (Volvo S60's "Café" for McCann Erickson Israel, Tel Aviv); Gregg Casson (Climate Change's "Moving Day" spec PSA); Aine Carey (Ishmael's "Better In These Times" music video); Aaron Platt (The Glitterati's "Keep Me Up All Night" music video); Shira-Lee Shalit (the short film *Open Air*); Shawn Zeytinoglu (whose Mini Cooper "Find Yourself" spec spot out of Taxi Canada has been bought by the client); Lapo Melzi (African-American Planning Commission's "Paper Child"); Doug Purver (*Omar and His Sky Hook* short film); and Jesse Jacobs (Skittles'

"Mindbender" spec ad, which was recently recognized in our "The Best Work You May Never See" gallery).

## Teamwork

Besides the aforementioned Maat and Loorbach, the other teams in the Showcase are: Fx & Mat of Nexus Productions, London (Royal Bank of Canada's "Mr. Long Legs" for BBDO Toronto); Bif (Jules Janaud, Fabrice le Nezet, Francois Roisin) from The Mill, London (the short titled *Dix*); The Purchase Brothers (David & Ian) of bicoastal Anonymous Content as well as Canadian house Sons and Daughters (Half-Life video game spec short *Escape From City 17*); and The Hoffman Brothers (Mark and Matt) of Santa Monica-based harvest (Bud Light's "Man Treats" spec spot).

## Rest of lineup

Rounding out the 2009 SHOOT New Directors Showcase are:

- Mitch Stratten of bicoastal/international Hungry Man for such work as Toshiba's "Time Sculpture" out of Grey, London.
- Timothy Kendall of Rhythm+Hues Commercial Studios, Los Angeles, for Minnesota Tourism's humorous "Office Boarding" (produced by Drive-Thru, Minneapolis) for Clarity Coverdale Fury, Minneapolis.
- Brandon Kraines of Stray Dog in Franklin, Tenn., for the spec viral "Hands-Free" (produced by Stereo Lab Films and United Front Films, both in Los Angeles).
- Sophie Caretta of Identity, New York, for a poignant Careerbuilder.com spec short.
- Alex Anderson from ONE at Optimus, Chicago, for the Optimus promo spot "Done." This too first garnered attention in our "The Best Work You May Never See" gallery.

• Gonzalo "Gonzo" Llorente of Carbo Films, Santa Monica, for Movistar's "Not For Me" out of agency Y2R in Buenos Aires.

• Jonathan Newman of Serendipity Films, London, for Ford Mustang/Filmaka's branded content piece "Father's Day" via JWT Team Detroit.

• Sam Macon of Radar Studios, Chicago, for AirTran Airways' "Gamer" out of Cramer Krasselt, Chicago.

• Otis of bicoastal The Artists Company for the Brady Bill's "Bullets."

• Robin Hays of Radke Film Group, Toronto, for adidas' "Sneakerhead" spec spot.

• Kevin Kerwin of Authentic Films, Cleveland, for Akron Children's Hospital's "Nick" out of Cleveland agency Marcus Thomas. This was part of an

original campaign initially recognized in our "The Best Work You May Never See" gallery. The follow-up campaign is covered in a separate feature story in this week's issue of SHOOT.

• Jason Moore, who's repped in the Midwest by Back Alley Films, Kansas City, Mo., for the U.S. Department of Transportation's "Ryman" spec spot.

• And Mark Zibert of Sons and Daughters, Toronto, for Parkinson Society Canada's "Struggle" from agency Taxi 2, Toronto.

Lead sponsors for the Showcase event are the DGA, harvest and ONE at Optimus. Silver sponsors are Kodak and Deluxe. For a full rundown of this year's New Directors Showcase honorees, see our series of individual mini-profiles in this issue.



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# From Small To Big Screen & Back: DP Perspectives

While the features are distinctly different—a fast paced action adventure film on a larger than life scale, and a quirky comedy/drama—they have drawn *SHOOT* to a couple of notable cinematographers whose work spans multiple disciplines, primarily commercials and theatrical movies, as well as great creative range within those disciplines.

Ben Seresin recently wrapped shooting *Transformers: Revenge of the Fallen* for director Michael Bay while Peter Donahue lensed the dramedy *Gigantic* helmed by Matt Aselton.

Both Bay (who directs spot via The Institute for the Development of Enhanced Perceptual Awareness, Venice, Calif.) and Aselton (of bicoastal/international Epoch Films) bring commercialmaking experience to the director's chair. Donahue and Aselton in fact have collaborated in the past on spots whereas this marks the first time that Seresin has had occasion to work with Bay.

Here are some reflections from Seresin and Donahue on their diverse filmmaking careers, their latest projects and digital cinematography:

## Ben Seresin

For cinematographer Ben Seresin, while working in commercials, feature films and music videos is the kind of diversity which he embraces, he is even more enamored in some respects with the diversity he's experienced within each of those disciplines as he aspires for more such variety—from small simple spots to more visually driven epic campaigns, from the creative freedom afforded him in music clips the past few years, to theatrical features ranging from a modestly budgeted personal psychological thriller (*Done* directed by spotmaker Ringan Ledwidge) to an ambitiously budgeted, grand in scope *Transformers* sequel produced by Steven Spielberg.

In searching for a DP on *Transformers: Revenge of the Fallen*, Bay was reportedly interested in an artisan with experience in commercials and music videos. "Michael's movies have a fairly fast paced visual dynamic that fits in with the

commercials vibe," said Seresin. "The way I understand it is that he looked at 25 or so different reels and mine somehow got through the short list. I flew out to Los Angeles for a meeting with Michael, we hit it off and I got the film right off the bat."

Seresin observed that the *Transformers* film "represented a change for me. My movie background wasn't too much involved in the high impact action style of work that Michael does. I had, however, done some second unit DP work on *Terminator 3: Rise of the Machines* and *Lara Croft: Tomb Raider*. As a DP, though, my

features background was more from the art house, independent side of the business, which made it even more gratifying that Michael took a leap of faith with me. And to get a chance to work on a Spielberg-produced movie was a treat. He has been a huge icon for me, especially through the early years of my filmmaking career."

The alluded to "leap of faith" was paralleled by a quick leap into shooting *Transformers: Revenge of the Fallen*. "One of the biggest sequences in the movie we shot during the first three days of filming," related Seresin. "Some directors might prefer to ease into a project, take the first few days to let you find your feet so to speak. But Michael's thinking is just the opposite. He throws everyone, including himself, into the biggest challenges in the first few days. This gets everybody up to speed and working in a way you need to carry on for the rest of the shoot. It sets the tone. As terrifying as it was at first, it served us well. The scale of the project was massive and for five months of shooting we main-

tained that momentum and high energy pace of shooting. On Michael's sets, you never see anyone standing around waiting for something to do. In some ways, you shoot with the speed, pressure and pace of a low budget music video that you have a limited amount of time to pull off properly."

Seresin found himself able to adapt to this fast paced, high energy, challenging style in large part because he has such extensive spot shooting experience. "It's a

*Continued on page 12*

Cinematographers reflect on their short and long-form work, and how one impacts the other.

By Robert Goldrich





## Spots Inform Features And Vice Versa For DPs Seresin, Donahue

Continued from page 11

dynamic brand of storytelling that my background in commercials made it easier for me to accommodate," noted Seresin. "It's a fantastically energizing process working with a director like Michael Bay. He likes to tell the stories in each scene quickly and directly. That and the pace at which the films are edited very much remind me of a commercials approach."

While his spot background informed his work on the Bay feature, the *Transformers* experience conversely gave Seresin something that he can bring to his future commercialmaking endeavors. "Michael has an incredibly astute instinct for maintaining tension for his audience. His instinct for understanding what will work on the screen, what will maintain the engagement of the audience—particularly for his target demographic—is phenomenal. From that point of view, I learned a great deal from him."

Though the *Transformers* film kept Seresin busy for most of the past year, he still managed to shoe-horn in some spot duty, most notably a Nike campaign directed by Frank Budgen of Gorgeous, London (repped stateside by bicoastal Anonymous Content). Seresin has worked regularly with Gorgeous U.K. directors Budgen, Chris Palmer and Tom McCarty. The DP's recent col-

laborations, mostly prior to his embarking on *Transformers*, have been with the likes of Jake Scott of RSA Films, Malcolm Venville of Anonymous Content, Brian Beletic of Smuggler, and Dougal Wilson of Blink. Wilson and Seresin teamed on a British Telecom job just prior to the cinematographer starting on *Transformers*.

Represented by The Skouras Agency in Santa Monica, Seresin is also active in digital cinematography although he remains devoted to film. His HD spot shoot experience includes deployment of the Sony CineAlta F23 and F35 as well as Arriflex's D-20 and D-21 cameras. Seresin shot a Gatorade spot directed by Fredrik Bond of MJZ using the D-21. That camera was selected because it lent itself to the nature of the project and Seresin found the results most satisfactory.

As part of a test, Seresin also shot the Gatorade project using an Arri 235 film camera with Arri Master Prime lenses. "It was an in-the-field comparison and the results were a real eye opener. There's a misconception that you can go only with HD in any light situation. But with Kodak high speed film and the right prime lenses, you can do things in low light levels that haven't been fully explored creatively. On one hand HD has given people the confidence to shoot available light



**Ben Seresin**

and see the results immediately. Yet film can deliver great quality under the same conditions. For some there's hesitation because they cannot see the results until the next day. But despite being without the immediacy, film can still deliver a magic that no other medium can at this point."

Seresin added, "The technical possibilities of HD excite me and I can see the huge potential there creatively. The HD systems are getting better and better and at some point they might rival film. When that happens, I'll be right there as a regular user. But today film is still a fantastically versatile medium and its range and dynamic quality are unequalled. For example, there's no way we could have shot *Transformers* on HD. There are self-contained small film cameras that you can get terrific results from in any physical environ-

ment. You have immediate access. You can still get good results with HD but there are more restrictions, and the physical environment and conditions have to be better controlled for HD than for film."

### Peter Donahue

The selection of Peter Donahue to shoot *Gigantic* was a natural one for the film's director and co-writer Matt Aselton. The two have worked regularly on primarily comedic commercials over the past five or so years and become friends in the process.

"We kind of see things the same way," said Donahue of his being on the same wavelength with Aselton. "We don't need to discuss things ad nauseam. We instinctively react very much the same way to things. We believe in doing things simply and creating an atmosphere where actors can work, and reacting from there."

Aselton observed of Donahue, "What's truly helpful about working with Peter is his understanding of the story and the characters. His involvement goes beyond lights and cameras. It's wonderful to work with someone who thinks beyond their department."

The *Gigantic* story centers on a couple (played by Paul Dano and Zooey Deschanel) who come from dysfunctional family situations yet find a way to form a relationship. "It's a very intelligent, very funny script and when Matty showed it to me, I immediately wanted to shoot it," said Donahue who's building a reputation in the quirky comedy arena. He also shot *Five Dollars A Day* for director Nigel Cole (starring Christopher Walken, Amanda Peet, Sharon Stone and Alessandro Nivola) for which a release date is pending. And earlier Donahue shot *Junebug*, directed by another Epoch director, Phil Morrison, which was nominated for a 2005 Sundance Film Festival Grand Jury Prize in the dramatic category and earned a Sundance Special Jury Prize as well as an Academy Award nomination for Amy Adams' performance.

Donahue also has a more serious documentary pedigree, having shot for director Errol Morris *Mr. Death* as well as the '04 Oscar-winning documentary feature *The Fog of War*.

The cinematographer, who is represented by Dattner Dispoto and Associates, Los Angeles, also enjoyed the benefit of working with directors Morris and Morrison—as with Aselton—on spots. The ad collaborations with Morris, for example, included PBS' "Photo Booth" which won the primetime commercial Emmy Award in '01. At the time Morris was with @radical.media. (He is now with Moxie Pictures.)



**Peter Donahue**

Among the other notable spots lensed by Donahue over the years include the classic Miller High Life campaign work helmed by Morris, International Paper directed by Albert Watson of cYclops productions, New York, and Volkswagen directed by Aselton.

Donahue's most recent commercial credits include Apple (directed by Morrison), Anthem, Boost Mobile and T-Mobile (helmed by Aselton), True North (directed by Helen Hunt via Chelsea Pictures; Donahue also earlier shot Hunt's feature directorial debut, *Then She Found Me*), and Heineken and State Farm (directed by Stacy Wall who recently moved from Epoch Films to a house in which he is partnered, Imperial Woodpecker).

"One definitely informs the other," related Donahue of his experiences in features and commercials. "Anytime you work, you learn something about storytelling and how to do your job, from lighting a room to finding a way to let a camera tell a story a different way. You are better off for being involved in both disciplines. Commercials have been very beneficial in terms of my being fast and efficient in theatrical feature films. And movies have given me insights into, and the opportunity to get deeply involved in, character development."

Donahue studied photography in art school and landed a job working in film. He then started shooting music videos and commercials, diversifying into documentaries with Morris. "I've been steadily shooting short-form and long-form projects, taking on commercials in-between features and being heavily steeped in commercials for long stretches of time. It's been an ideal mix creatively."

Donahue remains firmly a film proponent, having had spotmaking forays into HD lensing with RED camera and the Sony 35. While those digital experiences didn't directly whet his appetite for more, he noted that he nonetheless is eager to become increasingly active in the HD shooting realm because "that's the direction in which things are headed. You have to be prepared for the future. Film, though, is still the most relevant and versatile medium for me."



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# 7th ANNUAL NEW DIRECTORS SHOWCASE



On May 28 at the DGA Theater in New York, *SHOOT* will debut its seventh annual New Directors Showcase reel, which will become available on May 29 at [www.shootonline.com/go/newdirectorswebreel](http://www.shootonline.com/go/newdirectorswebreel). The reel reflects the work and inventive talent of 32 helmers—27 individual directors, four directorial duos and a three-person team.

Helping to fashion the 2009 New Directors Showcase lineup were entries from *SHOOT*'s '09 New Directors Search, choice work from *SHOOT*'s "The Best Work You May Never See" gallery, our Up-And-Coming Directors features, and feedback from advertising agency creatives and producers. Here's a look at this year's field of talent:



**Alex Anderson**  
*ONE at Optimus*  
*Optimus' "Done" promo*

**How did you get into directing?**

I simply started making films. I had worked at an agency, plus I was a rep, so I had insight into both the production and the advertising worlds. A creative director friend liked my choice of subject and the impulsive narrative in one of my little Gummo-style films and hired me to direct a project that wanted to have a similar vibe.

**What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?**

The promo I shot for Optimus was just released in the spring, and I've been prepping a little film about monsters with a clever script from Mike Smith and Greg Hahn of BBDO.

**What is the best part of being a director?**

I love working in this time where human beings are just gorging on content. There is more opportunity to make stuff and gain an audience now than ever. Connect with the audience and succeed. Simple.



**Bif (Jules Janaud, Fabrice le Nezet, Francois Roisin)**  
*The Mill, London*  
*Dix short film*

**How did you get into directing?**

We all met during our studies at the French school, SUPINFOCOM. Fabrice had collaborated on a short film called *Dynamo* and Jules and Francois completed a separate short called *90 Degrees*. As we were all working at The Mill after our studies, we decided to get together to make films as a trio. We created our collective, named it Bif and started production on *Raymond*, our first joint short film.

**What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?**

The last commercial we completed was a spot called "City" for Vodafone in the U.K. We are currently working on a Ford commercial for the U.S. market which is due to finish this month.

**What is the best part of being a director?**

The best part is having the opportunity to develop new types of narration and graphic design for every piece of work we take on.



**Sophie Caretta**  
*Identity, New York*  
*Careerbuilder.com spec spot*

**How did you get into directing?**

I studied architecture and photography in Argentina before attending a French film school. There, I discovered directing through short films and documentaries. Telling stories and giving meaning to what I do has become a vital need that I've satisfied. I draw inspiration from everything, from fashion to painting, to photography and the cinema—from life in general. I keep in close collaboration with my subconscious, which I consider richer and more free, while holding onto the humor and poetry of everyday life.

**What is your most recent spot? If you haven't done a recent commercial, what is your most recent project?**

My most recent project was a spot for a new Davidoff men's cologne, "Hot Water," shot in Brazil.

**What is the best part of being a director?**

I enjoy sharing in the "collective creation"—using the scripts as a trampoline for my imagination, the free association of the image you create and the product it represents. The challenge is to find the emotion that rings true.



**Aine Carey**  
*Ishmael's "Better In These Times" music video*

**How did you get into directing?**

I have always known I wanted to be a director. I went to NYU for directing. After graduating I had the privilege of being mentored by the legendary acting teacher William Esper. I went on to attend the Masters Program at Rutgers University for Acting and Directing. I can't imagine doing anything else.

**What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?**

I have just completed a health care spot that combined my passion for real people casting and authentic life moments with classic film language to create an emotionally moving campaign.

**What is the best part of being a director?**

It's like being a painter only people are your palette. Everyone from the PA to the account manager plays a significant role in the final product. It is amazing to blend all the converging colors into a harmonic vision.



**Gregg Casson**  
*Climate Change's "Morning Day" spec PSA*

**How did you get into directing?**

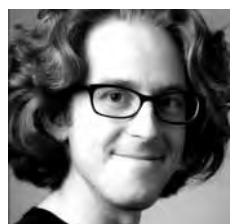
I saw *Jurassic Park* on opening night as a nine year old. I was so blown away, I managed to completely skip over the "jaw on the floor" reaction and instinctively went to work on a sequel. My proposed follow up—*Triassic Park*—was abandoned, but the passion for creating in this medium continued. I discovered short form as an undergrad and found it a natural fit for my "creative voice." Directing commercials was the next logical step.

**What is your most recent spot? If you haven't done a recent spot, what is your most recent project?**

I just finished a spec for Oakley. For the longest time I had this idea floating around in my head of a vault-style robbery with a twist. At the same time, I wanted to do an Oakley commercial that moved the brand away from its traditional extreme sports montage work. It dawned on me to bring the two together.

**What is the best part of being a director?**

The opportunity to dream big. There's nothing more simultaneously frustrating, exciting, nauseating and rewarding than coming up with an idea and tenaciously protecting it until completion. Working with the most talented people.



**Ishay Karni Eckhaus**  
*Volvo S60's "Cafe"*  
*McCann Erickson Israel, Tel Aviv*

**How did you get into directing?**

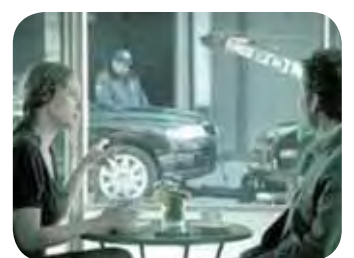
Studied motion picture photography and directing at The Open University of Israel. Began working as an on-set camera assistant trainee. Since then, I worked on hundreds of productions as one of Israel's leading first camera assistants. Early 1995 I began working on a project which opened my path into the world of directing for both stage and TV. From 1997 I became a Master Teacher for actors. In 2008, after several years of experience in performing arts and cinematography, I turned to directing commercials as the primary focus of my career path.

**What is your most recent spot? If you haven't done a recent commercial, what is your most recent project?**

Negev Ceramics Nouveau Imagine Product: floor tiles with pattern chosen by the customer. (A comedy spot.)

**What is the best part of being a director?**

Being able to have an impact on viewers, by creating a simple storyline that makes them identify with the hero—in different situations. The most important thing a director should remember is to be precise, smart and never let go of a dream.



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## Fx & Mat

Nexus Productions, London  
Royal Bank of Canada's  
"Mr. Long Legs"  
BBDO Toronto

### How did you get into directing?

We started at 10 making terrible horror movies and finding we were that bad but happy to do so—made us want to do that as a job! Then we studied and met at school and directed our first "official" animated short film, *en tus brazos*, and thanks to its success we could start directing other projects!

### What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

We are actually working on a top secret project for the Olympics... oops it's not a secret anymore...

### What is the best part of being a director?

You can turn into films, images that are in your head! That's really exciting.



## Robin Hays,

Radke Film Group, Toronto  
adidas "Sneakerhead" specspot

### How did you get into directing?

I decided to give directing a go after producing for my friends. I realized that if I was putting together projects for them, I could do it for myself. Turns out I love it. Think I finally figured out what I want to be when I grow up.

### What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

Honda's "Full Speed Fly!"

### What is the best part of being a director?

Taking ideas and turning them into something tangible that can be shared. Creating/collaborating/imagining and meeting new friends to play with.



## Kim Gehrig

Academy Films, London  
Amnesty International's  
You Are Powerful  
Mother, London

### How did you get into directing?

Directing was something I thought about doing for a long time before I worked up the courage to actually do it. Through college (Central St Martins) I tinkered with filmmaking, but then focused more on art-direction, landing a job at Mother. While at Mother I worked with different directors and started to imagine myself in their shoes. I was always thinking how I would direct the spot if I were shooting. Then when I was working as a creative on a spot with the lovely Dougal Wilson, I talked to him about some music video ideas I had. He was so enthusiastic about them and really prompted me to start directing. From here I made my first music video, and fell in love with directing and filmmaking.

### What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

The Lastminute.com Mexican thumb wave which was a one off TV event where you could channel hop from ITV, Channel 4 and Channel 5 to see 3x60second spots as one complete piece. It was a total adventure of a job that took us to four countries in a week. It was part documentary, part set up, part luck!

### What is the best part of being a director?

The genuine, to the core, satisfaction when you make a really good piece of work.



## Hoffman Brothers (Matt and Mark)

harvest, Santa Monica  
Bud Light's "Man Treats" specspot

### How did you get into directing?

Matt: Our Dad brought home a video camera one day and we started making home movies.

Mark: That's true.

Matt: Mark would get behind the camera and tell me what to do.

Mark: Also true.

Matt: One time I had chicken pox real bad and my brother exploited my miserable condition to make a movie about a dangerous disease outbreak.

Mark: I don't remember that.

Matt: Things pretty much haven't changed.

### What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

Matt: We are currently forming a Dog Nation for "Mighty Dog" dog food. It's kind of like the Obama campaign meets....

Mark: *Homeward Bound*.

### What is the best part of being a director?

Matt: I'd say the fact that we get to work together as brothers and as a duo. We can play to each other's strengths, almost like operating on two sides of the same brain.

Mark: My side is a larger, and looks like a jumbo tractor.



## Paul Iannacchino, Jr.

Creative Bubble, New York  
Head Apparel's "Speed" viral (produced by Czar, Hamburg)  
A&S, Berlin

### How did you get into directing?

I got my start in commercials as part of the in-house agency for the NFL. However, I think like anyone in this business, when I reminisce about my childhood, it goes hand in hand with whatever I was watching on TV or snuck into at the movies when my parents dropped me off under the guise of seeing *Footloose*. So the first time I stepped onto a set sealed the deal (much to the chagrin of that director I'm sure).

### What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

I'm sure the reason my name is on this list is a direct result of my most recent work, a viral for HEAD that features Novak Djokovic in the mother of all instant replays. I think it's fair to say that I'll be the "nipple tassel" guy for some time to come. Top o' the world Ma!

### What is the best part of being a director?

I'm going to paraphrase from something I read Jake Scott quoted as saying (hopefully in *SHOOT*)...I doubt I could come up with anything better. What other job let's you travel the world, meet interesting people and sit on a dolly and look important? I may choose to do that wearing nipple tassels, but hey? That's just how I roll.



major FIST BUMP to:

# gonzo

2009 New Directors Showcase

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**Jesse Jacobs**  
Skittles' "Mindbender" spec spot

**How did you get into directing?**

When I first learned to draw, I asked my dad, "How do I get my hand to do what is in my mind?" I always loved characters and stories that existed in a bent reality, and at some point I realized these ideas couldn't be shot with a camera alone. Creatively, I built a foundation in theater, improvisation, visual effects, animation and design, then started in TV commercial post in Chicago, where I created spots and shorts that

finally led to directing work. Since moving to L.A., I've done some broadcast design with Ka-Chew! and banners via Anonymous Content's V3 division.

**What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?**

Some of my recent spots showcase my abilities for creating live action with a visual twist. We went into the Skittles shoot meticulously prepared for an efficient production to allow improvisation that would later fit together seam-

lessly with the VFX. I also directed and animated a UPS whiteboard commercial featuring a woman whose dry erase marker drawings come to life.

**What is the best part of being a director?**

I love bringing an idea into reality and playing in the moment at each phase of the process. I'm drawn to concepts that emerge from the unconscious. It's great fun figuring out how to bring a dream to life and to create an atmosphere where characters and stories unfold spontaneously.



**Nick Jasenovec**  
Nonfiction Unlimited, bicoastal  
Paper Heart  
(feature film and trailer)

**How did you get into directing?**

I first started writing and directing comedy short films in high school, in a video class during the day and in a community college film class at night. I'd always loved movies, but once I started making them I knew there was nothing else I wanted to do with my life.

**What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?**

My most recent project is *Paper Heart*, a feature film that mixes documentary and loosely scripted narrative elements. It's about Charlyne Yi, a girl who doesn't believe in love, searching for answers and advice by making a documentary about the subject. Soon after filming begins, she meets Michael Cera and the cameras capture their relationship as it unfolds.

**What is the best part of being a director?**

Getting to work with so many talented, creative people.



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**Ross Katz**  
TWC, Santa Monica  
Taking Chance

## How did you get into directing?

My first job in Hollywood was as a grip on Quentin Tarantino's *Reservoir Dogs*. I was so lucky to be a part of that production and to see Quentin's passion for filmmaking up close. I went on to become a producer and was nominated for Academy Awards for a couple of my films—*Lost in Translation* and *In the Bedroom*. I knew, however, that I wanted to be able to write and direct my own stories and my first feature, HBO's *Taking Chance*, provided the perfect vehicle for me to express myself as a filmmaker.



## What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

*Taking Chance* premiered at the Sundance Film Festival and on HBO in February. I co-wrote the script with Lt. Col. Mike Stroble based on his journal about being an escort for a fallen soldier, Chance Phelps, and directed. It's a moving story about America. I tried to tell it visually, with little dialogue. I couldn't have done this without my amazing cast, including the brilliant Kevin Bacon.

## What is the best part of being a director?

I love the collaboration that comes with being a director and being able to work with a team of people to realize a story. Telling a great story effectively is really all it's about. Whether it's a commercial or a feature, I want to tell a great story.



**Timothy Kendall**  
Rhythm+Hues, Los Angeles  
Minnesota Tourism's  
"Office Boarding" (produced  
by Drive-Thru, Minneapolis)  
Clarity Coverdale Fury,  
Minneapolis

## How did you get into directing?

Have you ever been to Tempe, AZ? Not a whole lot to do there, even for a kid. You can only pull the tail off a lizard so many times before you start to consider a life of crime. So instead of ripping off the local gas and sip, I started telling stories. Stories were always a big part of my family gatherings, so putting it on tape seemed like the natural progression to it all. Either way it entertained me and it entertained them, so I figured why stop?



## What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

Just finished a McDonald's campaign for BBDO Moscow in Ukraine. I've been working steadily with Russian agencies for a few years now. Before that I shot a St. Louis Cardinals campaign. I love the contrast. Currently, I'm finishing up the sixth episode of a webseries I co-created and sold to Fremantle Media called *LA I.C.E.* It's about US immigration officers who hunt down Canadians. YouTube it.

## What is the best part of being a director?

The people I meet. I have met so many interesting people with so many interesting stories it's ridiculous. And then there's the process. The tone, casting, production design, shooting, trying new things, collaborating, editing, finishing, exploding high-fives, and drinking wine from a golden goblet. That stuff is pretty cool too.



**Kenny**  
O Positive,  
bicoastal/international  
Boomerang GPS "Santa"

## How did you get into directing?

I wrote work directly for clients and talked them into letting me shoot it. I started off with little mom and pop operations like Anheuser Busch.

## What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

A campaign for Airtran Airways out of Cramer-Krasselt, Chicago with creatives Pat Hanna, Andrei Chahine, Ryan Stotts, Michelle Litos and Larry Liss. (But please don't print their names because these spots are funny and I don't want to share any of the credit.)

## What is the best part of being a director?

There are too many to list, but near the top is getting to ride shotgun while tall people have to sit in the back. And by tall, I mean anybody over five feet, five inches.



**Kevin Kerwin**  
Authentic Films, Cleveland  
Akron Children's  
Hospital's "Nick"  
Marcus Thomas, Cleveland

## How did you get into directing?

After a few years of watching my screenplays bob along with the other flotsam in the Hollywood sea, I wrote and directed my first feature, *Filmic Achievement*, mostly to save myself from going to law school. I was the guy who swore I would never direct, but after my first big directing project, some kind of switch flipped on in my brain. I can't quite articulate that phenomenon—however, after screening that film in 20 film festivals and then directing my second feature, I can't imagine not directing.

## What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

A nine-spot documentary campaign for Akron Children's Hospital that was recently featured in the *New York Times*. And *Running America*, a feature doc that follows two ultra-runners across the U.S. in the six weeks prior to the presidential election. I interviewed over 150 Americans along the run's route. It was an incredible experience.

## What is the best part of being a director?

Besides being able to execute my over-caffeinated 3 a.m. ideas on a grand scale, it's the human connection—earning the trust of both actors and non-actors alike so that something compelling and undeniably emotional happens in front of the camera. The added bonus is that I often end up learning as much about myself as I do about them.



## How did you get into directing?

My dad brought home a Hi 8 video camera when I was eight years old. I thought it was the coolest thing I had ever seen. I fell in love with capturing real moments around the house. As I got older I started shooting skate videos for my friends along with the occasional blowing up of watermelons with M80s. Everyone liked my leadership and ideas and I thought, "hey this is pretty f\*ckin rad."

## What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

I just finished shooting two comedy spots in Vancouver for MTS. We shot three real buffaloes in the middle of a blizzard... pure awesomeness. Right now I am in production on two docu-reality shows and a webseries for MySpace... but shhhh... that's on the low.

## What is the best part of being a director?

My favorite part of being a director is seeing the reaction of people while I am showing them my spots. I love to make people laugh and it's so rewarding when I can see them crack a smile.



**Brandon Kraines**  
Stray Dog LLC, Franklin, Tenn.  
"Hands-Free" spec viral (produced by Stereo Lab Films/  
United Front Films,  
Los Angeles)



Effective May 29th, the 2009 New Directors Showcase Reel will be available to view at [www.shootonline.com/go/newdirectorswebreel](http://www.shootonline.com/go/newdirectorswebreel)



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**André Maat and Henk Loorbach**

*Lost Highway Films, New York  
Cult TV spec IDs*

**How did you get into directing?**

Andre: I was too animated to be an astronaut, too stubborn for a politician, too creative for a designer and too easily drunk for a rock musician.

Henk: I am really an exotic scientist which turned out to be the other word for director in my language.

**What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?**

Andre: I did a totally analog in-camera splitscreen music video.  
Henk: A series of stop motion program idents with found objects, cardboard and a bag full of googly eyes, and together we did a couple of Stuntman episodes for kids.

**What is the best part of being a director?**

Andre: To bring imagination to life (...and I love to cheat on life)

Henk: To bring life to imagination.

Both: That we found a lifestyle that doesn't stop between 9 a.m. and 5 p.m.



**Gonzalo "Gonzo" Llorente**

*Carbo Films, Santa Monica  
Movistar's "Not For Me"  
Y2R Buenos Aires*

**How did you get into directing?**

After several years of working in almost all facets of filmmaking (particularly in the field of coffee runs), I was finally given the opportunity I had been waiting for. The executive producer had a stroke; it was a decisive moment in my career. I picked up the phone, held him firmly with my right hand, looked him straight in the eye and threatened not to call 911 unless I was assigned a project. In between sobs he said he couldn't do it while there were other available directors at the production company. Strangely enough, a week later they all suffered an acute case of dysentery, possibly due to the ingestion of large quantities of laxatives in the coffee. That's the day I began directing

**What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?**

My most recent spot project was a very creative campaign for Coke Zero that I hope will pleasantly surprise viewers. Filming this type of project is always challenging and enriching. In addition, working alongside Ogilvy Buenos Aires is a true privilege.

**What is the best part of being a director?**

Without a doubt, the best thing about this profession is that it gives you the opportunity to work with very talented people from whom one can always learn something new.



**Sam Macon**

*Radar Studios, Chicago  
AirTran Airways' "Gamer"  
Cramer Krasselt, Chicago*

**How did you get into directing?**

I've been shooting since about the sixth grade when I convinced my father to buy our family's first video camera. They never saw it again. It was immediately co-opted to facilitate the production of countless slasher flicks, and many hours of very off-color sketch comedy. Fast-forward through high school, film school, and a few years touring in a band, I found myself working art department on film shoots and directing my own projects. I then connected with Radar Studios and the rest is history... or the present. Both?

**What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?**

I most recently completed a stop-motion spot for Qdoba Mexican Grill and Amalgamated, N.Y.. Before that, I directed a live action comedy spot for P&G and Leo Burnett. Currently, I'm in pre-pro on two music videos.

**What is the best part of being a director?**

Seeing a fully realized creative project from concept to completion is beyond satisfying. Telling people what to do, burning bridges, and drug-fueled orgies with actresses are cool too.



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**Lapo Melzi**

*African-American Planning Commission's "Paper Child"*

**How did you get into directing?**

Since I was little I loved the arts, all of them, and could never decide which one I liked the best. So, when the time came, after my graduation from high school, to decide what to do with myself, I discovered that I could combine all the arts by making movies. It was a dream come true and one that I followed head on without ever looking back.

**What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?**

Right now I am shooting my MFA thesis short film, entitled *Romeo Vs. Juliet*, a story that answers the question: What if Romeo and Juliet survived and lived in modern Verona, N.Y.? Can the greatest romance

of all time survive the reality of a relationship? The answer is of course as simple and complicated as love itself is.

**What is the best part of being a director?**

The best part of being a director is probably directing actors. During my years in the States, I have learned to respect and love these amazing people as never before. It's always a pleasure and a thrill to be the one who guides them into transforming a concept on paper into real life drama. And the excitement never seems to grow old.



**Jason Moore**

*Back Alley Films, Kansas City, MO (Midwest representation) U.S. Department of Transportation's "Ryman" alternative media spec*

**How did you get into directing?**

There were three seminal events in my life that led me to becoming a film director, and they all occurred during the sixth grade. I was the lead in the school play. I went to science camp. My towel fell off after swim practice and people laughed. The last event taught me two important things: I learned that I loved making people laugh, but I was going to have to suffer a bit to do it.

**What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?**

Recent work includes spots for Florida Tourism with Zimmerman/Atlanta, McDonalds for DDB Bulgaria, Beeline Cellular for BBDO Moscow, and Oticon for Ogilvy & Mather. Also, I'm teaching my bulldog to ride a skateboard and teaching filmmaking to inner city kids in NYC.

**What is the best part of being a director?**

Spots I admire are the ones with great acting, and that's what I'm interested in as a director. I love scouring the field for the perfect cast, evolving the story by creating complex characters, and helping actors deliver honest moments that people remember.



**Jonathan Newman,**

*Serendipity Films, London Ford Mustang/Filmaka's "Father's Day" short JWT Team Detroit*

**How did you get into directing?**

While I was at Brandeis in the 1990s, I shot my first film on a high tech VHS camcorder. The film was a comedy about a guy who meets God. Thankfully, I lost the finished film so now no one can see how bad it was, but I had the film bug as surely as the world has swine flu. I then majored in Film Studies because, let's be honest, who goes to college to actually study, right? That was followed up by a masters in Film in England and then, voila, I was a director. I heard George Clooney give a talk where he said that "Directing is the best entry level job in Hollywood today." He was right.

**What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?**

I just returned from Japan where I shot some spots for the new 2010 Ford Mustang. The branded films are currently airing as four minute spots and will be cut into a 45-minute documentary for Discovery/Speed TV. I normally shoot comedy dialogue, so it was a refreshing change to shoot this. It was part of my prize for winning grand prize in the JWT /Ford competition run by Filmaka.

**What is the best part of being a director?**

For me, I love the challenge of having a blank page and creating something from scratch. It is the most fulfilling part of my professional life and I don't know what I would do without it. I also love the satisfaction of touching an audience, be it through humor or a story with more depth.



**Otis**

*The Artists Company, bicoastal Brady Bill PSA "Bullets"*

**How did you get into directing?**

I found that directing was a way that I could use my artistic skills to make people feel. That's what is ultimately most important; to have an impact on the people that see your work. It can be funny, sad, touching or just quirky and interesting. The knowledge that these short little films we

call ads can touch so many people at once is quite empowering. This is the satisfaction that allows me to be driven to do more, do better and find bigger and better audiences to affect with my film.

**What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?**

My proudest moment lately was the Campaign for the MOFTB through the Mayor's film office. I was given a chance to show people within the production community and portray them as real people, but do so in a way that shows them at their best and most engaging. They were real people who ended up de-mystifying the film business and showed how they are regular people just like us.

**What is the best part of being a director?**

The best part of being a director is being given the tools, the crew and creative that allows me to put a huge part of my inner self into the final spot. I am allowed to take a concept and tell a story from my own point of view.



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Welcome and Congratulations  
on being selected for SHOOT's  
2009 New Directors Showcase

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# 7th ANNUAL NEW DIRECTORS SHOWCASE



**Aaron Platt**

*The Glitterati's "Keep Me Up All Night" music video*

**How did you get into directing?**

I started shooting film and was always behind a camera at first. I bought a Super 8 and fell in love with the process of handling a miniature filmstrip. Film was silent and needed something to drive it. So there was a passion for music growing by film's side as I learned. It all converged over time and directing came from an urge to create specific images to ideas inspired from music I loved.



**What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?**

My recent projects are all very different from one another. I have done two spots; one for a fragrance brand and one for a denim line. While the first is an abstract journey through a young girl's mind and is very experimental; the latter is a reality portrayed through repetition of the familiar day-to-day life experience. I suppose most of my work has to do with transformation of some sort.

**What is the best part of being a director?**

"We are the music makers, and we are the dreamer of dreams" sounds like an appropriate quote. As director you get to create an alternate reality that makes sense to you. Out of all the randomness we create in our subconscious, we get to recreate it for a mass audience as we see fit.



**The Purchase Brothers (Ian and David)**

*Anonymous Content, bicoastal Sons and Daughters, Toronto Escape From City 17, Half-Life video game spec short*

**How did you get into directing?**

We've always loved movies. We started off by picking up our parents' high 8 camcorder in the early '90s and we haven't stopped since. It's been a lifelong learning process so far. We started filming a guerilla-style indie feature film that we are now completing before transitioning into commercials. We made our spec spots, which we launched on Sons and Daughters in Canada, and a week or so later we were picked up by Anonymous Content for U.S. representation. Both are fantastic companies with great people that we are proud to be associated with. It has been quite an exciting time.



**What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?**

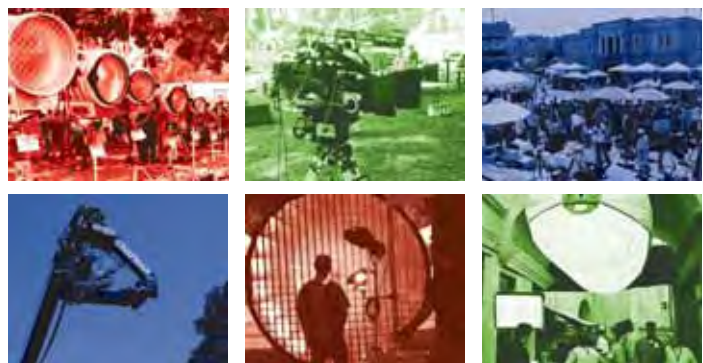
"Escape From City 17" is our most recent project, which we created guerilla-style with a budget of \$500. The shooting location proved challenging, as everything was being improvised, and we were chased out by security. We find it a personal challenge and an adventure to discover just how much we can make out of nothing.

**What is the best part of being a director?**

Being able to make movies and commercials that we would want to watch.

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**Doug Purver**

*Omar and His Skyhook short*

**How did you get into directing?**

Having spent the last six years animating and compositing in the postproduction side of filmmaking, I have worked closely with some great directors in New York and Los Angeles. Being responsible for making their vision come to life into a final product had always left me eager and really fed the drive to see and do more. With a pile of random ideas and sketches, it seemed to be the next step. With *Omar and His Skyhook*, I was really able to step into that role, and I have never felt more comfortable. Starting with a fragment of a thought, sculpting it into a stronger concept, and then collaborating with other talent to create something special.



**What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?**

I am currently in production of another short piece. It explores the contrasts of time and spatial relationships, as well as the delicate balance between nature and human impact. That's all I can say for now!

**What is the best part of being a director?**

I think the constant challenge of communicating an idea or story in a new way has always fascinated me. As a director, you're able to immerse yourself in that opportunity.

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# 7th ANNUAL NEW DIRECTORS SHOWCASE



## How did you get into directing?

At age 5, in my grandparents' living room, directing shows with my younger brother and cousins. (My grandfather was a director so it runs in the family, my brother became an actor/producer.) I was a professional child actor in South Africa and then in the U.S. I later realized how passionate I am about bringing the whole story to life, and how much I love film, so I moved behind the camera, got my MFA from Columbia Grad Film in Directing... and found my true calling.

## Shira-Lee Shalit

**Open Air short (produced by Arcady Bay, New York)**

I was hired to direct *Open Air*, a woman's desperate struggle to find safety during wartime, starring Lynn Cohen (Golda Meir in *Munich*) and written by David Paterson (*Bridge to Terabithia*). Selected for 20 film festivals so far, *Open Air* was nominated for Best American Short at Swansea International Film Festival, U.K, and won an Accolade Award for Excellence in Film.

## What is the best part of being a director?

Being a storyteller. I want to move and entertain audiences. I've usually gravitated toward comedies - love making people laugh, but my most recent film, *Open Air*, is a current events drama that is prevalent in today's world. Whatever the genre, I look for stories that really move me.



## What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

I was hired to direct *Open Air*, a woman's desperate struggle to find safety during wartime, starring Lynn Cohen (Golda Meir in *Munich*) and written by David Paterson (*Bridge to Terabithia*). Selected for 20 film festivals so far, *Open Air* was nominated for Best American Short at Swansea International Film Festival, U.K, and won an Accolade Award for Excellence in Film.



## How did you get into directing?

I got into directing through d.i.y. filmmaking, solving problems.

## What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

My last spot was the 200 camera system piece called "Timesculpture" for Toshiba.

## Mitch Stratten

**Hungry Man, bicoastal/international Toshiba's "Time Sculpture" Grey, London**

## What is the best part of being a director?

I don't have a favorite part of filmmaking because for me everything is interlinked. I like working with people but also like technical challenges. Some people find it a bit jarring when they try and put me in one of those boxes.



## How did you get into directing?

At a fairly young age I was introduced to Godard, Demme, Scorsese, Truffaut, Tati, Altman, Polanski, etc. They're greatness motivated me to get involved in visual storytelling.

## What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

A still photo campaign for a Toronto-based boutique hotel. Cinematic style, story driven images.

## Shawn Zeytinoglu

**Mini Cooper's "Find Yourself" spec spot Taxi Canada**



## What is the best part of being a director?

Getting to use my imagination.



## How did you get into directing?

I didn't get into film school so I took photography instead and focused on that. Then I got into advertising photography and through that I got to work with some of the best creatives in Canada and eventually started working on some of the best campaigns internationally. Through these contacts I was able to hook up a few gigs directing commercials.

## What is your most recent spot project? If you haven't done a recent commercial, what is your most recent project?

The one I'm working on right now—a five-spot campaign for Nissan.

## Mark Zibert

**Sons and Daughters, Toronto RSA, London Parkinson Society Canada's "Struggle" Taxi 2, Toronto**



## What is the best part of being a director?

Being able to choose a team to work with—art department, AD, DP—honing your team of guys that you work together with consistently on the creative process. That's good because their input brings stuff to the next level.

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# AICP Show: Integrated And Beyond

Continued from page 1

•“There Can Only Be One”

Client: NBA, TNT, ESPN/ABC  
2008 Playoffs

Agency: Goodby Silverstein & Partners, San Francisco

Production Co.: Bob Industries

• And “HD Loves HB”

Client: Haagen-Dazs

Agency: Goodby Silverstein & Partners, San Francisco

Production Co.: Psyop

### A.M. discussion

The morning will also be highlighted by panel discussions featuring three or four judges in each of the four Next categories. Panelists will drill down deeper into the honored entries, providing the rationale for and considerations that went into their selections for the Integrated Campaign, Viral/Web Film, Experiential, and Website/Microsite categories. The honorees in the latter three categories will be announced during these panel sessions.

Further insights will be garnered through a documentary capturing the observations and assessments of judges relative to each Next category, the work and the interactive space.

The emcee of the proceedings will be Next Awards judging chair Jamie Barrett, who is partner and creative director at Goodby, Silverstein & Partners, San Francisco.

The documentary—directed by Sorrel Ahlfeld of Anonymous Content—as well as the judging panels and the Viral/Web Film, Experiential and Website/Microsite categories all represent new dimensions that have been

brought this year to the Next Awards competition and morning event.

Also new to the mix will be an extra interactive component whereby morning session attendees will pick Audience Choice Awards spanning all four Next categories.

Voting devices will be at each audience seat, with attendees being able to select their top honoree in each category after hearing the input of judges in person and via the documentary.

Barrett chairs the Next judging panel, which includes Bruce Bildsten of Brew: A Creative Collaborative; Bill Bruce and Brian DiLorenzo of BBDO; Kat Egan of Exopolis; Lee Einhorn of Rabbit; Bob Greenberg of R/GA; Rei Inamoto of AKQA; Julian Katz of Bartle Bogle Hegarty (BBH); David Knox of Procter & Gamble; Jason Koxvold of Perfect Fools; Dana Locatelli of @radical.media; Massimo Martinotti of MIA Films; Diane McArter of Furlined; Don McNeill of Digital Kitchen; Tommy Mans of Mekanism; James Milward of The Secret Location; Benjamin Palmer of The Barbarian Group; David Rolfe of Crispin Porter + Bogusky; Stephen Rutterford of The Brooklyn Brothers; Mark Sitley of Beyond Belief; Matt Smith of The Viral Factory; Elizabeth Talerman of Brand Immersion; Mark Vega of Omilet; and Steve Wax of Campfire.

Chairman of this year’s overall AICP Show is Steve Golin, who is chairman/CEO of Anonymous Content. As AICP Show chair, Golin also oversees the 27-member Show Committee. Matt Miller is president and CEO of the Association of Independent Commercial Producers. He and Golin are among those who served on this year’s Show

Curatorial Committee.

### Evening gala

The evening component of the AICP Show on June 9 at MoMA, New York, continues the tradition of announcing, screening and honoring the best work across 26 categories spanning Technique, Concept, Specialty, Overall Excellence, and the Next Awards.

In addition to the four Next categories, here’s a rundown of the core AICP categories in the other four arenas of the competition:

#### 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
- And Advertising Excellence/International

### Archival footage

The AICP Show-honored work in all 26 categories becomes part of the permanent archives of MoMA’s Department of Film.

With this work preserved for perpetuity in the prestigious MoMA archives, a creative and strategic time capsule on the industry has taken shape, providing context and insights into how creativity has evolved over the years. This archived body of work thus becomes an important part of the educational dimension that is integral to the AICP Show.

“This is more than just an awards show—not only does it honor and celebrate the craft of commercial filmmaking, but through being archived at MoMA, contributes to our understanding of advertising and its place in our culture,” said Golin.

# street talk

The directing duo of Brian and Melanie—a.k.a. Brian M. Cassidy and Melanie Shatzky—has secured its first spot representation, signing with New York-based Washington Square Films. Brian and Melanie have already wrapped their first job under the Washington Square banner, a multi-spot campaign for Liverperson.com. The directing team is perhaps best known for the poignant short *God Provides*, which explores Southerners affected by Hurricane Katrina. *God Provides* debuted at the 2007 Sundance Film Festival....Oil Factory, the Los Angeles production house headed by president Billy Poveda, has signed director Drew Antiz, known for his viral work.

Antiz is crossing over to commercials via Oil Factory....Epoch Films, New York, has hired Mamta Trivedi as production manager. She will oversee the needs of each production, and report to Charlie Cocuzza, executive producer, New York. Trivedi previously worked as a unit production manager on various feature film sets including *Dare*, *The Vicious Kind*, *Untitled*, *Wake Up Call*, *The Father Game*, and *A New Normal*. *Dare* and *The Vicious Kind* both premiered at this year’s Sundance Film Festival and are slated for release in 2009/10. Trivedi also worked in television as a production manager and UPM on the sets of *Into the Night* and *Great Directors*....Frantic Films VFX, a division of Prime Focus Group, has brought on board Neil Huxley, an art director and motion graphics supervisor who joins the company from yU+co, where he was key in bringing to the screen the main title sequence for “Watchmen.” In his new role, Neil will be working on a stereoscopic 3D feature film currently in the Frantic pipeline. Frantic maintains studios in L.A., Winnipeg and Vancouver....

# rep report

Bandito Brothers, Culver City, Calif., has secured Paris-based boutique agency Nicholas Berglund for exclusive representation in Europe. Nicholas Berglund will rep a Bandito roster comprised of CEO/creative director Mike “Mouse” McCoy, partner/director Scott Waugh, CTO/director Jacob Rosenberg, director David Neham, and directing teams Gentlemen and Teton Gravity.....N.Y. post boutique Outside has brought Anna Rotholz aboard as in-house sales rep.... Chuck Silverman of Chuck Silverman Represents, L.A., is handling representation on the West Coast and in Texas for Toronto-based Chuck Gammage Animation....Speedshape, a 3D integrated digital production studio with shops in Birmingham, Mich., and Venice, Calif., has taken on indie rep firm Where’s the Boards to handle the West Coast....Comedy director Gil Junger has joined Paradigm’s Commercial & Music Video Department in Beverly Hills. He made his feature directing debut with *10 Things I Hate About You* and has directed assorted series including the ‘coming out’ episode of *ELLEN*....

# bulletin board

- >May 28/NYC: SHOOT 7th Annual New Directors Showcase. [www.shootonline.com/go/showcase](http://www.shootonline.com/go/showcase)
- >May 31/San Francisco, CA: TWTRConf:Twitter for Business. [www.twtrcon.com](http://www.twtrcon.com)
- >June 4/New York: American Women in Radio & Television Gracie Awards. [www.thegracies.org](http://www.thegracies.org)
- >June 5-7/Hollywood, CA: Cine Gear Expo. [www.cinegearexpo.com](http://www.cinegearexpo.com)
- >June 9/New York: AICP Show & Next Awards. [www.aicp.com](http://www.aicp.com)
- >June 21-27/Cannes: Cannes Lions International Advertising Festival. [www.canneslions.com](http://www.canneslions.com)

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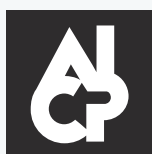


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