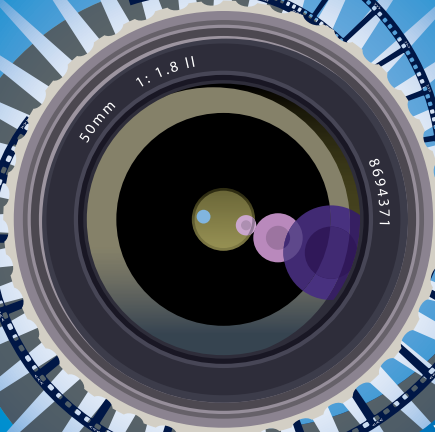


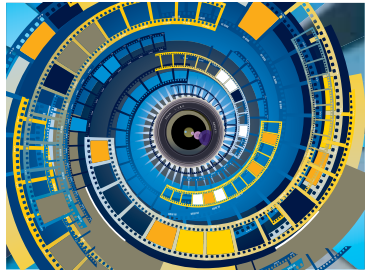
# SHOOT®



2009 Fall Directors Issue

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### 15 Fall Directors Series

Profiles of leading helmers spanning multiple platforms and disciplines; and a look at promising new talent.



### 34 Cinematographers

DPs discuss their work, new chapters in their careers, and their experiences lensing with various cameras.



### 6 Ken Arlidge Experiments

Aero Film's director/cameraman delves into lensing spec and spot work with the Canon 5D Mark II



### Music/Sound: Working Closely With Directors

A look at collaborations; plus the quarterly Top Ten Tracks Chart See page 38

## First Time's The Charm

### Spotmakers Score Successful Feature Directorial Debuts In '09

By Robert Goldrich

LOS ANGELES—This month *Zombieland* opened to widespread acclaim as critics and audiences saw beyond the movie's title, recognizing that the flesh-eating creatures and their exploits served ultimately as a backdrop for a character-driven, post-apocalyptic action comedy/buddy picture starring Woody Harrelson and Jesse Eisenberg.

In the process, director Ruben Fleischer made an auspicious feature directorial debut, topping the box office derby for the film's opening weekend. Fleischer's helming roots are in music videos, which led to a successful diversification into commercials. In fact, he recently secured new spot representation with production house Caviar.

Fleischer's big-screen showing continues a mini-trend in 2009 which has seen commercial-makers make their marks in their first go-around as feature motion picture directors. Prime examples also include Marc Webb who directs music videos and commercials via Hollywood-based DNA, and Neill Blomkamp, a visual effects artisan who then established himself in the commercial director's chair and is on the roster of RSA Films.

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## Manley: From One Ad Era To Another

By Robert Goldrich

LOS ANGELES—Cinematographer Chris Manley, ASC, has exited, albeit briefly, the Golden Age of Advertising to take on modern-day commercials. Manley just wrapped shooting the third season of the Emmy-winning, critically praised AMC series *Mad Men*. He has a window of availability until April to take on spot assignments and finds interest in him has heightened on that front now that seasons two and three of *Mad Men* are under his belt.

When Manley came aboard the series in 2008, his priority was simply "trying to match what [cinematographer] Phil Abraham had started season one, trying to be true to that look, feel and tone."

Ironically just prior to landing the plum *Mad Men* assignment, Manley found himself returning to the ad arena as a commercials DP after a long hiatus which had seen him primarily in episodic TV. Manley re-entered the spot world with Sears Craftsman Tools' "Crew Chief" featuring a robot who served as a one-man race car pit crew. "Crew Chief" was directed by Loni Peristere of production house Gargantuan (with Zoic Studios handling VFX) for Young & Rubicam, Chicago.

Peristere brought Manley onto "Crew Chief" based on their positive  
Continued on page 10

## Guillermo Arriaga Joins Independent Media For Spots

SANTA MONICA, Calif.—Guillermo Arriaga—an Academy Award-nominated writer (*Babel*) who recently made his feature film directing debut with the critically acclaimed *The Burning Plain* starring Charlize Theron, Kim Basinger and Jennifer Lawrence—has come aboard the roster of Independent Media, a Santa Monica-based production house that is well known for handling noted feature filmmakers

for select commercials and branded content assignments.

*The Burning Plain*, which was also written by Arriaga, reflects his penchant for human-based storytelling, often exploring connections between people and the impact on lives when those personal connections are frayed or outright lacking.

Nominated for a Golden Lion at the Venice Film Festival, *The Burning*

*Plain* jumps between time and stories yet clearly brings these different elements together to shed light on the human condition, much like Arriaga's three collaborations as a writer with director Gonzalez Inarritu—*Babel*, *21 Grams*, and *Amores Perros*.

Arriaga told *SHOOT* that he found his first feature directing assignment "enjoyable," affirming that "the experience is not about control, but

about collaboration, a group of people working towards the same goal. It's a collaborative approach that I find very attractive, to be able to work and exchange ideas with the cinematographer, assistant director, producer, editor, costume designer, production designer and actors."

For commercials, Arriaga related he hopes to bring three of his strengths  
Continued on page 11

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- > "Kick-off to 50th ANNIVERSARY" Feature

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### To Your Health

An American Cancer Society spot (SHOOT's "Best Work You May Never See," 10/9) told the story of Dan Brodrick who lost his job as a truck driver due to a back injury. Along with the job went his family's health insurance and efforts to get new coverage were to no avail.

Last year, Dan's wife Sharon died of cancer. He says that her death could have been prevented "if we had insurance. It's just hard to swallow—to lose somebody like that."

No matter where you stand politically on healthcare, there's much that's "hard to swallow," which got me to thinking about how an oft-cited media dynamic within our industry corner of the world—"audience fragmentation"—contributes to the situation.

Fragmentation has had profound implications for marketers—and just as, if not a more profound impact on journalism. We've gone from the days of dominant network evening news-

casts—with Walter Cronkite deservedly at the forefront (and a clear cut delineation between his news and the commentary of Eric Severeid)—to what are now assorted voices on primetime news channel programs.

Fragmentation was supposed to bode well for the public, offering new voices and takes on the news we need to know. That has proven true. But fragmentation has also resulted in genuine news values somehow getting lost in the shuffle, with personalities, sometimes crusading personalities, taking the spotlight.

Today you only need a fiefdom of a million or two viewers—a drop in the bucket compared to the Cronkite Nielsen share—in order to be "legitimate." The formula for getting that audience fiefdom often involves being impassioned, controversial, galvanizing, if not outright polarizing. The talking heads have branded themselves and even when making some valid points—whether from the politi-

cal right or the left—get us no closer to solving the issues of the day. Instead they stir the pot enough to attract their requisite number of viewers.

There are legitimate concerns on both sides of the political aisle. A dysfunctional bureaucratic government getting too hands-on involved in healthcare can be scary. Conversely, the daily obscenities that many have had to live and die with at the hands of insurance and pharmaceutical companies are unconscionable.

But where's the middle ground in terms of areas of agreement? It's in our everyday lives where people can agree that folks should not be denied coverage for pre-existing conditions. They can agree that if a qualified medical opinion deems a person's only real chance for survival is a bone marrow transplant or some other procedure, then that person shouldn't be denied proper treatment due to an insurance company declaring it "experimental." They can agree that the appeals

process should be quick. Numerous patients have suffered for prolonged periods—or died—waiting for an appeals judgment to be rendered.

Still, there has been no legislative movement on these areas of agreement stretching across a pair of different Bush administrations, and a two-term Clinton regime—a span of some 20 years during which healthcare costs have risen exponentially.

Never mind the public option or other controversial proposals. The legitimate reforms that we have consensus on have failed to materialize for decades. Meanwhile Brodrick and millions like him see loved ones suffer, die, and are left with depleted life savings and staggering medical bills.

The ones who are getting healthy are the crusaders with their fragmented audiences, and the politicians whose healthcare coverage is paid for by taxpayers, too many of whom know all too well life with an HMO or without any coverage whatsoever.

By Robert Goldrich

## POV



### Global Dialogue

Given the 2009 roller coaster ride of spotwork, and the "more for less" reality of budgets, I thought it pertinent to gather as many Global Production Network (GPN) companies as possible in a central location/country, to sit down and have a roundtable discussion on what is being experienced within the network globally when bidding services work for production companies from the U.S., and elsewhere.

During the weekend of October 2, 3 and 4, a total of 23 company/country delegates convened in Florence, Italy. Realizing full well the gathering would not be a "silver bullet" for the many issues facing production service companies globally, the first GPN Summit was more of a sounding board, a pulse taking, and less a need to find firm "solutions" to issues.

The main issue addressed was how to be "leaner and meaner" when bidding, but yet not to lose quality along the way... After all, "more for less" is the ISSUE of the day. If lean and mean is not low enough, there was also discussion as to when to walk away. Producing work at reduced mark-ups leads only to a financial "snowball" and does not serve the long term.

Further discussions included adopt-

ing the AICP bid form when working with U.S. and Canadian production companies in an effort to "speak the same language" and thus ease the burden of the production house when transferring line item numbers from foreign budgets; implementing new technologies, especially in emerging markets, to gain a greater comfort level with clients—the idea being that first impressions are key, and if a service company is "higher tech" than their competitor, an impression is made; communication—emphasis for quick and fluid interaction with clients—from research to wrap, speaks volumes and is an essential aspect of gaining a leg up; and a greater cross-pollination of work within the GPN network. On the latter score, the 70-plus service companies currently in GPN all have clientele outside of GPN, so a greater awareness/referral system was implemented in order to "feed one another" work more effectively.

This first annual GPN summit was organized largely in August and September, representing a fairly quick turnaround for an October event given summer holidays, work schedules and geography. Nonetheless, we are able to pull together nearly one-third of GPN's companies.

I plan to hold GPN Summits annually. **SHOOT October 23, 2009**

Kenya, Iceland, Hungary and Norway have already shown an interest in hosting the 2010 event next October.

None of what took place in Florence is rocket science. However, with the gathering of almost one-third of the GPN network, it was wonderful to simply VENT... The discussion was lively, to say the least. Getting a better sense of what was going on in different countries from the experts within those countries was invaluable, providing a

better handle on local and global production trends. Hanging in Florence wasn't all that hard to take either.

\*\*\*\*\*

*Harry Tracosas is founder of the Los Angeles-headquartered Global Production Network (GPN), which represents a network of top-tier production service companies from all around the world. For further information, including a rundown of shops, log onto www.globalproductionnetwork.com.*

## Flash Back

**October 29, 2004 A federal appeals court rejected a bid by R.J. Reynolds to halt California ads critical of the tobacco industry. The U.S. 9th Circuit Court of Appeals in San Francisco ruled that this advertising does not restrict freedom of speech for the tobacco industry....Bicoastal Smuggler has nabbed director Chris Smith for spotwork worldwide, providing him with U.K. and European representation via its association with Stink, London....Bob Industries, Santa Monica, has signed deals to represent the directing duo Blue Source—which consists of Rob Leggatt and Leigh Marling—as well as director Alan White for commercials in the U.S....**

**October 29, 1999 Bruce Martin has become president/managing partner of No Prisoners, an L.A.-based commercial production company launched by feature producer Todd Moyer, founder of VFX house No Prisoners 3DFX....Palomar Pictures, L.A., has signed director Ramaa Mosley, formerly of JGF, for spots and music videos....Independent Artists, N.Y., has signed director Julian Griffiths, who continues to maintain his own London shop, Woof....**



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*"I was on location recently looking at the most astonishing view I've ever seen. And all I could think about was how much better it would look on film. If I had my way I'd shoot 35 all the time."*



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PEOPLE & PROJECTS

# Resnicoff, Khoury—Formerly Zack & J.C.—Go Solo As Directors

By Robert Goldrich

NEW YORK—Directors Zack Resnicoff and J.C. Khoury—who made their first mark in the industry as the team Zack & J.C.—are each embarking on solo helming careers. Resnicoff has exited Lost Highway Films while Khoury is staying on board that New York-based company's roster for commercials and branded content.

At press time, Khoury noted that he and Resnicoff recently co-directed what will likely be their last commercial-making assignment together, a four-spot comedy campaign for *The Washington Post* out of D.C. agency Adworks.

Both directors felt the time was right to go solo. As an individual director, Khoury has wrapped *The Plagiarist*, a self-financed short film that he is look-



Zack Resnicoff

ing to place on the festival circuit. The dry comedy centers on a grad student who gets expelled from college for writing papers for other students. Additionally, Khoury has a pair of feature-length projects in development. On the spotmaking front, Khoury said he

will continue to pursue both visual and dialogue/performance-based comedy via Lost Highway.

Resnicoff meanwhile has launched his own New York shop, Impressionista Films, where he just completed his first job: a multi-faceted web campaign starring Hilary Duff for DKNY Jeans.

According to Resnicoff, DKNY Jeans approached him because he had directed both fashion work as well as “some darker film projects,” alluding to his 2003 film, *The Clearing*.

“Hilary wanted someone who could show her darker/sexier side so they hired me to write [with his writing partner Sonny Calderon], direct, and produce the piece.” The short stars Duff along with actor Norman Reedus (perhaps best known for his



J.C. Khoury

role in *The Boondock Saints*).

Resnicoff also shot, directed and produced six teasers to build excitement for the DKNY web content.

## Extending his reach

“Being part of a team [with Khoury]

was a great experience,” said Resnicoff, “but I felt I could expand the type of work I do, and bring my past experiences in film, fashion, and cinematography to my ongoing work in advertising.” He said that Impressionista Films, will do a mix of commercials, fashion/beauty, and music videos.

Currently Resnicoff is prepping a music video to be shot this month in Los Angeles, and a two-part web series for an undisclosed clothing line.

In addition to the DKNY Jeans project, Resnicoff—while still half of Zack & J.C.—branched out on his own over the past year to individually direct some select branded shorts, including one for Ford Mustang, *Numskull*, which earned finalist status in a 2010

*Continued on page 10*

# Ken Arlidge Reflects On Experimentation With Canon's 5D Mark II

In this week's Cinematographers Series in the Directors Issue section, Shane Hurlbut, ASC, shares his insights into and experiences with the Canon 5D Mark II camera. Hurlbut has become a major proponent of the camera and its implications for the future of lensing spanning both short and long-form fare.

Another notable artisan who's put the 5D Mark II more than through its paces is noted director/cameraman Ken Arlidge of Santa Monica-based Aero Film. Arlidge deployed the camera on a Kaiser-Permanente spot and prior to that a spec Coca-Cola commercial which earned inclusion into *SHOOT's* The Best Work You May Never See gallery this summer (*SHOOTonline*, 8/7).

The charming spec piece opens on a boy dragging his oversized wagon through town, collecting empty Coke bottles, seemingly for the recycling deposit. He finds bottles in an alley, along the town's back roads, another in a junk yard where he barely eludes a fast charging guard dog. Subtly the wind whips up at different times.

Finally the lad gets to enjoy a full bottle of Coke as he arrives with his wagon at a patch of desolate beach. He drinks up and has yet another empty for his collection.

He then buries the bottle halfway into the sand, joining all the other bottles he's collected. Suddenly the wind is heard from again, caressing some hanging chimes.

The wind then treats us to a symphony created when it whips over the open mouths of the many Coke bottles the youngster has planted in the sand. The boy stands up and revels in the music and nature as he lets the wind flow over him, his arms extended.

The spinning Coke bottle logo then appears in an end tag, carrying the slogan “Open happiness.”

This spec commercial was directed, shot and conceived by Arlidge, who discussed his history with the Canon 5D Mark II.

\*\*\*\*\*

## Q. How did you come about using the Canon 5D Mark II?

**Arlidge:** Shortly after the release of the 5D Mark II by Canon, I had heard that the look of its HD video was very “filmic.” The following day I purchased the camera and shot a test with my daughter at dusk. The results were remarkable and it was immediately clear to me that this small five-pound camera had a big heart and was a small but serious player. It was a viable tool in the business of making television commercials.

## Q. Why did you decide the Canon DSLR model could replace traditional shooting with film stock?

**Arlidge:** I think the volume of spots shot on film will decrease as HD platforms continue to evolve. At some point the “HD versus Film” scale tilts in favor of HD and film loses traction. I think we might have reached that point and although traditional shooting with film still has its place within our industry, its role at least for me has changed. We place film as the epicenter of comparison when talking about HD so it is not that the DSLR replaces film as much as it is that the DSLR has evolved and reached that point of successful comparison. It simply then becomes a choice between two tools, what works best for the spot and why?

In using the DSLR for a recent Kaiser



Ken Arlidge

Permanente spot, it was clearly the right choice based on the budget and flexibility of the smaller camera package.

It is critical to control the look of the DSLR for it to appear “filmic” and requires an understanding of light and exposure. That experience must be applied to DSLR shooting. It is when the look is successfully controlled that we step into a brave new and exciting world.

## Q. Aside from the cost advantages, what other benefits does using a digital SLR bring?

**Arlidge:** One clear advantage of using a DSLR is the compact size and weight. The physics of moving a small five-pound camera as compared to a traditional motion picture camera needs little imagination. Interestingly, though, the compact DSLR requires us to give it a false sense of mass so that it moves somewhat like a traditional motion picture camera and not a consumer camera. Tools like the Fig Rig for example are very effective.

I think the process of not having to cut and reload film is easy to embrace and appreciate as a director. I find that a camera reload can often disrupt the flow of performance with actors, the timing

of which can fall in the “sweet spot” of performance. This is clearly one advantage of HD formats in general.

As a director/cameraman who operates his camera, I find that the use of the small DSLR requires much less physical energy. This allows me to harness that energy and use it in other areas of my job.

## Q. How did the Coke “Bottles” project come about. Tell me what was the outcome of the spot.

**Arlidge:** After the initial test of the 5D, my goal was to shoot an extended test in the form of a spot. The idea was to test the camera under broader conditions and see if my instincts about a “real world” application were correct.

I conceptualized a spot around a kid collecting old Coke bottles and using them to create a symphony of sound by placing hundreds of them in the sand and into the wind. I shot this in North Carolina with a very small crew and the results were superb.

The look throughout the spot is consistent with that of a fine grain film stock. The ease with which I could move the camera allowed for very fast setups and that translated into more time working performance with the actor.

It proved to me that the practical application of this DSLR was not a pipe dream.

## Q. What's the backstory on the Kaiser job you got after shooting the “test” Coke “Bottles” spot?

**Arlidge:** Campbell-Ewald approached me to shoot a Kaiser Permanente spot that was conceptually wonderful but financially challenged. Not that this is unique in our current market, but the

spot required a lot of footage of different moments in a man's life. This required a compact and mobile approach and one that allowed me the flexibility of shooting a lot of footage. The cost of film was prohibitive so it fell to HD. I had great success operating a Steadicam with the 5D on the Coke spot and I felt that it was a poignant camera platform for the Kaiser spot.

I showed the Coke spot to the creatives [Mike Conboy, Neville Anderson] and to their producer John Haggerty. They were blown away. I credit them with embracing the technology and allowing us to move forward on Kaiser using the 5D.

I also credit my [Aero Film] executive producer Skip Short with being a supporting force throughout the process.

## Q. What is the downside in working with this technology?

**Arlidge:** The downside like many other HD platforms (when compared to film) is the limited latitude with exposure. The way the 5D handles contrast is impressive but it is critical that you set the exposure and your look correctly.

The H264 compression on the 5D files for most filming is a non-issue. However, under certain extreme lighting conditions and with close extreme horizontal movement, it can be.

## Q. Why this technology at this particular time?

**Arlidge:** This DSLR is not the tool for all spots but as we all face the challenge of diminishing budgets, then it becomes relevant—it becomes a player. “Why this technology at this time?” My answer to that might be simply “why not?”



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– **Roger Barton**, editor, *Transformers: Revenge of the Fallen*

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– **Jason Stewart**, editor, *World's Greatest Dad*

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## From Small To Big Screen: Directors Reflect On The Transition

Continued from page 3

Webb scored a major success with the premiere at this year's Sundance Film Festival of the post-modern love story *(500) Days of Summer* starring Joseph Gordon-Levitt and Zoey Deschanel. The movie, which was since released wide, has scored with moviegoers and critics alike.

Meanwhile Blomkamp's feature directing debut, *District 9*, has been hailed as a poignant sci-fi thriller.

So as part of this Fall Directors Series Issue, *SHOOT* thought it fitting to explore some of this theatrical movie success, and the role music video and/or spotmaking experience played in it.

### Ruben Fleischer

In his commercials, Fleischer became accustomed to working in open collaboration with agency writers and art directors, and that carried over for him in *Zombieland* out of Columbia Pictures.

"The movie had a pair of talented writers [Rhett Reese and Paul Wernick] and I wanted to work with them



Ruben Fleischer

closely," related Fleischer. "In features it's less common for screenwriters to be on set. Often the studio doesn't prefer it because it can introduce problems—cast members for example going directly to the writer, bypassing the director, to expand their parts.

"But I wanted Rhett and Paul on set," affirmed Fleischer. "We developed a great working relationship, and it very much reminded me of the relationships I've enjoyed with the copywriter and art director on a commercial production—creatives watching the monitors, providing their feedback, suggesting and exploring different

options, 'let's try it this way instead' or 'let's tweak it a bit.' For me it was a natural progression to have the writers on set [for *Zombieland*]. I argued on their behalf to have them there. They're another set of eyes and sensibilities. I like having the creators of the material as collaborators on set."

Another benefit of spot and music video experience, observed Fleischer, is the tradition of always trying to raise the visual bar. "For music videos, you'd always be trying to up the ante visually as compared to other videos whether it be deploying a certain technique, a visual effect, a different perspective or approach. We tried to do that with *Zombieland*."

Fleischer cited a car accident scene from *Zombieland* in which a housewife comes flying out of a minivan. The accident scene wasn't highlighted in the original script but upon seeing it, said Fleischer, "I immediately knew I had to have a cool visual context and approach. The car accident had to be the most jarring car accident we've ever seen in a movie. I thought of the

car accidents in Spike Jonze's *Adaptation*, and in Zack Snyder's *Dawn of the Dead*. Both Spike and Zack are commercial guys, which to me is clearly no coincidence."

Fleischer's music video chops also helped from a bottom-line perspective. "I came up the ranks doing super low budget music videos. So even though we had a more limited budget [for *Zombieland*], we were able to make a big Hollywood movie."

Fleischer started his career sans any

filmmaking aspirations. He landed a gig as an assistant to feature director Miguel Arteta (*The Good Girl*, *Chuck & Buck*). "At first, it was just a job to me," recalled Fleischer. "But I caught the filmmaking bug." For *Chuck & Buck*, Fleischer was a jack of all trades—Arteta's assistant, a camera assistant, a location scout. "I never went to film school. This was my education. And by the time the second film [*The Good Girl*] rolled around, I found myself studying Miguel's process, how he



Woody Harrelson stars in Columbia Pictures' comedy *Zombieland*.

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set the tone on the set, how he worked with actors.”

So Fleischer set out on his own to direct, working on low budget music videos and directing some shorts. In doing so, he put his personal finances out of whack. “I was about \$40,000 in debt,” he noted, before his shoestring budgeted clip, DJ Format’s “We Know Something You Don’t Know,” made a splash in ’03. Largely on the strength of that piece, London production house Stink signed him for commercials, followed by Smuggler stateside (where he directed Burger King’s “Up Late” for Crispin Porter + Bogusky).

Fleischer’s music video stock also rose with clips for the likes of Kanye West, M.I.A. and Dizzee Rascal.

Fleischer later helmed the DVD documentary *Gumball 3000: 6 Days in May*, chronicling the famous car race across Europe, which draws rich and famous drivers. There he met pro skater Rob Dyrdek and his bodyguard Chris “Big Black” Boykin, and they went on to team on the reality series *Rob & Big*, and its sequel *Fantasy Factory* for MTV.

The plunge into reality TV saw Fleischer take a hiatus from commercials. He later returned, signing with production house Sandwick. There he helmed spots for such clients as ESPN and Boost Mobile.

Key in attracting interest in Fleischer from Columbia Pictures for *Zombieland* was a series of short films he directed for Comedy Central featuring comedian Nick Thune (currently one of the correspondents on Jay Leno’s new primetime show).

*Zombieland* producer Gavin Polone, affirmed, “I never had any anxiety whatsoever about Ruben. I’ve worked with many first-time directors, and I was confident that Ruben had the vision and commitment the project needed.”

No sooner does he wrap a significant chapter in his career with his debut in features, Fleischer embarks on another new journey, linking with Caviar, which has offices in Venice, Calif., Brussels and Amsterdam. Helping to bring Fleischer into the Caviar fold was director Keith Schofield (who was included in *SHOOT*’s 2008 New Directors Showcase).

“Keith is a bit of a protégé of mine,” explained Fleischer. “I remember meeting him at a film festival and we hit it off. I helped him get a couple of his music videos to direct. Later I found myself impressed with how Caviar was able to take his cool music video work and help him develop a full blown commercial career. It’s a transition that I still feel I never fully capitalized on—and I think Caviar can now help me more fully realize that potential.”

Indeed Fleischer is serious about commercialmaking. He told *SHOOT* that he would very much like to land spot representation with a U.K. pro-

duction house. “I loved working on commercials in the U.K. back when I was at Stink, and I’d like to renew my commercials career in London.”

### Marc Webb

An accomplished music video director who successfully extended his reach into commercials, Webb reflected on how his short-form experience

prepared him for his feature debut, *(500) Days of Summer*, out of Fox Searchlight Pictures.

“For the last eight years, I’ve been getting up every morning and going to set or prepping or writing treatments, primarily for music videos,” said Webb. “The process of making film is second nature to me on some level. I’ve learned a lot about the nuts

and bolts of filmmaking, have had great chances to experiment, to try out different methods and techniques. I know what a twelve-hour day can be like, I know where the camera should be, what needs to be done.

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

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

Webb expressed gratitude that Fox Searchlight was open to him direct-  
*Continued on page 11*

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## Mad Men DP Jumps Back Into Spots

Continued from page 3

experience working together as VFX supervisor and DP, respectively, on the Fox network series *Drive* which was very effects intensive with heavy car work.

Manley's commercial lensing continued when he was tabbed for the *Mad Men* season two promo spot. "It was odd because I was set to start shooting the show but hadn't yet," recalled Manley. "So I had to immediately dive right in and make sure the promo was true to the look and spirit of a show I was about to do."

That show has been quite a filming departure from *Drive* and Manley's other previous primetime episodic TV show gigs such as the first season of *CSI: NY*.

Manley explained, "*Mad Men* stays within medium range focal lengths which captures environments much better than modern TV shows do. The sets, production design and wardrobe are so beautiful to look at in *Mad Men*. It's a period piece and the environment adds to the reality. We also tend to hold shots for a longer time than contemporary TV series.

"The pace of the editing on *Mad Men* is slow by modern standards," continued Manley. "We have a twoshot of actors and let it play. I remember someone did the math on *CSI: NY* and found there was a cut every three or four seconds. Clearly that works for that particular show. Any wide shot was not on the screen for more than a second. Maybe that's in part because TV shows today are afraid of audiences getting bored, that they have short attention spans."

*Mad Men* takes a different approach, observed Manley. "We trust that the acting, writing, environments and characters are intriguing enough that you will want to linger a bit," he



Chris Manley

related. The series kind of replicates the single-camera style of an old movie. We use two cameras occasionally if it doesn't compromise what we want to accomplish—but much less than a regular TV show."

All these principles have marked Manley's approach to *Mad Men* in both his seasons on the show. This past season, though, he started to make some adjustments, noting that his sensibilities are simpatico with those of *Mad Men* creator Matt Weiner who gave him the latitude to contribute.

"I've stayed true to the series in the same way all along, the only difference," said Manley, "being that this past season the stories got a little darker so I adjusted the lighting, going a little more low key and naturalistic, and a bit Chiaroscuro.

Prior to the start of his second season on *Mad Men*, Manley had a stretch during which he could accommodate spot projects, which included another collaboration with director Peristere, this time on a humorous Budweiser ad featuring NASCAR star Kasey Kahne using a GPS to navigate his way around the race car track against competing drivers.

As alluded to earlier, Manley was active as a commercials DP years ago prior to his getting into episodic television. This started with his lensing re-

gional spots and some national work, including a Fandango spot directed by Breck Eisner.

Manley's experience in commercials was one of the "schools" in his career development.

He quipped that he went to three other major schools: Temple University to study filmmaking; the American Film Institute (AFI) to study cinematography; and the "Roger Corman school," a.k.a. the proverbial school of hard knocks, which taught him the sometimes harsh realities of independent filmmaking. Corman of course is the legendary indie producer of modestly budgeted films.

The Corman school had Manley shooting low budget theatrical motion pictures, leading to his eventually breaking out on his own to work in features (including the well received *Dahmer*), TV (earning him ASC Award nominations for episodes of *Threat Matrix* in '04, and *CSI: NY* in '05), and commercials.

Manley has been represented by Sheldon Prosnit Agency since '00, noting that he gravitated towards the talent firm because it could handle him well in all disciplines from short to long-form.

"I like a broad mix of projects," he said. "Now it's a happy coincidence that I'm on a show that's loved by the ad industry while I'm looking to step up my involvement in commercials. I love the instant gratification of working in commercials, immersing yourself in a job for a relatively short period of time and then seeing the final work on air."

*Mad Men* also carries another perk. This year Manley received his first Emmy nomination—for outstanding cinematography in a one-hour series on the strength of the *Mad Men* episode titled "The New Girl."

## Short Takes

### BULLY, C-K CAPTURE "FROZEN MOMENT"

In a carpeting category known for price promotions and beauty "floor shots," Cramer-Krasselt, Milwaukee, and Bully Pictures, Marina del Rey, Calif., have created a time-stopping :30 TV spot, "Frozen Moment," to artfully demonstrate Mohawk's new stain resistant SmartStrand® carpet with DuPont™ Sorona®.



Using a motion-controlled system, the spot provides a 360-view storytelling approach showcasing a family frozen in countless acts of carpet damage. From Dad dropping a tray of hot dogs and mustard to children kicking over salsa, dropping ice cream sundaes and bright red juice, Mom has it all under control. "Don't worry. It's SmartStrand."

Fredrik Callinggard of Bully Pictures directed "Frozen Moment." Dozens of individual motion control passes were needed to shoot all the elements, including the cast members who were suspended in place using rigs. Callinggard worked hand-in-hand with the post VFX team from Duckling A/S, Copenhagen. The DP was Laust Trier Mork. Jason Forest exec produced for Bully.

The Cramer-Krasselt team included exec creative director Chris Jacobs, creative director Chris Buhrman, art director Jim Root, writer Sandy DerHovsepian and producer Dinah Goris.

### A JUDGING DEMOCRACY FOR ANDY AWARDS

The International ANDY Awards, under the stewardship of new co-chairman Ty Montague, JWT North America's co-president and chief creative officer, and Michael Lebowitz, founder/CEO of Big Spaceship, is for the first time asking the creative industries to select the jury for the 2010 show—believed to be a first for an awards show.

JWT have created [www.electthejury.com](http://www.electthejury.com), a website aimed directly at the creative community asking them to select the jury of the 2010 show in an effort to make the show more relevant to and reflective of the industry today.

The website asks the industry to pick their judges from more than 100 nominees so far, and even add to the list of candidates as well as staying up to date with blog postings and twitter feeds. The current pickings show some of the usual suspects including Crispin's Andrew Keller and BBDO's David Lubars, but a crop of influencers from the broader world of creativity appear as well, including artists David Byrne and Banksy as well as directors Neill Blomkamp and Michel Gondry.

The selection process will go on for about four weeks, and the final jury members—about 25—will be announced on December 1.

### PEOPLE IN THE NEWS...

180 Los Angeles has hired creative director Ari Weiss, who started his advertising career in 1997 as a copywriting intern at Goodby, Silverstein & Partners, San Francisco. Weiss continued to hone his craft by way of Cliff Freeman & Partners, Saatchi & Saatchi, BBDO, Wieden + Kennedy and most recently a second tour at Goodby. While at Goodby, Weiss created the now iconic "There Can Only Be One" campaign for the NBA....Publicis & Hal Riney, San Francisco, has brought on Julie Liss in the new position of chief strategy officer.



Ari Weiss

Liss joins directly from TBWA\Chiat\Day Los Angeles, where she was director of strategy & planning and a member of the global planning leadership for the TBWA\ network. Liss was a leader in the branded TBWA\ strategy practice, Disruption, and a pioneer in the development of Media Arts—the art of how brands should behave in market. She provided strategic leadership for such clients as Nissan/Infiniti, VISA, Sony PlayStation and Gatorade...

## Zack & J.C. Split, Become Solo Helmers

Continued from page 6

Ford Mustang competition facilitated by online global creative community Filmaka (*SHOOT*, 10/8/08). A 45-second excerpt from *Numskull* was selected by JWT Team Detroit for airing as part of a :60 promo during the Sept. '08 debut of NBC primetime series *Knight Rider*. The promo drove traffic to a Ford Mustang website where the entire *Numskull* five-minute short could be viewed along with other web films in which the 2010 Mustang was part of the storyline.

### Initial splash

Zack & J.C. made their first splash when they were selected for *SHOOT*'s

fourth annual New Directors Showcase in 2006. The directing duo's spec spot, Mountain Dew's "Foley," was screened at the *SHOOT* event in May of that year at the Directors Guild of America (DGA) Theatre in New York, where it was also announced that @radical.media had just signed them. "Foley" went on to win an AICP Show honor the following month.

During their @radical.media tenure, Zack & J.C., who are best known for their comedic prowess, directed assorted projects, including a pair of web campaigns for Avaya via R/GA, New York; an in-house Guinness Beer project out of BBDO New York; a video-on-demand piece for Comcast

to promote the HD release of the six *Star Wars* films; and a Time Warner web campaign.

Additionally, @radical.media landed an Orange Julius web film for Zack & J.C. who produced the limited budget project independently. The film was the first live-action advertising ever done by Orange Julius and was an offbeat look at Julius Freed, the inventor of the frothy orange beverage, which was introduced in the 1920s. Titled *Julius Freed: An American Original*, the viral film was the centerpiece of an ambitious campaign from agency space150, Minneapolis.

Zack & J.C. then signed with Lost Highway in early '08.

## The Stock Market

### BBC Partners With Thought Equity Motion

BBC Motion Gallery, the stock footage arm of BBC Worldwide, and Thought Equity Motion®, a provider of motion content worldwide, have entered into a strategic relationship under which Thought Equity Motion will provide access to its advanced technology platform to BBC Motion Gallery. Thought Equity Motion will have the right to sell BBC Motion Gallery stock footage content in North America and Asia. Additionally, BBC Motion Gallery will have the right to sell certain Thought Equity Motion content in the U.K., Europe, Middle East and Africa. "We believe this strategic relationship with Thought Equity Motion provides us with an excellent opportunity to upgrade to a world class technology platform, which will give improved access to a vast library of content for our customers," said Simon Gibbs, managing director, BBC Motion Gallery. Thought Equity Motion CEO Kevin Schaff noted that working with BBC "brings together an incredible breadth of content rights across news, sports, natural history and entertainment." [www.bbcmotiongallery.com](http://www.bbcmotiongallery.com), [www.thoughtequity.com](http://www.thoughtequity.com)

### Historic Signing

Historic Films, in cooperation with Pathe News, Inc., announces its exclusive representation of the legendary *The Joe Franklin Show*, which ran on TV for 40 consecutive years. Its host Joe Franklin was in many ways the pioneer of the modern TV talk show format. For a time Franklin employed Bette Midler (as in-house singer) and her accompanist Barry Manilow. Woody Allen, Barbra Streisand, Bill Cosby, and Liza Minnelli are among the stars who got their first exposure via the show. While only about 700 of the thousands of shows exist, Historic is in the process of transferring and logging all of the existing programs and many are searchable. [www.historicfilms.com](http://www.historicfilms.com)



### Stormy Weather In Forecast

Veteran storm chaser and cinematographer Martin Lisius has added new and dramatic images to StormStock. Shooting over the past several months has produced some rare and unusual material for the stock footage library, founded by Lisius in 1993. Highlights include new lightning, tornado and supercell thunderstorm shots on 35mm film. Lisius captured the new imagery on Kodak 5205 35mm film, using his Arriflex 35-3 camera for transfer to HD-CAM at Video Post & Transfer, Dallas. StormStock licenses high quality weather footage for use in TV spots, features and documentaries. Credits include Hummer, Chevy, McDonald's, Discovery Channel, and the Oscar-winning documentary *An Inconvenient Truth*. [www.stormstock.com](http://www.stormstock.com)



### Framepool Deal

The Austrian Broadcasting Corporation Österreichischer Rundfunk (ORF) is making selected material accessible for ongoing online marketing via Framepool, enabling its customers to quickly research, license and re-use existing and future ORF clips online. The subject matter is divided into nature and landscape material, news, culture and historical footage. ORF is Austria's largest media provider with three television channels, three national radio stations and nine regional radio stations. ORF's film archive dates back to the 1950s. "ORF is one of the most important providers of high-quality content in the global TV market. This new distribution agreement will enable us to offer our customers a wide variety of subject matter in outstanding quality," said Ulrike Ziegler, chief content officer at Framepool. [www.framepool.com](http://www.framepool.com)

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Contact SHOOT publisher/editorial director Roberta Griefer with stock footage news and developments at [rgriefer@shootonline.com](mailto:rgriefer@shootonline.com)

## Auspicious Feature Directing Debuts

Continued from page 9

ing the film. "Some people seem to be conditioned to think of music video artists as only thinking on a visual level. My video work has been all over the place, exploring different styles and genres but much of it has been narrative. The people at Fox Searchlight knew I directed videos that told stories. They knew that I was a storyteller. They were very supportive and speak the language of filmmakers."

Via production house DNA, Webb has been active in clips and spots. His ad endeavors include work for Target as well as a series of USA Network promos for the detective series *Monk*. Among Webb's lauded music videos are My Chemical Romance's "Helena," All American Rejects' "Move Along," and Weezer's "Perfect Situation," all of which contributed to Webb earning director of the year distinction a couple of years ago at the Music Video Production (MVPA) Awards. "Move Along" also won an MVPA kudo as pop video of the year as well as an MTV VMA.

When SHOOT caught up with Webb at press time, he had just wrapped the international leg of promoting *(500) Days of Summer*. So it remains to be seen how the film and its success might impact his commercialmaking career.

Webb hopes to find out in the coming months as he currently has a decent-sized window of availability for spots and videos. Webb managed to helm a few clips shoe-horned to fit within the heavy promotional tour schedule for *(500) Days of Summer*, a



Marc Webb

film he described as being "a coming-of-age story masquerading as a romantic comedy." The director observed, "I had the feeling that the movie helped me in the casting of the videos. Talent seemed a little bit more willing to work with me on budgets and different things because I had a movie that came out."

In the big picture, Webb affirmed that working with the actors in *(500) Days of Summer* was "a very helpful experience for me as a director though I entered the movie with a background in working with talent. It's just a different vocabulary in features and you're exercising different muscles in terms of getting character development in a long-form movie as compared to the limited time frame of videos and commercials. That experience can only benefit all my work."

### District 9

*District 9* director Blomkamp made his first major career splash with Citroen's "Transformer" commercial produced by The Embassy VFX in Vancouver, B.C. for Euro RSCG, London. The ad, which showed the

transformation of a Citroen car into a dancing robot, earned the top spot category honor at the 2005 Visual Effects Society (VES) Awards.

Building Blomkamp's spot momentum was Nike's "Evolution" for Wieden+Kennedy, Portland, Ore, produced by Spy Films, Toronto, leading to his breaking into the U.S. ad marketplace for representation in late '05, signing with RSA. At the time RSA president Jules Daly related that she was drawn to Blomkamp's "passion for CG and live action. We fully expect Neill to 'put the soul' back into CG work."

While Blomkamp wasn't available for comment at press time, Daly's assessment proved prophetic in light of *District 9*, a social-political satire reflecting an intellect and insight commensurate with its visual prowess spanning live action, CG and effects. The movie also registered big time in the box office, having reached in excess of \$114 million domestically and a worldwide tally of nearly \$163 million as SHOOT went to press.

### Flip side

Meanwhile the crossover dynamic flows in varied directions, among the latest examples being Guillermo Arriaga, the noted writer who received an Oscar nomination for *Babel*.

Arriaga's feature film directorial debut, *The Burning Plain*, was recently released. And as reported in a separate story in this issue, Arriaga has signed with Santa Monica-based Independent Media for his first career spot representation as a director.

## Independent Media Signs Arriaga

Continued from page 3

to bear: working with actors to get the best performances that ring true; visual and landscape sensibilities that spark the imagination; and to be as clear as possible in his filmmaking and communication.

A personal perspective helping him as a director, he observed, has been his longstanding experience as a college professor, chairing communications departments at several universities in Mexico, and currently serving as an artist in residence at the film department of the University of North Texas located in Denton, just on the outskirts of Dallas.

"As a teacher, you take time to explain things and you develop ways to approach and reach out to people, to nurture and help your students to learn and grow, and to learn from them," observed Arriaga.

"Teaching also forces you to have



Arriaga directs Charlize Theron in *The Burning Plain*

clarity in communication, which is so important to a writer and director."

Arriaga is no stranger to the director's chair, having done some television documentary work as well as a smattering of commercials in Mexico. He was approached by Independent Media president and executive producer Susanne Preissler about commercialmaking opportunities in the U.S. market.

"Susanne saw the film [*The Burning Plain*] and contacted me," said Arriaga. "She is a wonderful ally who expressed confidence in my work, and provides the kind of caring support and meticulous, professional planning and production that are essential to a director. We met and had an immediate positive chemistry together."

-By Robert Goldrich

Top Spot of the Week

# PSYOP, TBWA\Chiat\Day, N.Y., Make A Hero Out Of The Michelin Man

By Christine Champagne

The Michelin Man comes to the rescue in “Evil Gas Pump,” an animated :30 that finds the residents of a town victimized by an evil gas pump that sucks all of the money out of their wallets. That is, until the Michelin Man arrives on the scene and provides everyone with Michelin tires designed to promote fuel efficiency. Our hero actually pulls the tires right out of his own mid-section—he is made of tires, after all—and tosses them like Frisbees to motorists in need. A voiceover and onscreen text points out that Michelin energy saver A/S tires can help save up to 109 gallons of fuel.

Part of Michelin’s first-ever global advertising campaign, “Evil Gas Pump” was created by the New York office of TBWA\Chiat\Day, and directed by PSYOP, New York. “The intent is to encourage consumers to think twice about their tire purchase,” Michelin marketing communications manager Lisa Hickey explained, noting, “By using strong claims that shatter consumer complacency—saving 109 gallons of gas—we believe we can break through in a compelling and persuasive manner.”

“Evil Gas Pump” is the first of three

animated spots (PSYOP is currently in production on the other two) that demonstrate the attributes of Michelin tires and reinforce the Michelin Man’s image, TBWA\Chiat\Day chairman/CCO Mark Figliulo shared. According to recent research, while the Michelin Man (known as Bibendum in his native France and elsewhere) is an iconic figure around the globe, people have begun to lose a sense of what he’s all about. “We did hear from people that they didn’t know the Michelin Man was made out of tires,” Figliulo said.



Mark Figliulo

Hence the decision to show the character literally pulling tires from his body. Thankfully, the Michelin Man doesn’t destroy himself in the process because his body simply regenerates the tires that have been removed. Pretty cool, huh?

Of course, it would be extremely difficult to depict this extraordinary feat in a live-action spot. But, well, you can do anything with animation, and TBWA\Chiat\Day joined forces with PSYOP to create the Michelin Man’s fantastical 3-D world. “We tried to create something that hasn’t been seen before,” according to PSYOP’s Marie Hyon, who, along with Marco Spier, served as creative director on the project.

## Seeking longevity

TBWA\Chiat\Day contacted PSYOP about this project last year, initiating a lengthy design and development process which was needed, said Hyon, “because we were not only creating a world for this spot, but a world that would have longevity.”

“We needed to create a world for Bib that could be used in other media,” Spier added. “That’s a trend we’re seeing in advertising in general. It’s not just making one spot—it’s creating a world around certain things, creating assets that are media independent and can be used in different ways.”

Ultimately, the PSYOP crew built the spot’s 3-D world using Maya, adding matte paintings (done in-house at PSYOP) for some of the background elements to create a world made up of 3-D and illustrative items that is both painterly and photorealistic.

One of the most challenging parts of the process was being sure to create a world that didn’t feel country-specific given that the spot is playing around the globe: Look closely, and you’ll see that the drivers are all seated in the middle of their vehicles, and they all drive down the middle of the road.

The Michelin Man is the same character we’ve seen over the years, although now in a new light in this spot. “We wanted to get him more heroic than we’re used to seeing him—less cutesy and more cool,” TBWA\Chiat\Day associate creative director/art director Anthony DeCarolis said.

Think Clint Eastwood in those old spaghetti westerns—yes, Eastwood was an influence, according to TBWA\Chiat\Day associate creative director/copywriter Erik Fahrenkopf. “Here’s this world where no one has Michelin tires, and then the Michelin Man sort of strolls in and fixes everything, makes it right,” Fahrenkopf shared.

Meanwhile, the crew at PSYOP took inspiration from b-movies in creating the Evil Gas Pump character as a monster who felt really evil.

Figliulo credited PSYOP with coming up with the idea of having the Evil Gas Pump steal money from an old lady, by the way. Who worse to rob than an elderly woman? “They gave her a bit more screen time, and it was a nice touch,” Figliulo remarked.

## Human touch

TBWA\Chiat\Day instructed Human, New York, to compose a contemporary, driving music track to accompany the commercial.

“We went against the animated convention,” Figliulo said. “It’s a not the

cliché animated track. We didn’t want this to come off as a kids’ cartoon.”

While the music is about as far as you can get from a goofy cartoon track, the color palette featured in the spot is dark and sophisticated.

“We wanted this to be an animated spot that adults could appreciate and enjoy,” Figliulo stressed.

“So with a lot of these decisions, we were trying to be different and create a look and feel that had a little bit more edge to it.”

TOP Spot OF THE WEEK

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CLIENT  
**Michelin.**  
AGENCY

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**TBWA\Chiat\Day, New York.**  
*Mark Figliulo, chairman/CCO; Anthony DeCarolis, associate creative director/art director; Erik Fahrenkopf, associate creative director/copywriter; Matt Bijarchi, executive producer, media arts; Ozzie Spenningsby, director of broadcast production; Jason Souter, senior producer.*

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PRODUCTION COMPANY  
**PSYOP, New York.**  
*Marie Hyon, Marco Spier, creative directors; Lucia Grillo, executive producer; Lydia Holness, senior process; Lisa Munoz, producer; Anh Vu, Helen Choi, designers; Kitty Lin, Jaye Kim, Ben Chan, Pete Sickbert-Bennett, designers; Tony Barbieri, lead technical director; Pat Porter, lead CG animator; Gooshun Wang, Royce Wesley, Kevin Phelps, Michael Shin, Angelo Collazo, Russ Wooton, CG animators; Anthony Patti, lead lighting technical director; Cody Chen, Szymon Weglarski, Helen Choi, Jeff Chavez, CG lighters; Soo Hee Han, Tom Cushwa, Rie Ito, Tony Jung, Dan Fine, CG modelers; Gooshun Wang, Stanley Ilin, Jordan Blit, CG rigging; Miguel Salek, Jonah Friedman, FX; Jason Conradt, lead compositor; Manu Gaulot, Gabriel Regentin, compositors.*

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EDITORIAL  
**PSYOP.**  
*Cass Vanini, editor.*

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MUSIC  
**Human, New York.**  
*Lauren Bleiweiss, executive producer.*

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SOUND DESIGN  
**Sound Lounge, New York.**  
*Marshall Grupp, sound designer; Martia Guinn, producer.*

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AUDIO  
**SoundLounge.**  
*Philip Loeb, mixer.*



[CLICK HERE TO VIEW SPOT](#)

This story has an ominous villain—an Evil Gas Pump threatening to price our vehicle usage out of existence—who meets his match: our hero, the Michelin Man. Made of tires, the Michelin Man literally tosses parts of his body, cost-saving tires, like Frisbees to motorists who are in need of relief at the pump.

The Best Work You May Never See

# Director Roth Offers Food For Thought

We open on a pair of vending machines at a motel. The camera peers through the glass panel of one of the machines, revealing prices that reflect inflation that has escalated exponentially. A mini-pack of pistachios goes for \$14, for example.

Next we're taken to a butcher's shop where prices are also astronomical, including lean ground beef in a glass display case going for \$52-plus per pound.

A sign in front of a coffee shop heralds its special of the day: a chicken dinner for \$349.99. Grocery store aisles yield prices like \$11 a pound for apples.

Suddenly we see trouble brewing as protestors outside are running in the street towards a grocery store. They are carrying placards with messages reflecting tough times such as "Food or Shelter" and "We all have a right to eat."

Police decked out in full riot gear mobilize to try to stop the unruly crowd from getting further out of control but it's to no avail as they rush the store.

The camera then cuts away from the scene, leaving us with a supered message across a black backdrop which simply reads, "Imagine a world where food was too expensive."

The spot then returns us to a grocery store but now the prices are in line with what we are accustomed to today.

A woman picks up a loaf of white bread from a shelf. The price is \$2.49. She gazes at it for a prolonged moment and then puts it back.

A follow-up super to the message about food being too expensive reads: "For 36 million Americans, it is."

An end tag carries a WHY logo and website address, WhyHunger.org.

WHY is a not-for-profit organization designed to help feed those who go hungry or who are malnourished.

Titled "Desperate," this PSA was directed by David Adam Roth of Boxer Films, L.A., for agency Duncan/Channon, San Francisco.

Boxer signed Roth earlier this year on the strength of his spec work. He previously served as a producer at TBWA\Chiat\Day, Los Angeles. The Why job represents Roth's real-world spot directing debut. He is one of the talents covered in this week's Directors Series feature story on up-and-coming helmers.

"There are people who feel detached from the subject, who view the hunger problem as one in a third-world country," said Roth. "We need to show them that this is a problem in their own backyard."



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**credits**

**Client** WhyHunger.org **Agency** Duncan/Channon, San Francisco **Dave Knox, Ken Hall, associate creative directors.** **Production** Boxer Films, Los Angeles **David Adam Roth, director; Tim Bright, producer; Lawson Deming, DP.** **Editorial** Boxer Films **Pedram Torbati, editor; Ben Guzman, producer.** **Post** The Syndicate, Santa Monica **Marshall Plante, colorist** **Vendetta Post, Santa Monica** **Fefo de Souza, online artist** **Music** Emoto, Santa Monica **Paul Bessenbacher, composer; Paul Schultz, exec producer; Carrie Lutjen, producer** **Audio** M Squared Productions, San Francisco **Mark Pitchford, mixer.**

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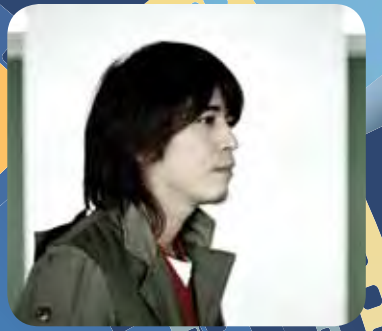
EMMANUEL LUBEZKI

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# DIRECTORS



**Welcome** to *SHOOT*'s fall edition Directors Series, featuring helmers who have helped to shape advertising in traditional as well as less conventional forms, a look at promising new directorial talent, and conversations with noteworthy cinematographers about their groundbreaking work and new chapters in their careers.

In our lineup of directors, some share common bonds such as recent Emmy recognition—a primetime commercial Emmy nomination for Sprint Nextel's "Wedding," which was directed by Jim Jenkins of O Positive, and an Emmy win for the opening title sequence of the Showtime series *United States of Tara* directed by Jamie Caliri of DUCK.

Similarly we have two directors whose recent feature films—*The Hurt Locker*, and *The Boys Are Back*, respectively—have been much acclaimed and who have made their mark in commercials: Kathryn Bigelow who recently signed with RSA, and Scott Hicks of Independent Media.

There are also directors whose work has benefited from an amazing online dynamic: Partizan's Michael Gracey for his Evian "Dancing Babies" phenomenon, and The Malloys for their lauded "Oasis Dig Out Your Soul In The Streets" mini-documentary.

This is just a smattering of the talent that's showcased in this special edition. Meanwhile our lineup of up-and-coming directors includes a pair of duos, a Finnish helmer starting out in the U.S., a prolific funnyordie.com director who's transitioning into broadcast spots, an agency producer turned director, and a visual effects artisan who has made his first foray as a director.

And then in our Cinematographers Series, we meet four DPs whose work ranges from seminal music videos to an honored online documentary to major features and lauded commercials. Plus, there's a fair share of HD camera experience and experimentation represented in the mix of DPs.

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

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

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## Laura Belsey

*Caring and mentoring*

By Robert Goldrich

There's a caring quality to director Laura Belsey's work. It's evident in her documentary *Katrina's Children*, which shows us the disaster through the eyes of kids who experienced it.

But Belsey's caring is also evident in film directed by others, specifically those talented students who have been impacted by her work as a teacher of the commercial directing class at the Graduate Film School of New York University's Tisch School of the Arts.

Nat Livingston Johnson and Gregory Mitnick are a directing duo known as Peking, which recently signed with Station Film for representation. Johnson and Mitnick were students of Belsey at NYU.

Johnson said of Belsey, "She was an incredible influence and presence in our segue into the industry. She was always available and mentored us, taught us most everything we know about film. And most of her guidance was outside of the classroom. She is a loyal, helpful guide and a close friend. She introduced us to people, prepared us for what to expect in the real world, how to approach meetings with production companies, how to approach conference calls. She has offered us sage advice all along the way."

Under the tutelage of Belsey, as part of the third year NYU Graduate Film School class, Johnson and Mitnick directed Apple iTunes' "Lost" and Slim Jim's "Champs," which were the two honorees in the Student Commercial category of this year's Association of Independent Commercial Producers (AICP) Show. (The Peking team is profiled in this Directors Issue's feature story on up-and-coming helmers.)

Two other students of Belsey, Lapo Melzi and Harry Mavromichalis, were finalists along with Mitnick and Johnson for the AICP Show Student Commercial category honors.

Furthermore, earlier this year, Melzi was included in *SHOOT*'s New Directors Showcase on the strength of his African American Planning Commission's "Paper Child" spot.

Appropriately enough, Belsey has been one of the Directors Guild of America representatives each of the past two years making welcoming introductory remarks at *SHOOT*'s New Directors Showcase event at the DGA Theatre in New York. The Guild selected her based on her directorial accomplishments, her service to the DGA, and her track record of nurturing new talent.

Belsey has been teaching at NYU for about four years in a spotmaking class she developed at the request of the school after she had given a lecture one day at an NYU workshop on directing commercials.

"The chance to develop the course intrigued me," she recalled. "To create the class from scratch, share my experiences with students, and then see them grow and go on to attain some success has been gratifying. Last week we analyzed

a spot and it's simply amazing to see how much filmmaking is involved in just thirty seconds. For filmmakers, no matter what they do afterwards, they can understand so much through this multi-faceted prism of thirty seconds. I think that the students come away with a greater understanding of themselves as filmmakers. And they gain insights into what a filmmaker always has to do—which is to sell themselves as filmmakers."

### Hybrid filmmaker

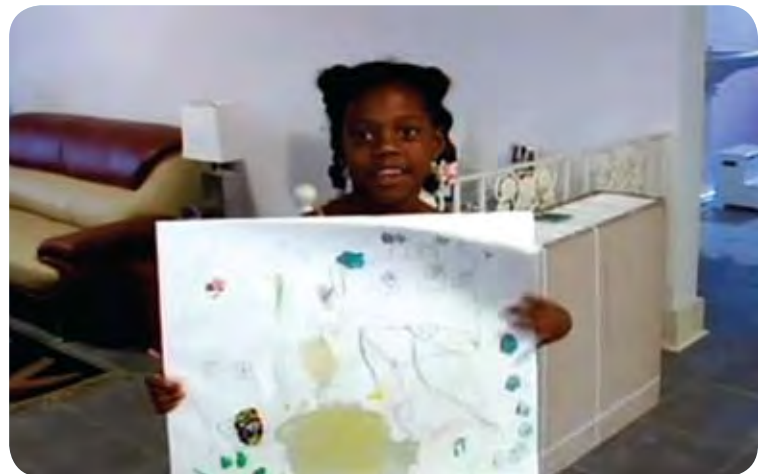
Belsey considers herself a hybrid filmmaker, moving in and out of commercials with a mix of documentary and assorted short-form projects. She is still quite young, 43, for a 20-year veteran of the business. And above all, she remains open to learning—including learning from her colleagues, collaborators and students.

"Whatever you do feeds everything else," she observed. "Doing the [Katrina] documentary transformed me as a director. I had to learn about kids,

"Last week [in my class] we analyzed a spot and it's simply amazing to see how much filmmaking is involved in just thirty seconds."



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*Katrina's Children*

about working with kids.

"Directors like to learn, plan and control," continued Belsey. "But with the documentary, you have to learn to be super fluid and flexible. I shot the majority of the documentary myself because with kids it worked better. We started out with a full crew but out of necessity I became a sort of one-man band, shooting, doing sound, working on a different scale."

Belsey's penchant for authentic human-based storytelling also is movingly reflected in four web videos she recently directed for Voices of Meningitis out of Publicis Modem, New York, delving into the minds and hearts of parents who lost a child to meningitis, as well as children and teenagers who almost died of the disease.

Additionally among her recent endeavors is a short documentary for the Society of Stage Directors and Choreographers, a snippet of which was previewed at the Tony Awards ceremony. The work gives insights into stage directors and choreographers without interviewing them. Instead their contributions are discussed, identified and assessed by collaborators such as actors, scenic painters and other artisans.

Belsey remains active in commercials with anti-smoking spots as well as Zantac ad work, both for Canada. The Zantac commercial is black and white, showing a woman diving into water.

"I like finding humanity and beauty in unlikely places," said Belsey. "The woman was middle-aged and a bit plump. Yet diving in a bathing suit, she comes across as incredibly beautiful. The spot reflects a lot about what I seek—to see the beauty of humanity."

Belsey is embarking on a new chapter in her commercialmaking career, linking with New York-based C Entertainment for representation. The move reunites her with C's principal, veteran executive producer Jack Cohn. The director earlier enjoyed some of her most prolific spot directing years when she was at the venerable Lovinger/Cohn, in which Cohn was a founding partner. Among her credits there was a classic Coalition for the Homeless spot which unfolded to the strains of "New York, New York."

The director's endeavors outside of commercials continue to be run through her Shadow Pictures, New York. Belsey is in the midst of a new documentary which she isn't yet at liberty to discuss publicly but it will build upon lessons learned from her experience directing *Katrina's Children*, and again focus on a humanity-based theme.

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# Kathryn Bigelow

## *A Story To Tell*

By Robert Goldrich

While she appreciates several key differences between commercials and feature filmmaking, director Kathryn Bigelow—who recently signed with RSA Films for worldwide spot representation—is most drawn to their common bond: storytelling and hopefully great creative.

“You first have to have a story to tell and it’s a story that has to be inhabited by characters who need to feel real, honest and truthful,” she affirmed. “At the end of the day, whether it’s short form, long form or whatever, the emphasis is on story and character. That’s why moving back and forth between the two [features and commercials] seems very fluid and natural to me.”

As for great creative, Bigelow reflects on being blessed with the work of writer/investigative journalist Mark Boal who penned the screenplay for *The Hurt Locker*, which tells the story of military bomb specialists stationed in Iraq.

Debuting at the Venice Film Festival last year, *The Hurt Locker*, directed by Bigelow, has opened to critical acclaim domestically and internationally in 2009. “Mark gave us a moving story that is part of what to the general public is a fairly abstract conflict,” related Bigelow. “EOD [Explosive Ordnance Disposal] found itself at the epicenter of the war in Iraq with all the insurgents’ roadside bombs. What’s so pervasive and insidious about this conflict is you’re dealing with an



*The Hurt Locker*

enemy who is virtually invisible. The EOD techs have arguably the most dangerous job in the world. But unlike Vietnam, this is a volunteer military which makes for a wonderful psychological paradox. It’s an incredibly dangerous job that men are walking towards—that you and I would run away from by choice. This makes for an inherent drama in the reality and a very engaging entry point for a film.

“This is my long-winded way of saying the creative, the idea, is where it all begins,” continued Bigelow. “It’s the entry point for a filmmaker and it’s what excites and challenges me. It’s not the time frame that excites me so much—that’s more mechanical. What excites me is the creative and working within whatever the time frame is—thirty seconds or a couple of hours—to find the most engaging way to tell a story.”

### Viva le difference(s)

Still there are those differences between commercials and features alluded to at the very beginning of this story. “There’s more of an instant gratification to commercials than features. You get involved in a commercial and within a relatively short time your work is on screen,” observed Bigelow. “That’s fantastic, particularly when compared to the long drawn-out process that can go into bringing a feature film to the screen. That process can be very enduring to say

*Continued on page 30*



“What excites me is the creative and working within whatever the time frame is—thirty seconds or a couple of hours—to find the most engaging way to tell a story.”

PONCE DE LEÓN, PLÁCIDO DOMINGO AND PEP BOSCH ARE ALL SPANIARDS.

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## Jamie Caliri

### Emmy win leaves paper trail

By Robert Goldrich

Director Jamie Caliri said in a matter-of-fact manner that he hasn't won a bid in years. Yet in the process his spotwork has won two Annie Awards for excellence in animation from ASIFA-Hollywood, and last month his title sequence for the Steven Spielberg-produced Showtime series *United States of Tara* earned the primetime Emmy for main title design.

The latter—for which Caliri served as director/designer via DUCK, the Los Angeles studio that also handles him for commercials—is a 2D stop motion paper cutout tour de force which opens on a colorful sequence of backgrounds constructed to resemble the paperboard landscape of a pop-up book. The scenes shift from a domestic world of oven mitts and suburbia to a pack of beer-guzzling motorcyclists riding free, to a thong-wearing teenager in a cluttered room—all reflecting the many different personas of series protagonist Tara, a single mother who has multiple personality disorder.

“All I’m looking for is an excuse to tell a story on film.”

The stop motion paper trail also extends to the alluded to Annie wins, which were for United Airlines “Dragon” in 2007 and “Heart” in ‘09. Both spots came out of Minneapolis ad agency Barrie D’Rozario Murphy. “Heart” additionally garnered a 2009 AICP Show honor for agency art direction (art director James Zucco).

In “Heart,” a woman leaves her spouse behind in order to take a business trip. She also literally leaves her heart behind, handing it to her man before she departs. We later see her successfully make a business presentation in a far off place yet clearly something is missing—her heart and love back at home. Her longing is reflected in a chance encounter with a bird that she sees in a courtyard and tries to feed. But the bird flies through a void in her spirit—the space where her heart was—and soars away. When we finally see the couple reunite, she is then whole again.

Caliri noted that these projects came to him. “I didn’t competitively bid for them—either someone fell through and they came to me or I was sought out. The truth is that I’m not very good at bidding. I’m not into making presentations—doing elaborate artwork, doing Photoshop renderings to get the job.

“To me,” he continued, “that’s not the kind of art I do. And if I did, it wouldn’t properly represent the art I would do on the actual job. It almost seems that the artwork or presentation often gets the job because it’s the flashiest dress rather than being what’s right for the project. For me, there’s no connection between the ultimate success of a spot and how you bid things.”

The director feels grateful, though, that some clients have entrusted him with ambitious work without requiring what he considers to be the meaningless exercise of a dog-and-pony show, bells-and-whistles presentation.

While his most recent endeavors entail a significant share of 2D stop motion paper cutout work, Caliri is



United Airlines’ “Heart”

[CLICK HERE TO VIEW SPOT](#)



Title sequence for *United States of Tara*

also well known for other forms of animation as well as his extensive live-action experience, the latter spanning music videos (including a Grammy Award-nominated clip, “Early to Bed,” for the band Morphine) and commercials (such as his combo live-action/animation “High Wire” promoting Los Angeles public radio station KCRW).

The catalyst which generated the stop motion paper route for Caliri came in the form of his beautiful, imaginative title sequence for the feature film *Lemony Snicket’s A Series of Unfortunate Events*, released in late 2004. “Suddenly I was the paper cutout guy,” said Caliri.

Now with Emmy recognition for his paper prowess, Caliri’s reputation in that discipline has become all the more prominent. Yet he hopes to branch back out into other forms of stop motion as well as live-action opportunities.

Caliri’s penchant for varied forms of stop motion is reflected not only in his body of work over the years but also in stop motion software he and his brother developed via their company Dragon Stop Motion, named after the aforementioned United Airlines’ “Dragon” spot featuring a dragon that emerges out of a young boy’s mind as he imagines his father, who’s gone off on a business trip, bravely fighting a dragon in medieval time.

“I love experimenting in stop motion, finding new dimensions to software, controlling a miniature world, creating and lighting shots,” related Caliri.

Caliri joined DUCK in ‘05, shortly after the success of his *Lemony Snicket* title sequence. This is his second tour of duty at DUCK. He first came aboard the production company back when it was Duck Soup Productions, working out of its division The Front where he helmed the Morphine video, as well as other clips and commercials.

The Morphine clip in turn caught the eye of MJZ which added Caliri to its directorial roster in ‘97. He made several other stops along the way before reuniting with his DUCK colleagues.

“I came back because they’re really good people at DUCK,” said Caliri. “I trust them, they support their directors and the art form. They’re more interested in the art than ploughing through to the next director.”

Caliri added that DUCK is well positioned to support him in live action, animation, stop motion, pretty much any discipline.

“Ultimately it doesn’t matter to me if it’s live action, animation or a combination of disciplines. All I’m looking for is an excuse to tell a story on film.”

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# Michael Gracey

## Baby/Dance Steps Into The Viral World

By Robert Goldrich

In several respects, Evian's "Skating Babies," the viral sensation out of BETC Euro RSCG, Paris, is the perfect mix reflecting the career progression of its director Michael Gracey. For one, the spot brings together Gracey's penchant for live action with his expertise in the digital world.

"The job drew on both sides that I love--shooting live action with 140 babies on set, and puppeteering them and reworking animation to their body motions, doing motion capture at Pinewood with dancers on roller skates," related Gracey whose spotmaking home is Partizan.

The spot also exemplifies the viral and media dynamics that have propelled Gracey's work into mainstream popular culture. "Skating Babies" played on air in France and Argentina, and another select European market or two. But its reach has been worldwide, with millions of views coming online. Plus the charming piece gained exposure on morning TV shows and newscasts all over the map.

"I was told the spot played on six morning shows in the States alone, representing a cumulative viewership of 140 million people--and the client didn't pay for any airtime," noted Gracey. "What I love about this is that while it seems new on one hand, in another way it almost goes back to the so-called Golden Age of advertising where creativity ruled. No one is going to pass on to friends a com-

mercial that he or she doesn't enjoy. Creative has to be so good that you pass it on. You may know it's an ad but you pass it on because you can't help yourself, you want to share it, to be the first to show it to your friends and family."



CLICK HERE TO VIEW SPOT

Skating Babies

Similarly the lauded T-Mobile "Dance" commercial, which Gracey directed for Saatchi & Saatchi London, was broadcast but once in the U.K. in its original three-minute form.

Within 24 hours, the spot--in both its full as well as cut-down versions--spread like wildfire as people shared and blogged about the amazing spectacle of masses of people at a London train station breaking into joyful, seemingly synchronized dance.

Gracey noted that he had 300 dancers at the Liverpool station and he gave them some simple direction. "I told the dancers what they were doing was not about performance," recalled the director. "It's about standing in a crowd and looking for the guy who's smiling or the gal who's tapping her foot or bobbing her head. Don't go for a guy who's running to catch a train or for a person who's otherwise occupied. With this approach, our 300 dancers offered their hand to someone they had been observing and asked, 'Would you waltz with me.' From that moment we had 600 people dancing. I'm so grateful to the general public for their participation because you're at their mercy as to whether or not the spot will work."

*Continued on page 30*



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# Scott Hicks

*Short and Long-Form Projects Informing One Another*

By Robert Goldrich

The feature filmography of director Scott Hicks is most impressive, among the highlights being best picture, director and screenplay Oscar nominations for *Shine*, the lauded *Snow Falling On Cedars*, and the recently released, critically acclaimed *The Boys Are Back* starring Clive Owen.

Clearly Hicks' experiences on each theatrical motion picture have informed the next over the years but that is only one dynamic contributing to his artistry, reflected in the adept, truthful manner in which he maintains an emotionally resonant story in *The Boys Are Back* without falling into the trap of contrivance or sentimentality.

The film addresses the devastating aftermath of divorce and early death on a family as Owen's character deals with becoming a single parent, somehow retaining a measure of likability even while profoundly flawed in the way he raises his children.

The believability and delicate emotional balance attained by Hicks in the film stem in part from the director's involvement in capturing intimate profiles in his documentary work and the discipline of his commercialmaking experience. Both Hicks' spot endeavors and his most recent documentary have come through Independent Media, the production house headed by executive producer Susanne Preissler.

The alluded to documentary is *Glass: A Portrait of Philip In 12 Parts*, which was produced by Independent Media in tandem with *Shine*'s Mandalay Motion Pictures Ppy. Ltd., and in association with KojoPictures.

*Glass* is an intimate look at the prolific, acclaimed music composer Philip Glass whose work spans varied artistic forms. Though he hadn't originally planned on operating the camera for the documentary, Hicks wound up doing so. The value of this hit home when he briefly went with a full crew as originally planned—a separate DP, grips, gaffers and accompanying paraphernalia.

"I could see that suddenly this was becoming a much more formal event," recalled Hicks, "and I was losing the camera's intimacy with Philip. By scaling back to just me with Philip, he began talking and acting as if the camera wasn't there at all."

This intimacy is now found in the narrative underpinning of *The Boys Are Back*. "When you shoot a documentary, you don't control everything that is happening," said Hicks. "So when events unfold, you get it or you don't. I like to infuse movie sets I work on with some of that same sense of urgency, particularly for *The Boys Are Back* where we worked with a very young child who is not a trained actor. While there was no acting experience, he has a great capacity for stepping in front of the camera and telling the truth. It's important to capture that feeling, which is fresh and new, from him very early on because he's not equipped to do it over and over again.

"You have to shoot the work as if it's really happening like a documentary," Hicks continued. "That informed the way I set out to shoot *The Boys Are Back*, working closely with cinematographer Greig Fraser. Greig understood I wanted to be very nimble on my feet. We were ready to roll the very second this child walked onto the set while not putting constraints on the youngster—we were just prepared to follow him in whatever direction he went. I encouraged Greig to think along those documentary lines."

Hicks similarly hearkened back to an Independent Media-produced AT&T



(L to r) Artist Chuck Close, director Hicks and Philip Glass in *Glass: A Portrait of Philip In 12 Parts*



Hicks directs Clive Owen in *The Boys Are Back*

spot assignment he directed a few years ago which involved capturing the essence of a young girl.

"We ended up," related Hicks, "doing a piece of her dialogue in fifteen minutes, which meant everything had to be ready on our part—the set, the background, the mood and tone—before you bring the child in and put her in the best position to be her delightful and real self."

There was also a memorable series of automotive safety-focused commercials Hicks directed for Audi, one of which featured a young man cuddling a baby in his arms. The young father says straight to the camera that today he will get into a car accident, a moving declaration that underscores the importance of the safety issue.

"My hope all along was simply to capture that little moment of action that really happens between a father and his baby," related Hicks. "Robert Richardson was the DP who is just a wonder to work with. He shot *Snow Falling On Cedars* for me and we've done quite a few commercials together. Robert is a perfect example of someone who works closely with you to capture the unexpected. There have been times when I'm setting up the action and can see that he's already started rolling and getting in gear. I can see where his camera is heading and I start directing the actors. And when I see where he's going, I know it's important that I do everything I can in order to make sure it's happening by the time he gets there."

Hicks credited Independent Media's Preissler with introducing him to the commercialmaking world.

"It's been a great relationship over the past eight or nine years," he assessed. "It's a relationship we then took into the long-form world with *A Portrait of Philip*, a film that simply would not have been possible without Susanne and Independent Media. She was totally committed to the project and instrumental in it all coming together."

These filmmaking experiences, observed Hicks, enabled him to bring that much more to *The Boys Are Back*.

Conversely his latest feature will help to inform his commercials and documentaries down the road. "The different disciplines are a healthy mix of influences," he affirmed.

"The different disciplines [directing features, commercials, documentaries] are a healthy mix of influences."




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## Mr. Hide

### A joyous stateside debut

By Robert Goldrich

In November 2008, The Sweet Shop signed director Mr. Hide (pronounced Hee-day) for worldwide representation (except for Japan where he continues to work through Directors Guild, a longstanding Tokyo shop he co-founded). While The Sweet Shop is enamored with Mr. Hide's talent—as assessed by the judicious eye of company president Stephen Dickstein, who has a long track record of helping to build and develop filmmakers' careers—the company couldn't have imagined the impact the director has made in a relatively short span, particularly in the American ad market.

The linchpin for this splash has been the Toyota Prius campaign out of Saatchi & Saatchi LA, the centerpiece spot being "Harmony."

The colorful, cheerful commercial finds a Prius negotiating a lively landscape in which people make up the mountains, the grass, the rivers, the sun and clouds.

This makes for an enjoyable commute, with the driver loving not only the comforts and performance of the Prius hybrid, but also the fact that the vehicle yields lower emissions, which will benefit the environment.

Saatchi L.A. executive creative director Mike McKay explained, "We thought it was really interesting that this was the first vehicle that had harmony between the driver and nature, so that's where the core idea came from."

After viewing Mr. Hide's reel of whimsical, charming work, McKay said the agency knew the director represented the perfect fit for the campaign.

Shot in Auckland, N.Z., the Prius campaign marked the first U.S. commercial work for Mr. Hide. But beyond being an auspicious debut stateside that has resonated with viewers worldwide, the feel-good Prius campaign has taken on signature piece status for The Sweet Shop itself.

Dickstein noted that the new global incarnation of The Sweet Shop started in October 2008 during the throes of recession. While hardly the ideal time for a launch, it also isn't a time for messages tinged with darkness, cynicism, irony and sarcasm. Thus the aptly titled "Harmony" came at a fortuitous time.

"The Prius work defined our brand and forced me to change all our directors' reels, affirming a joy and joyousness credo," related Dickstein. "I even stopped talking to some directors we had been exploring who didn't fit that credo. Prius was our stake in the ground in terms of the tone and kind of work we need to do in order to address today's difficult times."

Dickstein saw that vibe in much of Mr. Hide's work back in Japan. But joyful in and of itself isn't enough. The filmmaker's meticulous, thorough attention to detail is essential to the joy ride as evidenced in "Harmony" for which Mr. Hide oversaw a cast of 200 extras costumed to look like grass, river and cloud people, and so on. When it came to the look of the costumes, Mr. Hide aimed to create an organic feel.

"Since the only physical senses that a commercial can appeal to are sight and hearing, how we communicate to the other senses using the visual was really important. I wanted textures that looked like they would be pleasant to touch," explained Mr. Hide in SHOOT's "Top Spot of the Week" feature coverage (6/19) of "Harmony."

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

Movement was also a critical element in the spot. Mr. Hide cast a core group of 30 dancers to handle the more intricate movements as well as rock climbers



Toyota Prius "Harmony"

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and martial artists to take on the more physically demanding roles of clouds and tree people. Mr. Hide had his water people jumping on trampolines to create the effect of a rushing river.

Ultimately about 90 percent of the action was caught in camera. When the shoot ended, Mr. Hide worked with Auckland post/visual effects studio Perceptual Engineering to put the spot together. Also contributing on the effects front were Fin Design+Effects in Sydney, Brickyard VFX, Santa Monica, and Lizard Lounge in Wellington, N.Z.

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

### Global citizen

Born in West Germany, Mr. Hide found himself living all over the map with his parents' career travels, from the U.K. to Japan and elsewhere. As a high school student, he became passionate about still photography and then took the next logical progression to wanting to learn how to best make those images move.

That aspiration led him to Pasadena Art Center where he studied film and design, turning out assorted student projects, mostly short films. Upon graduating, he returned to Tokyo and directed a feature-length film, *A Loose Boy*, but found the movie-making business in Japan a bit stagnant. This caused him to explore other opportunities, leading to an assistant/glorified runner's position at Dentsu in both its agency and production operations.

The Dentsu experience, which spanned seven years, turned out to be an education with Mr. Hide moving up the ranks and his eventually getting the chance to direct a spot for Japan's Fuji-Q Amusement Park through the Dentsu Tec production arm. Momentum began to build for Mr. Hide with subsequent Fuji-Q campaigns over the years as well as a spot for a green tea product that earned award accolades in Japan.

Then in 2004, at the age of 30, Mr. Hide exited Dentsu Tec and his exclusive directorial relationship there in order to branch out. He later launched the al-luded to Directors Guild in Tokyo, partnered with two other directors. Today, Directors Guild is a 12-director shop.

At Directors Guild, Mr. Hide became an accomplished director, turning out a wide range of commercials. A couple of years ago, he helmed his second feature, *Don/Ju* (English translation: *Dumb Beast*), a stylistic dark comedy, adding to his reputation in Japan's filmmaking/creative arts community.

### Stateside reach

In '08, Mr. Hide looked to extend his reach internationally, with his work eliciting interest from several prominent houses stateside.

He struck up a rapport with Dickstein and came aboard The Sweet Shop (Culver City, Calif., New York, London and Auckland), gaining a global footprint. (Mr. Hide recently moved to Los Angeles.)

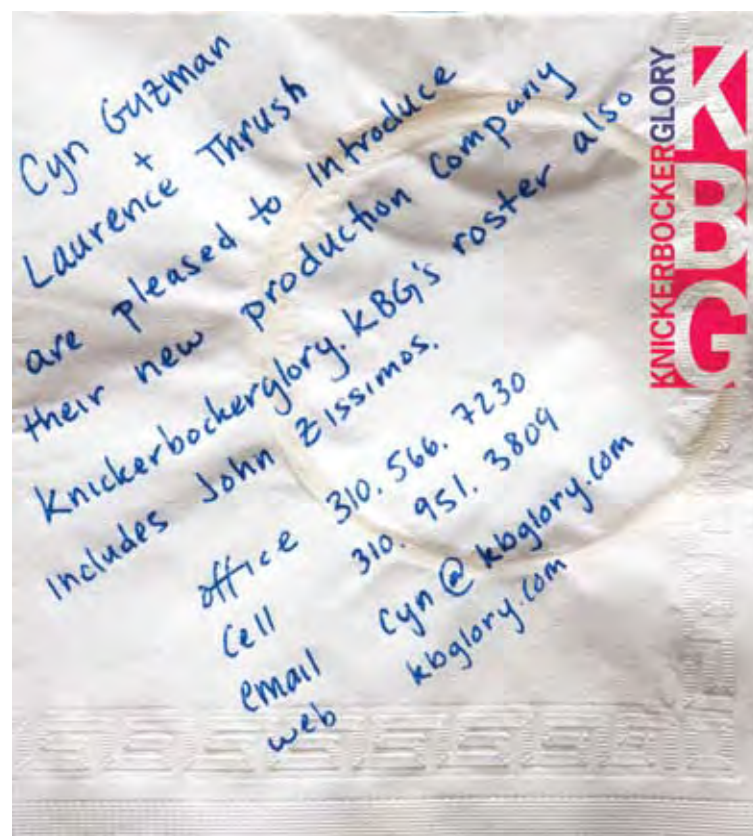
The Sweet Shop first landed Mr. Hide the breakthrough three-spot package for Prius out of Saatchi, which in turn has garnered him attention from other ad shops.

This has translated, for example, into Mr. Hide's first foray into the Chicago agency market as he recently wrapped an ambitious, high-profile assignment which he wasn't yet at liberty to publicly discuss.

The job for an undisclosed client of Cramer-Krasselt, Chicago, has an uplifting, upbeat tone like the Prius fare but is distinctly different conceptually and cinematically.



"This [the Prius campaign] wasn't a job I could hand off right after shooting wrapped. I was involved with the compositing of every shot."





## Jim Jenkins

*Grateful for great creatives*

By Robert Goldrich

Director Jim Jenkins of O Positive Films made his first mark in the ad arena as an agency creative, with a long tenure at Ogilvy & Mather, New York, and then scoring with savvy work out of his own nicebigbrain boutique.

While the latter shop still exists for a select project or two, for the most part it has outlived its usefulness as Jenkins said its primary purpose was to generate good creative for him as a director—at least until his directorial reputation could merit his working with some of the best creatives in the business.

That certainly has happened over the years, with recent humorous examples including his Sprint Nextel spot “Wedding” out of Goodby, Silverstein & Partners, San Francisco, which earned a 2009 primetime commercial Emmy nomination; Ebay’s “Civil War” for BBDO New York in which the authenticity of a battle reenactment is disrupted by the sight of a soldier in British redcoat uniform from the Revolutionary War—not to mention another warrior motoring about on a Segway; an outlandish viral piece for the TBS sitcom *My Boys* for Saatchi & Saatchi, New York, in which a Soviet TV series creator offers proof that his ideas have been ripped off by the powers that be at TBS; and a Progresso Soup campaign from Saatchi featuring people calling into Progresso’s kitchen headquarters, connecting via a phone hotline made of soup cans and string.

That latter work is inspired and inventive, not exactly a description normally associated with packaged goods fare. Consider the spot “Mixed Signals, which opens on a Progresso chef in the kitchen. We then hear a woman from afar say, “ring, ring.” He grabs a Progresso can hanging from the ceiling and answers it, beginning a conversation with the woman.

“This guy in the office just asked me to marry him,” she says as we see her in her workspace cubicle.

“Congratulations,” replies the chef.

She then clarifies that she wasn’t actually proposed to but the male co-worker gave her a bowl of Progresso’s Italian Wedding soup. We see the bowl of delicious looking soup on her desk.

The chef points out that the soup is his reduced sodium recipe.

She interprets that to mean that her would-be groom “wants me to live in his arms forever.”

The woman then holds her “phone” can to her heart, enabling the chef to hear it beating.

“Sounds like a girl in love,” he says.

The woman, continuing her trip to fantasy land, then asks, “Want to hear my baby names?”

The chef responds in the affirmative, noting that he has “a few minutes.”

As she starts to rattle off names, he leaves the “phone” hanging, going off to prepare some more soup.

A voiceover relates, “Progresso. You gotta taste the soup.”

“The Progresso campaign is a testament to [Saatchi executive creative director] Gerry Graf,” observed Jenkins. “I had never done a packaged goods job before—but the idea was just too good not to do. Remarkably there’s never a scene without the product. Gerry managed to craft a spot all about the product yet it’s totally entertaining.”

Jenkins added, “There are times you can often judge the work by how much is in the presentation. I’ll get an entire Powerpoint presentation for one script that isn’t particularly good. By contrast, Gerry will send me one sentence and the idea is simple and great.”

Graf was also behind the *My Boys* viral promo, adding to Jenkins’ track record of working with the agency creative—which also encompasses such notable work as Embassy Suites’ “Answers” and Nextel’s “Dance Party” back when Graf was at TBWA\Chiat\Day, New York, and Jenkins was directing at Hungry Man. “Dance Party” was one of the spots that helped earn Jenkins a DGA Commercial Director of the Year nomination in 2005.

“It all comes back to the quality of the idea,” said Jenkins. “As a director I’m only interested in the idea.

“I wasn’t drawn, for example, to the TBS job because it was a viral,” continued the director. “There’s nothing magical about something being viral. I see a lot of viral work that honestly feels like it could be told in a lot less time but instead it’s stretched out because it can be. It kind of makes me shy away from virals because often there’s no concept to justify the longer time frame. But Gerry’s idea for TBS justified the extra time to tell the story.”

Similarly Jenkins credits talented creatives such as Greg Hahn and Mike Smith at BBDO for the Ebay spot, part of a Silver Lion-winning campaign this year at Cannes.

“I don’t think I was ever as good [a creative director] as the best creatives I’ve been fortunate enough to work with as a director.”



Progresso’s “Mixed Signals”



Sprint Nextel’s “Wedding”

“These are creatives who just get it, who create great ideas,” said Jenkins, who confessed, “I feel I’m much better at directing than I was as a creative director. I don’t think I was ever as good as the best creatives I’ve been fortunate enough to work with as a director.”

The best creatives, pointed out Jenkins, are also willing to explore every way possible to make their ideas better, paving the way for impromptu moments and experimentation on set or location.

For instance, the Segway was on the Ebay shoot as production gear. The notion came up of putting it into the actual spot to add to the humor, and the creatives embraced it.

Cut from the same cloth was the Sprint Nextel shoot for Goodby, Silverstein & Partners. The comedy commercial depicted the perfectly planned wedding, with a film crew at the matrimonial reins to make sure that everything would go smoothly no matter what the problem.

“The idea of a film crew that makes magic happen and is buttoned down on all the details was nothing new to our crew and group of artists,” said Paul Stechschulte, group creative director at Goodby. “Thus everyone felt they had a connection to the story and could bring different ideas to consider. The core of the idea was already there when we started shooting but there were so many nice touches added during the course of the shoot based on contributions from others on the job. There were certain zingers, one liners, the idea of having a cue card guy holding up an ‘I Do’ sign for the bride.

“What sticks in my mind,” continued Stechschulte, “was the handling of the stunt double groom—the replacement groom who in the script had to be used since the original groom had cold feet. On the day we were doing a run-through of the action, the idea came up of picking up the replacement groom as if he were a prop. We were almost treating him like a mannequin and that added a lot to the humor in the final spot.”

Goodby art director Jack Woodworth said of Jenkins, “He immediately understood the overarching story, but maybe more importantly the subtle intricacies to get the most out of the script/cast. Even on the shoot day, he kept trying to push the script and cast to make the spot tighter and smart with stuff both scripted and unscripted.”

# The Malloys

## Finding a filmmaking Oasis

By Robert Goldrich

"We went with a nontraditional way of doing things in a traditional business," observed Pelle Sjönell, creative director at BBH New York. "The lesson learned from both the advertising and marketing perspectives is that sometimes you have to change the rules—perhaps even more so today with a changing, constantly evolving media landscape."

Sjönell's remarks came in reference to the BBH's acclaimed integrated campaign "Dig Out Your Soul In The Streets" which last year introduced Oasis' new album on Warner Records while also promoting the virtues and vibrancy of New York for agency client NYC & Co.

The campaign represented a fresh, guerilla marketing approach. Oasis members turned over songs from the album to New York City street bands and artists, who then publicly performed the music weeks prior to the CD's release.

The one-day event—with street performers scattered throughout New York City venues, from streets to subways—was done in conjunction with an extensive viral/PR-driven campaign including buzz-generating news on Oasis fan sites, the NYC website, and in consumer media outlets. Additionally there was an 18-minute documentary that was globally distributed through MySpace, attracting a large viewership.

For the documentary, BBH creative directors Pelle and Calle Sjönell sought

out the directorial duo The Malloys—brothers Brendan and Emmett—of HSI Productions. Pelle Sjönell explained that he didn't gravitate to The Malloys just because they were accomplished music video directors or for any possible previous link with Oasis (this was the directing team's first collaboration with the band).

Sjönell said he and Calle thought of The Malloys based on their experience in many disciplines—their documentary chops, their penchant for human-based storytelling and humor, their understanding of music and music artists, and their commercialmaking expertise—all of which were relevant to the integrated grassroots campaign for Oasis and NYC & Co.

The BBH campaign has gone on to win assorted accolades, from a GRANDY at the International ANDY Awards to the AICP Next's Integrated Campaign and Audience Award honors.

"It's been a very gratifying project which kind of let us bring together all our sensibilities honed from doing documentaries, features, commercials and music videos," related Emmett Malloy. "The key was showing the emotional connections between the musicians—between Oasis and the street talent—which in turn allowed the documentary to connect with its viewers."

Brendan Malloy recalled, "We met the street performers before the band [Oasis] did and we had the strong feeling that the two would connect. We've worked

*Continued on page 30*



"Dig Out Your Soul In The Streets"



"The key was showing the emotional connections between the musicians-- between Oasis and the street talent--which in turn allowed the documentary to connect with its viewers."

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## Steve Miller

*The “most interesting” director in the world*



“I instantly saw how ridiculously iconic this [Dos Equis] character could be.”

**By Robert Goldrich**

Director Steve Miller of @radical.media knew he had run across something special upon reading the original script describing Dos Equis’ atypical spokesperson, “The Most Interesting Man In The World,” replete with bullet points outlining some of his endeavors and accomplishments.

“It not only immediately struck me as funny but also as the kind of hyperbole that advertising sometimes gravitates towards. I instantly saw how ridiculously iconic this character could be,” recalled Miller.

That initial script came from the Euro RSCG New York creative team of Brandon Henderson and Karl Lieberman who have since departed the agency but clearly left their mark with a campaign that premiered in 2007, with actor Jonathan Goldsmith in the title role.

“I knew that the idea was special yet realized that its success depended on our finding the right guy,” continued Miller. “One thing I knew for sure is that he had to be older, a person who had clearly lived a life, the kind of guy that men would want to buy a drink for and who women want to have buy a drink for them.”

Casting out a wide casting net in Miami, New York, Los Angeles and Buenos Aires, Euro RSCG and Miller caught Goldsmith. “When I first heard him speak, I said, ‘That’s him,’” recollected Miller, “and thankfully others around me agreed.”

The bombastic notion of the world’s most interesting man has been tempered somewhat by the nature of the gent’s adventures, observed Miller. “What gave it context for me were such actions as his releasing a bear from a bear trap in the first campaign. That kind of curious, interesting, extraordinary behavior has continued each year. For example, we recently showed him running alongside the fox during a fox hunt, at the same time leaving into question exactly what our man is up to.”

The annual multi-spot campaign has also managed to capture an inherent contradiction which Miller described as being “absolutely real, made-up footage of the man’s exploits.” Often added to the mix is a dash of having him at a table holding court, pontificating with an economy of words about love and life. The 2008 package included the short but sweet One Show Bronze-winning “Rollerblading” spot, which is billboarded as offering “the most interesting man’s take on rollerblading: ‘No.’” And this year’s “Jai Alai” commercial again has tongue firmly planted in cheek, billing our protagonist as one “who lives vicariously through himself.”

Euro RSCG, assessed Miller, has done a great job of building and staying true to the character. “Con Williamson [Euro RSCG creative director] has been masterful in shepherding the concept and maintaining its strength,” noted Miller.

The character has become iconic but in a way not normally associated with advertising. “The Most Interesting Man” has an over-the-top kind of manliness that’s counterbalanced and advanced with a tongue-in-cheek dynamic. Every single vignette is a big wink at the audience, creating a character whose life takes on a larger than life scope while making fun of advertising’s role in terms of



Dos Equis “The Most Interesting Man In The World”

building that character.”

Clearly the audience is winking back in a positive, tangible way as reflected in significantly increased sales for Dos Equis, which now has a “most interesting” brand identity.

### Brand builder

Miller knows something about building brand, having first established himself as an agency creative, perhaps most notably as an art director at Cliff Freeman and Partners, New York, where he collaborated with creative partner and his Syracuse University classmate Rick LeMoine. Miller moved onto Saatchi & Saatchi, London, then returned to New York at Chiat/Day. He then relocated to New Zealand to serve as creative director at Chiat/Day/Mojo in Auckland.

Coming back stateside to freelance, he reunited with LeMoine. The creatives then got a big break, the chance to co-direct what turned out to be classic ESPN Sportscenter spots. This put them on the map as a directing team, a partnership which flourished for some six-plus years as evidenced by assorted honors, including a primetime commercial Emmy-nominated spot, “Amnesia,” for Computer Associates out of Y&R, New York. Then LeMoine and Miller decided to go solo, and have done so successfully for the past nearly seven years and counting.

Miller has made his mark in human-based comedy. Recognizable moments have become a staple of his work, an example being Volkswagen GTI’s “True Men” for DDB Berlin which looks like it was created from home movies, and features male roughhousing, as well as the obligatory checking out of girls and looking at car magazines—typical guy stuff but all the funnier since it’s being done by little boys. The spot reaches out to “boys who were always men.”

“I frequently find myself liking the ‘non-moments’ which can get people to

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# Peter Nydrle

*Gold Lion bookends*

By Robert Goldrich

Thirteen years ago, director Peter Nydrle's Harley Davidson spot "Birds" won a Gold Lion from the Cannes International Advertising Festival. This year, he earned a second Cannes Gold Lion—for the Chambers Hotel "Video Art Piece," an inspired 30 minutes, with a voyeuristic bent, featuring interiors of guest rooms and guests' recreated private moments in what plays like an edgy security camera surveillance video.

The Gold Lions bookending either side of 13 years underscore Nydrle's longevity as a director. He continues to work out of his West Hollywood-based NYDRLE studio.

The two Lions also reflect a difference as well as similarities which provide food for thought as to how the business has evolved—and at the same time not changed all that much.

"Minneapolis is a good place for me," quipped Nydrle, noting that both Lion-winning projects came out of Minneapolis agencies—"Birds" from Carmichael Lynch, the "Video Art Piece" from Barrie D'Rozario Murphy (BDM).

The other more significant common bond between the Gold Lion honorees, though, he continued, is simply that "the idea drives the project. Good ideas work—as a director, you just have to make sure you don't blow it."

Clearly, Nydrle didn't blow it as evidenced by the Cannes Gold Lion as well as assorted other kudos that the Chambers Hotel piece garnered, including a 2009

AICP Show honor in the Next Experiential category.

Yet the big difference between the Gold Lion-winning work spaced 13 years apart is the content form—Harley Davidson's TV :30 and the 30-minute Chambers Hotel piece. For the latter, Nydrle shot some 14 hours of material, deploying a mix of actors, hotel staff and real people who happened by.

"You have to be open to all the new forms emerging," affirmed Nydrle. "My film doesn't look any better if three or fifty people are standing behind me. You adapt to the needs of the project. When you are presented a great idea, you have to be smart enough not to say, 'Oh, it has a small budget, forget about it.' Otherwise I wouldn't have done this work for Chambers and BDM."

Nydrle observed that the Chambers Hotel project had "the lowest budget I've encountered in my entire professional life, except for when I was starting out in Czechoslovakia." Yet despite the dollar constraint, he immediately saw the value of what BDM had crafted and entrusted him to direct.

## Strategic underpinning

While the upscale Chambers Hotel in Minneapolis had healthy room occu-

*Continued on page 33*



Chambers Hotel's "Video Art Piece"



"You have to remember that great ideas can come from anywhere--and you have to be open to them."



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## Kathryn Bigelow

Continued from page 17

the least. From development, from raising the money which we did in the case of *The Hurt Locker*, to working within a challenged budget—it was a long journey that can be gratifying when you reach the end. But there’s something nice by contrast about the immediacy of commercials.”

Another key difference is that the short production timetable for commercials makes it possible for Bigelow

to work with talented artisans, like cinematographers, whom she might not get the chance to collaborate with in the feature world due to their commitments and scheduling logistics.

She cited “the joy” of working with renowned cinematographers Janusz Kaminski and Wally Pfister on spot projects. The former shot a dreamy, romantic Bailey’s job in Canada a few years ago for Bigelow and later a short action/adventure web film for Pirelli

starring Uma Thurman. (Both Pfister and Kaminski are directing commercials via Independent Media, a Santa Monica house which also earlier represented Bigelow as a spot director.)

Though best known for her feature filmography which in addition to *The Hurt Locker* also includes action pic *Point Break*, sci-fi thriller *Strange Days*, cold war drama *K19: The Widowmaker*, and the cult vampire movie *Near Dark*, Bigelow is also experi-

enced in commercials spanning such clients as Budweiser, Coca-Cola, Hummer, Mazda and Rexona.

Bigelow’s body of feature work will see her honored with a career Tribute at The Independent Filmmaker Project’s 19th annual Gotham Independent Film Awards on Nov. 30 in New York.

But even with a Tribute award in the offing, Bigelow is just in the midst of her ongoing career. She hopes to add to her body of work in both features

and commercials, and feels RSA is an ideal roost for her. Drawing her to the company was the chance to work with directors Ridley Scott and Tony Scott whom she described as “two highly influential luminaries. Back when I was crossing over from art into film, I began studying Ridley and Tony’s work in earnest. I have been fans of them for years. To now be part of their production company RSA means a great deal to me.”

## Michael Gracey

Continued from page 19

The dancing tour de force caught the eye of the producers of *The Oprah Winfrey Show* who sought out Gracey to pull off a surprise for Winfrey on the occasion of the launch of the talk show’s 24th season. The show featured an opening performance of “I Gotta Feeling” from the Black Eyed Peas with crowds gathered along a large blocks-long Chicago street corridor to catch an eye and earful.

Gracey wound up directing and orchestrating the turnout of some 21,000 seemingly passive spectators breaking out into a synchronized dance routine—much to the surprise and amazement of Winfrey. Gracey planted around 800 dancers throughout the gathering to help pull the stunt off and get others to dance, making for an Oprah kick-off party that became all the buzz. The director gives major credit to his long-time collaborator, choreographer Ashley Wallen.

Wallen represents an axiom that has served Gracey in very good stead over

the years: “Surround yourself with talented people.”

“I’ve been fortunate to have the support and collaboration of gifted people—from advertising agencies, production houses, assorted artists,” said Gracey. This dates back to his very beginnings in the business, starting with his family and subsequent mentors. For example, his dad was a photographer who saw early on the potential of the computer.

“My father was quite a visionary,” said Gracey. “I remember him pointing to an early model IBM computer and telling me that it was the future of visualization and image making. I looked at the green text against a black screen and being a smart-ass teenager replied, ‘Sure, if everyone wants to make green pictures.’”

“But the fact is that my father saw the future while I was just looking at what was in front of my face. Usually it’s the other way around with the younger generation being more attuned to the potential of things.”

Via a Melbourne-based company, Gracey’s dad developed Flash, one of the first incarnations of what would become Flame. “The term digital compositing hadn’t even been invented yet,” said Gracey, “but here I was with a world of high-end visuals opened up to me at an early age.”

Later the young Gracey went from animating to becoming a compositor, working on what was then Australia’s only Flame.

“I learned from Peter Webb who is the godfather of digital compositing and a leading artist to this day—he wrote the first manual for the Flame and became my mentor. He introduced me to artists like [filmmaker] Baz Luhrmann. Peter had just come off serving as visual effects supervisor on Baz’s *Romeo and Juliet*. I was doing animation and compositing but with a theatrical bent and Baz liked it. As a result I became part of his creative circle, meeting his editor Jil Bilcock who edited *Romeo and Juliet*, and later *Moulin Rouge*. She wound up cut-



T-Mobile’s “Dance”

ting the first live-action music video I directed. To step into directing with an amazing crew of talented people like Peter and Jil was incredibly good fortune for me.”

The clip for U.K. act the Suga Babes made a splash, eliciting interest from Partizan which resulted in his joining the shop as a director. More clips then spawned a diversification into com-

mercials for Gracey in the U.K.

To this day, Gracey estimates that about 70 percent of his spotwork is for the U.K. and France—but with the aforementioned viral dynamic, his reach has extended globally. And now stateside assignments are picking up. At press time, Gracey was in the midst of the Christmas campaign for The Gap out of Crispin Porter + Bogusky.

## The Malloys

Continued from page 27

with many artists and sometimes they might connect with us as filmmakers or based on the video work we’ve done for other performers. But that connection is nothing like the way musicians connect with other musicians, and we wanted to set the project up so that we could capture that. The connection and mutual respect between the members of Oasis and the New York artists is real and it has to be if they are going to trust these street performers to interpret the album’s music and debut it to the world.”

Also important to The Malloys was to do justice to the street performers themselves, to give viewers a taste of their aspirations and talent.

And the other “star” was New York, capturing the energy and fun of the city which made it the ideal backdrop

for this kind of artistic happening.

“We looked at this project beyond it being an opportunity for us, and more as an opportunity to reinvigorate the music business, which is struggling with change,” related Emmett Malloy. “Hopefully this helped show that there are new creative ways of dealing with change in the marketplace, and connecting artists and their music with people.

“It’s been great to see the Oasis campaign competing against and being recognized alongside other new inventive, worthwhile forms of advertising and marketing.”

### Varied forms

Meanwhile The Malloys continue to work across varied forms themselves. Their full-length documentary on the White Stripes titled *Under*

*Great White Northern Lights* recently debuted at the Toronto Film Festival.

And at press time, about to premiere was a 90-minute rock documentary from The Malloys chronicling last year’s European concert tour by musician Jack Johnson. The documentary is being bundled with Johnson’s new CD and is also being shown as part of small theatrical run primarily on the West Coast.

(Editor’s note: Emmett Malloy manages Johnson with whom he co-founded Brushfire Records.)

Among the recent music video fare from The Malloys are clips featuring N.E.R.D., The Raconteurs, Wolfmother, The Cold War Kids, Metallica, Jurassic 5, Matt Costa, Jimmy Eat World, Sheryl Crow, and The Kooks.

The Malloys’ honors in the music video arena over the years include the

MVPA’s best directorial debut award for the Foo Fighters’ “Breakout”; MTV Europe Awards distinction as best rock video for Blink-182’s “Rock Show”; the video “Complicated” earning Avril Lavigne the MTV best new artist kudo; and director of the year nominations at both the 2004 and ‘06 MVPA Awards.

On the commercialmaking front, The Malloys just finished an eight-day real people documentary brand campaign for Ford, featuring owners/drivers of Ford vehicles for ad agency Team Detroit.

The Malloys also did an online piece with hip-hop/R&B artist Kenna promoting HP’s “You On You” video contest via Goodby, Silverstein & Partners, San Francisco, and a Kashi cereal commercial for San Francisco agency Amazon.

The Malloys have worked on the Kashi campaign from its inception four years ago, starting with a profile of an employee who’s a surfer. Kashi and its agency originally gravitated to The Malloys for the surfer story based in part on the directors’ unique brand of surfing films, including their first feature *Thicker Than Water*. Ever since, The Malloys have been directing the Kashi campaign annually featuring employees from different walks of life.

“We very much enjoy this broad mix of work and genres,” said Brendan Malloy who hopes this bent will translate into more opportunities along the lines of the Oasis campaign and other new forms of branded content that can benefit from filmmaking experience and sensibilities across multiple disciplines.

# Breaking Through

SHOOT's batch of up-and-coming directors this time around includes a pair of directing duos, a Finnish helmer who's starting stateside, a prolific Funnyordie.com filmmaker making inroads into mainstream spotmaking, a former TBWA\Chiat\Day producer who's settling into the director's chair, and a Digital Domain creative director whose directorial debut reflects expertise behind the camera and in front of the computer workstation.

Here's our fall collection of promising directors to watch:

## Peking

Gregory Mitnick and Nat Livingston Johnson—now the directorial duo known as Peking, which signed this summer with bicoastal/international Station Film—originally met while attending NYU's Graduate Film School three years ago. Among their mentors is director Laura Belsey who was one of their teachers at NYU and is profiled in this Directors Issue.

As part of Belsey's commercial directing class, Johnson and Mitnick turned out two spots—iTunes' "Lost" and Slim Jim's "Champs"—which each scored a 2009 AICP Show honor in the Student Film category.

Peking's exploits have also extended into such disciplines as web series, music videos, short films, and documentaries. An example of the latter is *Roger & Sheryl*, which introduces us to the title characters, a sight-impaired man and his wife who live in a small St. Louis suburb. The couple needs to make a pilgrimage to Boston for cornea replacement surgery to restore Roger's eyesight. The documentary is an intimate portrait of Roger and Sheryl, who are able to make the trip due to the generosity of a philanthropist.

The alluded to Peking web series is for Coolhunting.com, a website featuring urban artists whose work intersects art, design, culture and technology. Peking has turned out series episodes over the years profiling varied artisans ranging from craftsmen at a hand printing press factory in Sao Paulo, to artists and entrepreneurs whose wares are part of a pop-up flea market in Brooklyn.

On the music video front, Peking recently wrapped the Glass Ghost clip "Like A Diamond," a departure from the directors' other work. The music video is a mesh of portraiture, design, old home movie footage, newly captured VHS images and in-VCR effects.

And at press time, Peking was in postproduction on *The Kook*, a short film thriller with elements of sci-fi and dark comedy.

A common thread running through all this work is that it's driven by Peking's pitch-through-post mentality. Mitnick and Johnson said that they have been accustomed to writing, producing, directing and posting their own material. They noted that in this working scenario they experimented with offbeat concepts and techniques, took creative risks, and developed an edgier, more personal voice. As they segue into the more mainstream ad world, their interest is to collaborate with like-minded creatives who are making progressive and conceptual content.

Station Film has embraced Peking and its all encompassing approach. "They

create, produce, shoot and post most of their work," said Station managing partner Stephen Orent of Peking. "Their production value is off the charts and their casting, performances and visual sense are breathtaking."

As for the Peking moniker, it stems from Mitnick and Johnson's separate associations with China. Johnson went to kindergarten in Beijing while his mother was a teacher there. Mitnick lived in Shanghai more recently making films, including some work for the Coolhunting.com video series.

## Brian and Melanie

Brian M. Cassidy and Melanie Shatzky met at New York's School of Visual Arts where they both graduated with MFAs in photography. Cassidy and Shatzky struck up an instant rapport, respected how the other one worked, and started collaborating on projects for school and for films outside of school.

Their background in photography ingrained in the two filmmakers the belief, said Cassidy, that "singular images are meaningful. They tell a lot and have a great deal of storytelling potential. That has played significantly in

our creative approach. We were never really taught the conventional ways of filmmaking. We sort of figured it out on our own, with a foundation in photography."

The directorial duo of Brian and Melanie was born and clearly they figured things out in relatively short order. The very first film they had screened publicly, *God Provides*, was shown at the 2007 Sundance Film Festival.

A portrait of New Orleans and its people during the aftermath of Hurricane Katrina, *God Provides* struck a responsive chord with viewers. "We drove down

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Presenting Our  
Fall Collection of  
Up-And-Coming  
Directors

A SHOOT Staff Report



# UP-AND-COMING DIRECTORS



Peking



Brian and Melanie



Vesa Manninen



Drew Antzis



David Roth



David Rosenbaum

## Aspiring Up and Comers: Two Teams, Four Individual Directors

Continued from page 31

to New Orleans from New York immediately after Katrina hit," recalled Shatzky. "We had the sense that there were stories to be told that we weren't seeing on the news or in programs being made. As a result of our rather short trip, we came back with the material that we crafted into a short film which sort of put us on the map."

Concurrently Brian and Melanie were directing a short fiction film, *The Delaware Project*, centering on a woman who's looking for a connection in life in an isolated bare bones town. *The Delaware Project* wound up premiering at the Rotterdam Film Festival (where *God Provides* was also screened) and earned a nomination for its best-of-fest Tiger Award.

"Our fiction films have a heightened sense of realism and our documentary films tend to have a fiction feel," related Shatzky. "Somehow that intersection seemed to appeal to Washington Square Films [the N.Y.-based production house which earlier this year signed them for spot and branded content representation]."

No strangers to advertising, Brian and Melanie earlier turned out a Vegas.com "Bingo" spot which captures Las Vegas life through the happenings in a Bingo hall. The commercial was made as an entry for a CineVegas Film Festival competition. The spot wound up finishing second in the contest while gaining local airtime.

Already Brian and Melanie have wrapped their first project via Washington Square: a multi-spot campaign for Liveperson.com, an online hub of everyday experts whom the public can tap into for info and counsel. Brian and Melanie took a documentary approach to the campaign which came out of New York agency Hanft Raboy, putting a human face on the experts who come from different walks of life.

Brian and Melanie continue to maintain their own production banner, Pigeon Projects, for their other endeavors, which include two feature-length films—one non fiction, the other scripted fiction—they currently have in the works. The nonfiction piece, with the working title *The Patron Saints*, is a documentary exploring life in a

nursing home, primarily through the eyes of the youngest resident there.

Meanwhile at press time, Brian and Melanie were awarded and about to embark on another job at Washington Square, a multi-spot Ad Council campaign promoting men's health for Grey, New York.

### Vesa Manninen

Finnish director Vesa Manninen has made his first foray into the American ad market, recently joining the roster of The Institute for the Development of Enhanced Perceptual Awareness, a Venice, Calif.-based production house founded by director Michael Bay and exec producer Scott Gardenhour.

Born and raised in the small town of Raahe, Finland, Manninen recalled there wasn't much to do but go to the cinema theater he lived next to as a kid. "It was my window to the world," he said.

Manninen took an unlikely path to climbing through that window. "My hometown is even far away from Finland's capital, Helsinki. We were pretty isolated so wanting to become a filmmaker seemed like a silly dream—but it wasn't silly to me."

Manninen began drawing his own comic books at an early age and started performing in bands. He found comic books to be a discipline that helped hone his storytelling sensibilities, which he furthered by making short films with VHS and 8mm cameras.

Manninen then got his formal education, studying film at Finland's Turku University, getting classic traditional training in documentaries and writing. "I graduated but it was depressing as to how difficult it was to get into the industry," he related. Then it occurred to him that he should complement his traditional filmmaking education with one rooted in modern technology, leading him to the postproduction community. He moved up the ranks, working at various shops before eventually becoming an in-house director at Helsinki post house Talvi Digital.

Opportunities began to emerge for Manninen who became active in music videos and spots. He moved over to the production house side in Finland, at Grillfilms and then Jojimbo in

Helsinki. The director also spread his wings internationally with an affiliation at Bazeleus Production, Moscow.

For the Russian market, Manninen started to turn out notable spots for such clients as Juicy Fruit, Snickers, and Hrusteam crunchy snacks out of BBDO Moscow. The Snickers piece, titled "Heretic," combines visual storytelling and humor in a rich period piece that takes us back to the year 1467. During this medieval time, we see a man about to be executed for insisting that a Snickers Hazelnut candy bar exists. He is given one last chance to renounce this declaration but refuses to do so, causing the head cleric-like character to brandish him a heretic, at which point a seemingly disinterested king decides the man's fate with a thumbs-down. Meanwhile just outside the square, we see a villager thoroughly enjoying a Snickers Hazelnut bar. "Heretic" wound up winning first prize in art direction at the 2007 Moscow International Advertising Competition.

A year later, also for BBDO Moscow, Manninen directed Hrusteam's "Ice Battle" in which a tiny band of warriors looks like it is about to be vanquished by a vast armada. But the leader of the small group is confident of victory as his adversaries laugh at such a prospect. The leader of the fledgling band of soldiers, though, turns out to be right as he chomps down on the crunchy Hrusteam snack food, causing the icy floor beneath the armada to crack and give way. "Ice Battle" scored the Grand Prix at Russia's '08 AdProfit Awards.

Manninen's Finnish ad fare includes jobs also marked by a blend of storytelling, visuals and comedy, the latest being a spot in which a man uses hummingbirds for dental hygiene. The fastidious hummingbirds clean the gent's teeth but pose logistical problems in terms of their maintenance within the confines of a house. Finally there's the realization that he doesn't need the winged creatures after all with the introduction of the Omron electric toothbrush.

The Institute's Gardenhour was attracted to Manninen's work, citing one of the director's early pieces, a short

film called *The Gig* in which a would-be bank robber bungles the job to the point where he can't even get through the bank's front door to begin with. "I saw simplicity in the work—a director who could keep the camera quiet and let the characters and the stories evolve," assessed Gardenhour. "The same characteristics are also in Vesa's bigger work. Plus he knows the efficiencies of scale, having to deal with extremely challenged budgets that are more challenged than even those in the U.S. Having a director who is disciplined, talented and efficient has become increasingly important in today's market. And he provides us the rare combination of great storytelling and visual sense along with comedy. He very much strikes us as a director who fits our m.o. of a talent who can go from commercials to longer form and back."

### Drew Antzis

At press time, Drew Antzis had just been awarded a client-direct campaign for Google, which he will direct via Oil Factory, the Los Angeles production house he signed with earlier this year for spot representation.

Perhaps best known as one of the most prolific filmmakers on the popular Funny or Die website, Antzis is no stranger to the advertising biz, having collaborated in recent years with agencies that have gravitated towards him for branded content based on his viral comedy work.

For example, he has done humorous viral branded content pieces for the likes of Norelco via Carat, New York, and Eclipse Gum for Tribal DDB Worldwide, Chicago.

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

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

some 70-plus comedy virals to his solo directorial credit that have played on Funny Or Die, including the parody *Sex Tape* starring Eva Longoria; a musical spoof of the show *Intervention* featuring series star Kristen Chenoweth; a spelling bee video featuring Fergie; and a humorous sketch starring Natalie Portman and Rashida Jones touting puppies as a panacea for the global economic crisis.

Antzis has also both written and directed some select Funny or Die projects, including a short about a eulogy punch-up writer, and a spoof spot for Credit Crunch Cereal, which offers an offbeat take on how a married couple is coping with the troubled economy.

The initial connection with Funny or Die sprung from Antzis' earlier life as an improvisational performer. He studied improv in Chicago at both Second City and Improv Olympics in the late 1980s. There he met another improv artist, McKay, who went on to become head writer at *Saturday Night Live* and then a director, first doing digital shorts and then features, including such Ferrell vehicles as *Anchorman* and *Step Brothers*. McKay saw some short-form work directed by Antzis and asked him to take on a viral for Funny or Die in '07. That effort—*The Landlord*, in which a little girl who's a landlord terrorizes behind-in-rent tenant Ferrell—helped put Antzis on the web comedy map.

"Good comedy isn't easy to pull off but I've managed to do it online and am excited over getting the opportunity to do it on television," said Antzis, "where you have the challenge of constraints in terms of the time format and in what you can say and do on TV as compared to the Internet."

### David Adam Roth

David Adam Roth's first real-world spot on the heels of notable spec efforts is a PSA for WHY, a nonprofit organization designed to help in the fight against hunger. Titled "Desperate," the spot for San Francisco agency Duncan/Channon is this week's entry in *SHOOT*'s "The Best Work You May Never See" gallery. It's an auspicious, poignant debut for Roth who earlier this year signed with Los Angeles



# UP-AND-COMING DIRECTORS

based Boxer Films.

Roth's alluded to spec directorial work had its roots at USC where he earned an undergraduate degree in film production. While studying there, he got his spec fare underway, ultimately finishing it during his spare time during a three-year tenure at TBWA\Chiat\Day, Los Angeles, moving up the ranks there from intern during his last year at USC to landing a job at the agency as a production department assistant before being promoted to production coordinator, assistant producer and eventually a producer. Roth served in the latter role for about a year and a half. He produced on the agency side such work as a package of animation spots out of Acme Filmworks, Hollywood, for Principal Financial Group, and an Infiniti job directed by Matthias Zentner of foreignfilms, New York.

The experience at TBWA\Chiat\Day made for an invaluable education as he learned from senior producer Guia Iacomini, executive producer Elaine Hinton and head of broadcast production Richard O'Neill, among others. Roth also gained access to different creative and filmmaking talent.

"You have to see a lot of work as an agency producer," said Roth. "The biggest resource a producer brings to the table is knowledge about different people out there and emerging techniques. I got to meet and see the work of a lot of talented people—not just directors but also editors, sound designers, musicians, DPs. I got to draw

from their experience and creativity, and found a base of people I liked and who I could go to for different aspects of a project."

Roth's spec endeavors as a director include Nissan's "Pencils" and "Improve." The latter :30 puts a Nissan Z through its paces along a *Gods Must Be Crazy*-like obstacle course. Meanwhile "Pencils" adeptly follows the writing tool from the design lab at Nissan to a PGA Tour putting green, offering affirmation that the automaker's passion "feeds your passion."

The director's latest spec spot is Kahlua's "Trunk" which focuses on a woman entering a parking garage. Upon reaching her car, she finds a more liberated version of herself in the trunk, hands over the keys to her clone and the spot closes with the tag, "Let Your You Out."

## David Rosenbaum

Interning in the commercial division of Venice, Calif.-based Digital Domain (DD) represented a wonderful education for David Rosenbaum. He had summer internships in 2001 and '02 while taking a break from his duties as a full-time student at Syracuse University's School of Visual Arts.

Seemingly mundane internship tasks opened up new worlds to him at DD, a prime case in point being his having to organize the 3/4-inch tape library back in the day. "I got the chance to watch the reels of David Fincher, Mark Romanek, Eric Saarinen, Jason Reitman, Kinka Usher and

other great talents. It was inspiring, particularly to someone who had his own directorial aspirations.

After graduating from Syracuse, Rosenbaum eventually landed a job as a commercials coordinator/assistant at DD in '03. He demonstrated some design acumen and moved his way up the ladder, serving as a graphic designer who helped build the DD website. In late '04, Rosenbaum became an art director at the studio, later moving into pre-visualization for commercials. In '08, he was named to his current DD capacity of creative director, working on campaigns for the likes of Honda, Gears of War and Lincoln. Most recently, Rosenbaum completed pre-vis work as a lead artist for *Tron: Legacy*.

Akin to when he got to watch their work as an intern, Rosenbaum's education reached greater heights at DD as he got to actually collaborate with filmmakers such as Fincher, Carl Erik Rinsch, Joseph Kosinski and Nicolai Fuglsig. "I worked with them, talked about composition, lenses, storytelling," related Rosenbaum. "When I was in pre-vis, we would make a form of the spot in the computer first, which made our discussions and key in order to ensure that the pre-vis represented their vision for the project.

"About four or five years ago," continued Rosenbaum, "I worked for the first time on a commercial for Fincher. Since then I've worked on all of his commercials through Digital Domain. I was also fortunate to work with him on *Zodiac* and *Benjamin Button*. See-

ing him work and working with him has been a great gift."

Rosenbaum received another great gift recently, the opportunity to pitch himself as a director for a Lincoln job out of Team Detroit. He had worked on the past Lincoln campaign for the agency with directors Rinsch and Kosinski. "When the next one came down the pipeline, the agency gave me a shot."

Rosenbaum wound up being awarded his first spot as a director, a :30 for the Lincoln MKS titled "Cleaner, Faster, Smarter."

The Team Detroit creative brief called for the commercial to show off the MKS' technology by bringing the viewer inside, then outside the car in different ways. Rosenbaum did just that, directing a one-day live-action shoot of the MKS traveling at a high rate of speed, and then collaborating with his team at the DD studio, including motion graphics artist Jake Sargeant, to highlight the car's engi-

neering, beauty and science through seamless transitions between the interior (including design of the dashboard graphics) and exterior of the vehicle.

"Cleaner, Faster, Smarter" underscores Rosenbaum's comfort level as a director not only behind the camera but in front of a computer workstation as he brings multiple tools and resources to bear on his work.

While serving as DD creative director remains his full-time gig, Rosenbaum hopes more directorial opportunities emerge for him. Such opportunities, he observed, help him apply the lessons he has learned from notable filmmakers over the years.

Asked what lesson has been most valuable to him, Rosenbaum responded, "Probably the biggest gift from some of the great directors I've been able to observe is the art of the pitch—how to pitch and explain ideas so that they stand out from others and inspire people. It still all comes down to the idea."



Lincoln MKS "Cleaner, Faster, Smarter"

## Peter Nydrle

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pancy, its bar/restaurant area needed an infusion of customers. Hence the notion of having hot new video entertainment generating a buzz that could make the bar an in-demand venue. While the material was staged, the action had a voyeuristic appeal, leaving viewers to wonder if what they were witnessing was real or not.

BDM co-president/executive creative director Stuart D'Rozario explained that the Chambers Hotel is a cool hangout which exhibits world renowned art. "It's part of the Minneapolis art tour so to speak—a collection of edgy, contemporary art from star artists. We thought wouldn't it be cool to do something on the two TV screens in the bar that felt like edgy art. The fake security camera feel starts out quite mundane. Nothing happens by design, it's quite boring. But then you see a few things room to room that pull you in, hints of activity you shouldn't be seeing. Some people complained, others have approached the hotel about buying the video as though it were another valued art piece in the

hotel. But the bottom line is that more traffic was being driven to the bar and those who came stayed considerably longer than they had before. It became a destination unto itself.

"It all comes down to the relevance of the entertainment to the advertiser's brand," continued D'Rozario. "For another hotel, this would have been a totally wrong idea."

The aforementioned 14 hours of footage is a rich reservoir from which to cut other 30-minute versions of security cam fare. Nydrle recently offered a suggestion to agency and client—to intersperse live camera cut-ins of people actually in the bar, so they'll think or at least wonder if indeed all the content they're viewing consists of real-time actual happenings throughout the hotel.

Being able to chime in with ideas and different approaches, said Nydrle, is easier when you are working with an agency that promotes and has creative freedom. You walk into the BDM offices and you know you're in such a place. It's an inspirational workplace, just a great agency."

Nydrle himself is an inspiration for directors who aspire to lengthy tenures in a profession which at times seems to have the life span of an NFL

## Steve Miller

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relate to characters in otherwise interesting scenarios," related Miller. Cases in point include a Starburst spot in which scientists/researchers are handling materials in a radioactive chamber but in a banal, matter of fact manner. This adds to the impact and humor when the guys later do the outlandish, entering the chamber to eat Starburst candy.

A recently debuted Monster.com package consists of spots that too open on non-moments or the mundane. "I love it when I get the chance to concentrate on human behavior, the pieces of behavior that unfold in a given moment," related Miller. "We've all been in the doctor's office, sitting in our underwear on an examining table

running back. "Staying relevant and busy as a director is pretty daunting. I'm glad that I've been able to attract projects that have been able to strike

waiting for the doctor to come in. It's an utterly human place to find yourself in and that's what sets up one of the Monster spots."

Entitled "Doctor's Examination Room" out of BBDO New York, the commercial opens on a male patient—stripped down to a t-shirt and a pair of boxers—sitting on an examination table. The doctor enters the room and dons a latex glove, asking the patient to stand up and relax. The latter is hard to do in that a stranger has also entered the room. Turns out it's Scott, one of the physician's friends who tries to put on a glove but breaks it.

A voiceover then relates to us, "Until there's take-your-friend-to-work day, there's career mapping created to help you explore new career paths—

a responsive chord with people over the years. You have to remember that great ideas can come from anywhere—and you have to be open to them."

only at Monster.com."

Often drawing audiences in with everyday life's "non-moments" to which they can relate as is evident in Monster.com, Miller noted that Dos Equis' "Most Interesting Man" fare has "stretched my comedy a bit into a distinctly different direction."

Miller observed, "The Dos Equis man is all about extraordinary over-the-top moments. The audience understands we're winking at them, that this isn't real life. By contrast the guy sitting on a doctor's table for Monster.com gets an understood wink that this is a slice of life we've all been through before. It all just comes down to connecting with viewers, sharing a wink with the audience no matter how you accomplish it."

# Sharing Illumination

**DPs Discuss New Technology, Their Recent Work, New Career Chapters**

By Robert Goldrich

One cinematographer is breaking new ground with a hybrid HD/SLR platform camera. Another has made his mark on both sides of the Atlantic, with recent stateside recognition coming for a Nike spot he shot that earned AICP honors in both the Cinematography and Production categories this year. A third DP is embarking on a new chapter in his career, which is already quite accomplished with such seminal music videos as Police's "Every Breath You Take" and Michael Jackson's "Billie Jean"—not to mention assorted features and commercials. And a fourth has scored with the acclaimed *Oasis Dig Out Your Soul In The Streets* mini-documentary, part of a campaign from BBH New York that won a GRANDY at the 2009 International ANDY Awards, as well as AICP Next's Integrated Campaign and Audience Award honors.

Here's a close-up look at cinematographers Shane Hurlbut, ASC, David Higgs, BSC, Daniel Pearl, ASC, and Sam Levy.

## Shane Hurlbut, ASC

Shane Hurlbut, ASC, grew up knowing an honest day's work. Raised on a 300-acre farm in Aurora, N.Y., Hurlbut—once he was old enough to chip in—helped his father man the farm. A typical day for the young Hurlbut was to be up at 5 a.m. ploughing, harvesting and handling other chores until about 7:30 a.m. when it was time to get on the bus for school. At the end of the school day, Hurlbut played sports in the afternoon, after which he was back on the tractor.

"You'd never think some guy in Aurora on a farm, whose dad was a professor's assistant at Cornell, would wind up in filmmaking," said Hurlbut. "I didn't have any aspirations of being a filmmaker until later on. But in looking back, the passion and intensity of hard work on the farm was probably the best preparation for becoming a filmmaker. It's a work ethic and commitment that drives me still to this day."

That drive has fueled a ride that has taken Hurlbut up through the industry ranks from grip truck packager to grip, gaffer, assisting, and then a full-fledged cinematographer whose work spans multiple disciplines—from spots (Nike, MCI, Verizon, Vodaphone) to music videos (Nirvana, Smashing Pumpkins, Tori

Amos), shorts (an American Express web film starring Jerry Seinfeld and directed by Barry Levinson), TV (HBO's lauded *The Rat Pack*), features (*Crazy/Beautiful*, *Mr. 3000*, *We Are Marshall*, *Drumline*, the Will Ferrell-starrer *Semi-Pro*, *Swing Vote*, and *Terminator: Salvation*).

Hurlbut's education after the formal kind (graduating from Emerson with a degree in film and mass communications) encompassed working with the legendary still photographer Herb Ritts, gaffing for cameraman Joseph Yacoe (an experience which Hurlbut said honed his beauty lighting and a classic natural style) and DP'ing music videos for director Kevin Kerslake (whom Hurlbut credited with helping him to "hone my experimental skills" as well as a penchant for risk taking).

"It was an interesting combination what I got from working with Kevin and Joseph—'no fear with beauty' in my approach to cinematography," observed Hurlbut. "That's what I feel I bring to my projects."

A big break came when Hurlbut shot a Donna Summer music video for the movie *Daylight*. Some bigwigs from Universal visited the set and at the time Hurlbut didn't give their presence a second thought. But five days later he got a call from Universal and director Rob Cohen who liked what he had heard about DP Hurlbut. Cohen approached Hurlbut about a series pilot which ultimately didn't get picked up. Yet the next project would be quite different—the alluded to *The Rat Pack*. Directed by Cohen, the HBO film earned Hurlbut an ASC Award nomination for best cinematography in the motion picture, miniseries or pilot television category. Centered on the genesis and heyday of the famed Rat Pack (Frank Sinatra, Sammy Davis Jr., Dean Martin, Peter Lawford), the

film was Hurlbut's introduction to the character-based narrative arena.

Hurlbut's feature filmography began to build with *The Skull* (a return engagement with Cohen); the teen romance *Crazy/Beautiful* (directed by John Stockwell whom the DP would later team with for *Into The Blue*); baseball movie *Mr. 3000* and the stirring *Drumline* (both directed by Charles Stone III), which cap-

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Michael Condon, SOC  
VP Digital Division

Andree Martin  
VP Technical Services

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## DPs Delve Into HD Lensing, Creative Experimentation, Diversify

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tured the musical excitement of show style marching band competitions in the South; the inspiring sports film *We Are Marshall* directed by McG, and then a reunion with McG on the feature *Terminator: Salvation*.

After wrapping the latter picture and taking a stretch to reconnect with his family, Hurlbut got a call from McG asking him to direct and shoot webisodes for Warner Bros. promoting *Terminator: Salvation*. The nine films, each three minutes long, were serialized, intended to leave fans with cliffhangers. The original intent was to have these cliffhangers lead up to the release of *Terminator: Salvation* in theaters. The webisodes wound up being cut down into a series of :30 teaser trailers but they are currently slated to have their full-length run as part of the DVD release of the motion picture.

The webisodes are notable not only for their storytelling, visual sensibilities and perspectives but also because Hurlbut shot them with the Canon 5D Mark II digital camera.

Hurlbut saw a demo of the camera—a hybrid HDSLR that shoots still work and HD video—at an industry function and while other DPs in attendance expressed mild interest at best, he saw enormous potential. Yet it was potential that could only be unearthed with months of work, sometimes running by the seat of your pants in the field, extemporaneous problem solving, and serious study, experimentation and reflection. Hurlbut brought his farmland work ethic to bear on the process, adapting high-caliber film lenses to the camera, lobbying for and getting Cannon to offer a manual operational update, and pushing the envelope creatively in production.

“From the first day I saw the camera to where we are right now, we’ve taken the Canon 5D from a Yugo to



**Shane Hurlbut, ASC**

a Porsche,” affirmed Hurlbut who is handled by Innovative Artists, Santa Monica. “You would not recognize the camera. It’s a complete high-octane moviemaking machine.”

The moviemaking machine came into being not just on the strength of the *Terminator* webisodes but also a feature-length film on the Navy SEALs, both out of Culver City, Calif.-based production company Bandito Brothers. Hurlbut’s aforementioned extensive trouble shooting and problem solving on the camera spanned both projects.

“With a new technology, there are inherently many quirks,” observed Hurlbut. “There are days you get punched in the face, knocked to the ground but you pick yourself up, brush yourself off and forge ahead. It’s exhilarating and frustrating at the same time. But ultimately the camera has developed into representing the wave of the future. It’s lightweight, portable, you can capture greater intimacy. For the [Navy SEALs] movie [directed by Mike McCoy and Scott Waugh of Bandito Brothers], we’ve shot complex sequences, 129 set-ups in one day, with relative ease—that’s the power of this camera. For the underwater scenes, the camera moves like nothing else.”

Hurlbut has deployed 12 Canon

5D cameras on the movie (including a pair of Helmet cams, another in a Primo Studio Handheld mode, one in Underwater mode. etc.).

“It’s the financially responsible camera representing the direction the industry needs to go in,” he contended. “The camera is green [eco-friendly], using its own cards. You don’t need chemicals to develop images. Everything remains in a digital space. You can transfer digital media from one server to the next. The camera has a small footprint using less light. It operates in real time. Because of its size, the camera requires a smaller size crew and shipping is less expensive.”

The Navy SEALs feature is currently scheduled for an Oct. 2010 release. Hurlbut has also shot a couple of promo commercials for the movie with the Canon 5D. Speaking of spots, he sees great promise for the camera in the ad arena.

“You can be so much more aggressive in the bidding process,” he contended, citing significant cost savings derived from a smaller crew, smaller lighting package, no film processing and no dailies telecine transfer. And the speed of this platform, continued Hurlbut, “will help commercial production companies—that are never given enough money to complete the task—some breathing room.”

### David Higgs, BSC

A producer on the BAFTA Award-winning miniseries *Britz*, which David Higgs shot for director Peter Kosminsky, turned director Guy Ritchie onto the cinematographer. This resulted in a pair of collaborations, with Higgs first shooting Ritchie’s ’08 feature *Rocknrolla*, a Warner Bros. release.

For the film, Higgs shot primarily with the digital Arriflex D-20, complemented by some 35mm lensing. (Higgs brought a familiarity with the



**David Higgs, BSC**

Arri to the project, having deployed it in ’07 on *The Stronger* directed by Lea Williams, which went on to earn a BAFTA Award nomination for best short film.)

On the basis of their positive collaboration on *Rocknrolla*, Ritchie and Higgs next teamed on Nike’s “Next Level,” a two-minute spot which garnered honors in the Production and Cinematography categories of this year’s AICP Show. The visually arresting piece—directed by Ritchie via Anonymous Content for L.A. area agency 72andSunny—had Higgs shooting with the small, lightweight Silicon Imaging’s SI-2K Mini camera, providing the hard driving POV of a soccer player in intense competition.

“I love working in the different disciplines, on different projects, and now more often using different cameras,” related Higgs.

A few weeks ago, for example, Higgs shot a Nike commercial—directed by MiniVegas of London production house Independent for the U.K. market—that required his going the 35mm anamorphic route. From 35mm anamorphic to the SI Mini to the Arri D-20 represents an expanding toolkit for cinematography. Higgs also is experienced in such other cameras as the Red (on the Phil Claydon-directed feature *Lesbian Vampire Killers*) and

the Arri D-21.

“The enabling technologies are growing and they can help us to tell stories in different and sometimes more exciting ways,” observed Higgs. “But at the same time they don’t replace film, which still carries so much storytelling value.”

Higgs’ spot credits extend beyond Nike and across both sides of the Atlantic, encompassing such advertisers as adidas, British Gas, McDonald’s, Ford, Kellogg’s, and Orangina. He is repped by United Talent Agency (UTA) in the U.S. and by United Agents in the U.K.

### Daniel Pearl, ASC

Though he’s an accomplished cinematographer spanning features, commercials and seminal music videos—and as his ASC designation reflects—Daniel Pearl is still opening up new chapters in his career. For one, he is gearing up for a spec Nike commercial that will enable him to put a major HD camera through its paces. “I’m primarily a film guy,” he affirmed, noting he hasn’t been one to jump on the digital bandwagon. “I still like the feel where it used to be something special when the camera is rolling. Now with digital it’s rolling all the time, which sometimes doesn’t let you get to that mini-crescendo of a moment, to have that concentration to build to a moment, capture it and then cut.”

Nonetheless, Pearl is keeping an open mind on the digital front, and he’s looking forward to his spec run with an HD camera, the model of which was about to be decided upon at press time.

The other new chapter for Pearl is that he has taken on talent agency representation, coming aboard William Morris Endeavor. Previously he handled his own representation but felt WME could open new doors for him, starting with reworking his reel

## Good Ideas Are Great But Profitable Ideas Are Better

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## Into Different Disciplines Spanning Short and Long-Form Fare

to draw new opportunities with different directors in commercialmaking and branded content.

Pearl has already started to spread his wings. The spot job he wrapped just prior to signing with WME was a :90 for Finland mobile phone company DNA, a bit of an homage to *Almost Famous*, directed by Markus Virpio of Helsinki production house Also Starring for agency Sek & Grey in Helsinki. The spot tells the story of a music group on tour that is living hand to mouth and shacking up in shabby places while their manager is in the lap of luxury at a penthouse suite in Manhattan. The rockers stay in touch with their manager via DNA and images captured by the mobile phone's camera reveal the disparity in their lifestyles. Sek & Grey gravitated towards Pearl for the project given his legendary music video pedigree which includes such clips as Police's "Every Breath You Take" and Michael Jackson's "Billie Jean."

The ad shop assembled a band for the DNA phone campaign, which included one of its own creatives complementing the talents of musicians/performers uncovered at casting sessions throughout Finland. Pearl shot in 35mm and 16mm, the latter for some of the documentary-style scenes capturing the band on the road. His footage went well beyond the fashioning of the :90; a full-length music video was also created along with multiple web-based tie-ins.

Pearl enjoyed this multi-platform project and has also found his re-entry into the music video arena gratifying. Having shot primarily commercials over the past eight years—along with a feature film each of the past five or so years—Pearl found music videos being crowded out of his schedule. However, he made a concerted effort to take on some clips for high-profile artists as of late: Kanye West's "Amazing," P. Diddy's "Angels," and Mariah Carey's "I Want To Know What Love Is," all directed by Hype Williams via his Naaila Entertainment.

On the heels of the Finnish :90 and the clips work, Pearl has lensed an AT&T spot, "Shedding Styles," featuring Mary J. Blige and directed by Dave Meyers of @radical.media for BBDO New York, as well as an Alltel ad helmed by Greg Popp of Supply & Demand for Campbell-Ewald.

Pearl has an extensive spot filmography, among the notable entries being Motorola's "Wings," which earned an AICP honor for Best Cinematography. He has also lensed over the years for such clients as Bud Light, Ford, Aquafina, Covergirl, Sony Electronics, and Verizon.

"Wings" was directed by Marcus



**Daniel Pearl, ASC**

Nispel who also helmed the remake of *The Texas Chainsaw Massacre* in 2003. Pearl shot that movie as well as the original *Massacre* in 1974 directed by Tobe Hooper. Pearl has also lensed this year's *Friday The 13th* remake as well as *AVPR: Aliens vs. Predator-Requiem* in '07, among other features.

Pearl values the mix of short and long-form work, observing that one informs the other, helping to make him a better overall cinematographer.

### Sam Levy

"I cannot be emphatic enough about how energetic, enthusiastic and yet laid back The Malloys [the directorial team of Brendan and Emmett Malloy from HSI Productions] are as collaborators," said DP Sam Levy. "They have a great eye, great rapport with artists, and work so well under pressure."

The project bringing Levy together with The Malloys was the *Oasis Dig Out Your Soul In The Streets* mini-documentary, part of a campaign from BBH New York that was first covered by *SHOOT* (11/7/08 and a follow-up on 2/20/09) and has since gone on to earn major accolades at assorted industry competitions.

The documentary captured the New York street musicians and vocalists who were entrusted with songs from Oasis' then-yet-to-be released album. The street artists interpreted the songs and performed them one day in different venues throughout New York—the first public exposure for the Oasis tunes, helping to generate a grass-roots buzz for the new CD while also promoting tourism for New York.

"We had five units running around New York City covering different performances and aspects of the documentary," related Levy. "The Malloys entrusted me with coming up with our second, third, fourth and fifth unit operators—all shooters I worked with before and trusted. They are young, hungry operators who offered the fresh perspectives we were looking for. Having guys from L.A. shooting gave us fresh perspectives that may-

be New Yorkers wouldn't have on the beauty and excitement of New York. The Malloys were very clear about what they wanted—capturing the artistry and humanity of the performers, and also the appeal of New York. We spent a lot of time prepping, scouting, diagramming and going around New York City. We took satellite photos of the city from the web and diagrammed out our approach, looking at subways, parts of Central Park and so on.

"It was a big machine to organize," continued Levy, "but The Malloys didn't treat it like it was. They made it feel like just the three of us, one camera and a very organic feeling. Multiple units and a lot of logistics can overwhelm a director sometimes and then he or she won't let you do your work. The Malloys embraced the challenge and gave me the freedom to help them."

For the mini-documentary, billed as being the first to debut in high definition on MySpace, Levy deployed eight Panasonic HVX 200 cameras—one for Levy, one each for the Malloy brothers and for five operators.

Adept as a film shooter, Levy, who's repped by Dattner Disputo and Associates, has also gained extensive digital lensing experience, the Panasonic model adding to the mix of HD cameras he's shot with, including the Sony F35, Arri D-21, RED, Phantom, Genesis and Viper.

The same adjectives, "young" and "hungry," that Levy used to describe those camera operators on the Oasis project could also double as an apt description of Levy himself who started out as a camera assistant working for many DPs, with cinematographers Harris Savides and Darius Khondji perhaps having the greatest influences on him.

Levy served as Savides' Photoshop tech and an apprentice on *The Yards*, a movie directed by James Gray. "I watched a master at work," Levy said of Savides. "It galvanized me to go out there and do it. After *The Yards*, I sat down and planned out three spec commercials which I did on my own."

The spec reel began to build momentum for Levy who later got into music videos and then real-world spots.

On this path to actual clips and commercials, Levy caught a pivotal break from Khondji who hired him for second unit work on a big-ticket Chrysler commercial starring Celine Dion and directed by Peter Arnell of The Arnell Group, New York.

"I knew Darius from assisting him on a lot of commercials," said Levy. "Darius gave me a chance because he wanted a new, fresh perspective. He set me up with a full union crew, pre-



**Sam Levy**

cision drivers and we shot all over the place in New York. It was a twenty-day shoot. He gave me a laundry list of things to shoot but at the same time he cut me loose. After that job, I decided it's time to stop assisting and to start shooting full time."

Levy's DP credits include music videos for such artists as Beck, Garbage, White Stripes, Sonic Youth, Cat

Power, They Might Be Giants, and Tortoise. The DP also has three features under his belt, the most notable being *Wendy and Lucy*, an independent art film directed by Kelly Reichardt and which premiered at last year's Cannes Film Festival.

On the spot front, Levy has shot among other jobs work for the Partnership for a Drug-Free America, Head Apparel, and a promo for A&E's *Chris Angel Mindfreak* series. The latter was directed by the Loyalkaspar duo via production house @radical.media and entailed shooting with both RED and Phantom.

The alluded to Head Apparel viral spot "Speed," which was for Germany out of Berlin agency A&S, helped helmer Paul Iannacchino, Jr., of Creative Bubble, New York, gain inclusion into this year's *SHOOT* New Directors Showcase held in May at the DGA Theatre in New York.

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| Gerald Giannone, Business Manager, September 29, 2009  |   |  |  |

# On The Same Wavelength

Music/Sound  
Artisans And  
Their Working  
Relationships  
With Directors

By Robert Goldrich

In our continuing series looking into the backstories of leading entries in *SHOOT*'s quarterly Top Ten Tracks Chart, composers and sound designers have frequently referred to their working relationships with and/or contributions from directors as integral to the success of a project. That is evident in the first entry in the current Fall chart, the tongue-in-cheek "Battle for Milkquarious" rock opera for the California Milk Processor Board out of Goodby, Silverstein & Partners, San Francisco (see separate story).

Goodby associate creative director/copywriter Andrew Bancroft wrote the lyrics for "Milkquarious," working in concert with composers/performers Tyler Spencer and Zach Shipps of Detroit-based band Electric Six.

Bringing Electric Six into the fold was director Tom Kuntz of MJZ who had earlier helmed music videos for the band, including "Fire in the Disco." Kuntz had the Electric Six artisans team with the Goodby creative ensemble last year in helping to develop the musical persona of the spandex-clad White Gold, a self-anointed rock superstar brandishing a milk-filled guitar. White Gold resonated with the youth market, which sought out his songs on iTunes and rocked and laughed to his offbeat videos, fulfilling the objective of the original Goodby creative brief which was "to make milk as cool as Red Bull" for teenagers. The follow-up for White Gold in '09 is his audacious "Milkquarious" rock opera, reteaming Kuntz, Spencer, Shipps and the Goodby contingent.

## Hamilton on Hunter

Similarly the number one *SHOOT* Top Ten Tracks Chart entry in summer of '08—Audi RS6's "Gymnast" for BBH London—is a prime example of a soundtrack benefitting greatly from its director, in this case Paul Hunter of Prettybird.

The spot featured a coterie of gymnasts whose twisting, twirling and precision movements paralleled the RS6's powerful engineering that demands "performance from every part." This tour de force in choreography was driven by a score from Wave Recording Studios, London.

Back then, Wave creative director Warren Hamilton, who served as "Gymnast" sound director, told *SHOOT*, "Paul Hunter is a director who understands sound. You look at Paul's body of work and it's very much music and sound driven. Hamilton cited such commercials as the lauded "Freestyle" for Nike out

of Wieden+Kennedy, Portland, Ore, which debuted in 2001 during Hunter's tenure with HSI Productions.

Hamilton and Wave sound designer Tony Rapaccioli, who also served as audio post mixer on "Gymnast," noted that both Hunter and BBH brought Wave into the pre-pro stage of the project. "Paul had a vision for the choreography with the gymnast dancers," said Hamilton. "He wanted the soundtrack first in order to drive and shape the choreography and pacing."

Wave invited a couple of accomplished musician friends—composers Nick Rapaccioli (Tony's brother) and Neil Barnes—into the mix to create the initial composition. With this soundtrack completed up front, it helped to drive and establish the tempo, pulse, rhythm and pace of the subsequent filming.

But that was only part of a most ambitious soundtrack creation and development process.

With the properly synched images and soundtrack, Wave colleagues Hamilton and Tony Rapaccioli orchestrated the process of deconstructing that musical track and blending in original sound design elements.

Hamilton observed, "This work shows the benefits of people having the foresight to bring in the sound guys during the pre-production stage—and how that can help the film. People used to regard sound as an exercise after they shot the commercial. To get the chance to be involved in a significant way before the filming is gratifying. We find agencies now considering us more in the pre-filming stages of a project...I also wish there were more directors like Paul Hunter who are on board with the sound straight away

from the very beginning of a job."

## More than a snapshot: Klyce on Fincher

Yet while some projects underscore the benefits of a close working rapport between a director and music/sound artisans, these jobs are still individual snapshots. For the big picture—in light of this Music & Sound section falling within our Fall Directors Issue—we sought out a collaborative relationship which spanned many years as well as varied content, from commercials to feature films.

One showcase example immediately came to mind—the teaming of filmmaker David Fincher (whose spotmaking home is Anonymous Content) and sound de-



signer Ren Klyce of Mit Out Sound in Sausalito, Calif.

Their ad collaborations over the years include such noteworthy spots as adidas' "Mechanical Legs," Coca-Cola's "Bladeroller" (an homage to *Blade Runner*), and a mix of breakthrough Nike fare—"Magazine Wars," "Gamebreakers" (a spot which helped Fincher win the DGA Award as Best Commercial Director of 2004), "Fate" (one of the spot entries—showing us the bond of friendship yet the spirit of competition between NFL stars Ladanian Tomlinson and Troy Pomalalu—for which Fincher earned a DGA commercials nomination earlier this year), and the recently debuted "Combat."

On the feature front, Klyce served as sound designer/sound effects editor/sound effects supervisor and music consultant on Fincher's *Se7en*, sound designer on *Fight Club* and *Panic Room*, sound re-recording mixer/supervising sound editor/sound designer on *Zodiac*, and sound re-recording mixer/supervising sound editor on *The Curious Case of Benjamin Button*.

Klyce and Fincher met when they were 18 years old while working for maverick independent filmmaker John Korty in the Bay Area on an animated film *Twice Upon A Time*. Klyce was an art assistant in the animation department while Fincher was working in visual effects. Korty and others working on the movie started handing out shots to the various animators, giving Fincher what amounted to a second unit photography gig.

"David wanted to direct those shots—whether they be 8, 10 or 15 seconds—completely," recalled Klyce, "and he came up to me and asked if I wanted to do music and sound. He knew that was what I was interested in pursuing."

Around that same time, Fincher directed his first commercial, the American Cancer Society's "Smoking Fetus," which created quite a stir for its imagery. Klyce did the music and sound on the piece. "Even back then at the age of 18, David had this ability to get everybody to listen to him," related Klyce. "He could describe ideas so passionately. It was like watching entertaining and engaging television. You could visualize what he was saying."

A strong friendship was born but there was a prolonged stretch during

which the two went their separate ways professionally. Fincher moved into the music video world while Klyce cut his teeth in the studio on music production and recording. Trained in musical composition, he started to explore the French *musique concrète* movement of the 1940s which experimented with sound as music, a philosophical precursor in a sense to sound design as we know it today.

Then what was to become a long fruitful collaboration on features and spots began when Fincher called to tell Klyce he had just landed a feature, *Alien 3*. At the time, Klyce didn't have enough experience to be sold to the studio powers that be as a sound artisan on the film. Nonetheless Klyce helped out as much as possible, researching scores from the prior *Alien* films, and other works by composers who worked on those movies, assembling a catalog of music. Klyce handed Fincher a bunch of DAT tapes reflecting these relevant scores to be used as a foundation or starting point of sorts from which to build on.

Meanwhile commercials emerged as projects for which Fincher and Klyce could directly team. The first, Coke's "Blade Roller," came in '90. And then there was Nike's "Magazine Wars" in which people pictured on magazine covers at a newsstand come to life and engage in a raucous game of tennis. The spot won a Clio, helped bring Klyce into prominence as a sound designer and began his track record of notable work with Wieden+Kennedy for not only Fincher but other filmmakers such as Spike Jonze (Nike's Emmy-winning "The Morning After" spot. Klyce's collaborations with Jonze also include the big screen with the just released *Where The Wild Things Are*.)

Klyce's start in the feature film arena came in '93 when Fincher brought him on board *Se7en*.

## Learning and growing

"There are filmmakers who don't really understand sound," observed Klyce. "For a feature, they will hand-pick a cinematographer, their picture editor. But when it comes to sound, the studio usually turns them on to and hands them some sound people who handle the audio end.



Ren Klyce

"But there's a way," continued Klyce, "in which if the relationship between a filmmaker and a sound designer can be cultivated, then the filmmaker can realize all the power that film can render through sound. It's only through working and learning from each other that we can realize more of our potential. I remember working on some director's cuts for David on commercials many years ago and I told him that I cleaned up some dialogue, taking keys from other parts of the spot so that the words being spoken by the actress were more understandable and had better diction. I zoomed in on an "s" and placed it in her dialogue. At the time, David didn't know that could be done. He not only discovered another possibility but the art behind it. The discoveries, though, go beyond actually working together. As friends over the years, we have conversations about craft and you constantly learn. I have learned way more from him than he has from me."

Asked if Fincher's success comes from giving creative space to those he works with, Klyce replied, "Yes and no. He will give me the creative freedom to explore things, certainly. But at the same time, it's not like he doesn't check in. He will want to hear something immediately—over the phone or via the Internet. I remember sending him different versions of Brad Pitts' voice as a young boy in *Benjamin Button*. On the Internet, we very much go back and forth constantly over every little nuance. The beauty of all this is David gives you feedback. Often what happens with sound is there's little

communication between the filmmaker and sound designer so the sound designer doesn't truly know what the creative people want and ends up all over the map. With David, he lets you get inside his head. You know if you have nothing or the right sound approach. You can get him on the phone. He'll respond immediately to an e-mail. It all comes down to my being able to get good feedback, great direction from him throughout the process whether it be for a feature or a spot."

The positive working relationship and trust between Fincher and Klyce also benefits other artisans. Angus Wall and Kirk Baxter of Rock Paper Scissors were nominated for the editing Oscar on the strength of their work on *Benjamin Button*. In a *SHOOT* feature story (1/30) exploring their editing contributions to the film, Wall and Baxter referenced Klyce.

Wall said that he and Baxter "leaned on Ren heavily. Ren helped us all the way through [*Button*] in terms of rough mixes, music from New Orleans that kept in time with scenes.

Way before composers came in, Ren was there finding the right palette of sound to help drive our work. David and Ren have known each other since their late teens. There's a trusting creative bond there."

Trust came in handy all the way around as *Button*, while gratifying to work on, was also a daunting challenge given the sheer size and scope of the project. Major contributions were made by such VFX studios as Asylum, Digital Domain and Lola. "You don't ever want to look at the top of the peak of the giant mountain when you're climbing it," said Wall. "You learn to watch your feet and that's what we did on this film...David used to ask the question, 'How do you eat a whale?' The answer—one bite at a time.' So we just worked long and hard each day. Part of what kept us going was that the film was so challenging."

Klyce described Fincher as being "very disciplined, an absolute craftsman, the finest craftsman. It's an amazing treat to work with him on his commercials and movies."

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## SPOT TRACKS

|    | TITLE  | MUSIC/SOUND  | AUDIO POST  | AGENCY  | PRODUCTION   |   |
|----|--|--|---|---|--|---|
| 1  | <br>CLICK HERE TO VIEW SPOT >   | California Milk Processor Board's "Battle for Milkquarious" Rock Opera | Electric Six (Detroit-based rock band) Tyler Spencer, Zach Shipps, composers. Goodby, Silverstein & Partners, San Francisco Andrew Bancroft, copywriter/lyricist  | Lime Studios, Santa Monica Rohan Young, mixer                               | Goodby, Silverstein & Partners, San Francisco                    | MJZ, bicoastal/international Tom Kuntz, director  |
| 2  | <br>CLICK HERE TO VIEW SPOT >   | International Olympic Committee's "All Together Now"                   | Brains & Hunch, London Christopher Branch, Tom Haines, composers Tonic Music Ltd., London Susan Stone, creative director/producer Wave, London Stuart Welch, sound designer   | Wave, London Stuart Welch, mixer  | Cole & Weber United, Seattle                                     | Nexus Productions, London FX & Mat, directors   |
| 3  | <br>CLICK HERE TO VIEW SPOT >  | LG's "Cars"  | Q Department, New York  | Sound Lounge, New York Philip Loeb, mixer                                   | Young & Rubicam, New York  | Smuggler, bicoastal Filip Engstrom, director  |
| 4  | <br>CLICK HERE TO VIEW SPOT > | U.S. Cellular's "Shadow Puppets"                                       | Squeak E. Clean Productions, Los Angeles Zach Sinick, arranger/executive music producer/session engineer; Chris Smith, music producer. "Tonight You Belong To Me," original song composed by Billy Rose & David Lee   | Eleven, Santa Monica Jeff Fuller, mixer                                     | Publicis & Hal Riney, San Francisco                              | Anonymous Content, bicoastal Garth Davis, director  |
| 5  | <br>CLICK HERE TO VIEW SPOT > | HBO's "Imagine" campaign, "Art Heist Cube"                             | Search Party, New York Stephanie Diaz-Matos, Randall Poster, music supervisors David Shire, composer Sound Lounge, New York Cory Melious, sound designer  | Sound Lounge, New York Cory Melious, mixer                                  | BBDO New York  | Biscuit Filmworks, Los Angeles Noam Murro, director   |
| 6  | <br>CLICK HERE TO VIEW SPOT > | Nike's "Young Guns"  | Nylon Studios, New York Johnny Green, composer  | Factory Studios, London Anthony Moore, mixer                                | Wieden + Kennedy, London   | Knucklehead, London Ben & Joe Dempsey, directors  |
| 7  | <br>CLICK HERE TO VIEW SPOT > | The UPS Store's "Storm"  | Elias Arts, bicoastal Dean Hovey, sound designer; Kala Sherman, producer.   | Sound Lounge, New York Peter Buccellato, mixer                              | Doner, Newport Beach, Calif.                                     | Psyop, bicoastal Psyop, director Tool of North America, bicoastal Tom Routson, live-action director |
| 8  | <br>CLICK HERE TO VIEW SPOT > | Ubisoft/Teenage Mutant Ninja Turtles' "Smash Up"                       | Beacon Street Studios, Venice, Calif. Andrew Feltenstein, John Nau, composers; Nicolette Guidotti, Adrea Lavezzoli, producers. "Don't You Just Know It," song by Huey P. Smith (C) 1967 (Renewed) Cotillion Music Inc. (Bmi) Lime Studios, Santa Monica Sam Casas, sound designer | Lime Studios, Santa Monica Sam Casas, mixer; Jeff Malen, assistant engineer | Pereira & O'Dell, San Francisco Victoria Whitlow, music producer | yU+co, Los Angeles Jim Sonzero, director; Richard W. Taylor II, animation director                  |
| 9  | <br>CLICK HERE TO VIEW SPOT > | Turkcell's "Manifesto"   | DeepMix, bicoastal Rachel Dunn, music producer Elec-Trip, Istanbul Chi-K (Cigdem Alkang), lyricist Mad Decent, Philadelphia Diplo, music producer Kaiser Sound Studios, Amsterdam Lawrence Horne, sound designer  | Kaiser Sound Studios, Amsterdam Lawrence Horne, mixer                       | Wieden+Kennedy, Amsterdam  | HSI, bicoastal Diane Martell, director  |
| 10 | <br>CLICK HERE TO VIEW SPOT > | U.S. Air Force's "CSAR"  | Singing Serpent, San Diego  | POP Sound, Santa Monica Mitch Dorf, mixer                                   | GSD&M Idea City, Austin, TX                                      | MJZ, bicoastal/international Phil Joanou, director  |



## From A Rock Opera To An Orchestral Score Uniting The World

Entries for California Milk Processor Board via Goodby, IOC from Cole & Weber top *SHOOT's* Quarterly Chart

### A *SHOOT* Staff Report

While both are wild rides, the top two entries on *SHOOT's* Fall Tracks Chart take us on distinctly different journeys.

Finishing first on our Chart is "Battle for Milkquarrious," a tongue-in-cheek online rock opera for the California Milk Processor Board out of Goodby, Silverstein & Partners, San Francisco. Handling music and sound were composers Tyler Spencer and Zach Shipps of the Detroit-based rock band Electric Six, with lyrics penned by Goodby associate creative director/copywriter Andrew Bancroft.

The 20-minute rock opera has assorted highlights but we'll single out an open which is an homage to the ego of spandex-clad rocker White Gold who brandishes a milk-filled guitar. White Gold serenades his romantic interest, the lovely Strawberry Summers, with the tune "You're Almost As Beautiful As Me."

Meanwhile assuming the number two slot in our quarterly Music

& Sound Chart is the International Olympic Committee's (IOC) "All Together Now" for Cole & Weber United, Seattle. The animation :60 finds six giant-sized athletes engaged in an epic tug of war, which ends with them literally pulling the continents together, embodying the Olympic spirit.

### "Battle for Milkquarrious"

Directed by Tom Kuntz of MJZ, the "Milkquarrious" rock opera is the important second chapter in the evolution of the character White Gold, who was introduced last year, born out of a creative brief which called for making teenagers think milk was as cool as Red Bull. Hence White Gold and his posse were launched on a MySpace page. Soon the act had five songs on iTunes, three full-length music videos and thousands of 12 to 17-year-old fans who thought White Gold and his band were real.

Indeed the campaign resonated with teens, leaving Goodby and client



Andrew Bancroft

to wonder about what to do for an encore in 2009.

Steve James, executive director of the California Milk Processor Board, related, "We asked ourselves, 'What's the next plateau for an artist who is a self-described rock 'n roll god?' The answer was for him to create and star in his own rock opera."

The futuristic rock opera, which premiered online Oct. 5, features six songs from Goodby writer/lyricist Bancroft, with music composed and performed by Electric Six's Spencer

and Shipps. The music and lyrics are pure fun, all the way from the exercise in vanity reflected in the love song duet by White Gold and Strawberry Summers to the rock opera's climactic battle between good and evil.

As for Electric Six, that band has a fervent fan following of its own, The Goodby team was turned onto Electric Six by director Kuntz who had directed videos for the act.

Audio post mixer on the rock opera was Rohan Young of Lime Studios.

### "All Together Now"

Directed by the team of Fx & Mat of Nexus Productions, London, for Cole & Weber United, the IOC's "All Together Now" was advanced by an orchestral score on which London music houses Brains & Hunch and Tonic Music Ltd. teamed.

"We wanted something universal. We wanted to make sure it didn't sound like it was from a certain region, and it needed to be scored," said

Cole & Weber associate creative director/art director Scott Fero.

Brains & Hunch delivered an orchestral score which relied on traditional instruments like brass and strings but was also infused with synthesized sounds, creating an orchestral piece with a modern feeling.

Susan Stone, Tonic creative director, produced the music, collaborating with Brains & Hunch composers Christopher Branch and Tom Haines.

"The complex animation needed talented composers like Tom and Chris who were experienced with animation, who could really envisage the story before it was visually there," Stone said, noting, "Because the job was so high-profile and the production spread across three countries, it was essential that the entire team worked closely together through the whole project, as opposed to dealing with the music at the end of the job."

Stuart Welch of Wave, London, was the audio post mixer.

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## Nomad Signs Editor Mike Coletta

NEW YORK—Bicoastal Nomad Editing Company has brought editor Mike Coletta aboard its roster. Coletta has already wrapped a job out of Nomad's N.Y. office: a TD Bank project for Tierney Communications.

Most recently on staff at 89 Editorial, Coletta is known for story-driven projects with a comedic flair, though he said that shaping narrative is his passion. Coletta came to editing by chance. A photographer by training, Coletta was introduced to editing at a Chicago cable station where he worked during college. There, he saw how uniting images to tell a story was a natural extension of his photographic process and vision.

Coletta studied film and photography at Columbia College, Chicago. He began his cutting career as an assistant editor at Szabo-Tohz Editing, which became Skyview Film & Video, where he was promoted to full-fledged editor. After a decade there, he moved to The Lookingglass Company, which eventually merged with and became part of The Whitehouse.

At Lookingglass, Coletta worked on one of the first Avid systems. There, he edited Budweiser's "Out of Towner," "Jerry" and "Phone Chain," spots directed by Allen Coulter of Hungry Man for DDB Chicago which collectively earned a 2002 AICP Show honor in the Advertising Excellence/



Mike Coletta

Campaign category. (Coulter is now with Station Film.)

"Out of Towner" was also nominated for a primetime commercial Emmy in '02. In the ad, the Jersey Guys of "how ya doin'" fame meet their match in the person of a country bumpkin who walks into their bar hangout. The stranger is from out of town and repeatedly answers the "how ya doin'" query with his mundane just-flew-into-the-airport, met-some-nice-people, visiting-relatives recap of his vacation experience thus far.

Coletta later relocated from Chicago to New York and joined Bug Editorial where he worked for three years before hooking up with 89 Editorial in 2004. At 89 Editorial he worked on numerous high profile spots and campaigns including the *True Blood* commercial promo series, and Purity Organics' viral spot "Tirade."

The latter, directed by Geordie Stephens of bicoastal Tool of North America for McCann Erickson, New York, was a recent *SHOOT* Top Spot of the Week (8/7).

The commercial opens on a business man who has lost his cool on the phone and expresses his anger for what's being done to him by cursing his displeasure to a colleague. We only hear the business guy's end of the conversation—or at least a portion of it as each swear word is bleeped out. At some points we hear one prolonged bleeping tone. The man's anger escalates until he takes a swig from a bottle of Purity Organic Juice. The drink proves to be an instant calming elixir as the guy takes a deep breath and asks, "Anyway, how are the kids doing?" He goes on to say that he's doing fine, that he's still singing in the church group and life is good.

His transformation reaffirms Purity's slogan that its juices help people "be more pure."

Among Coletta's other notable credits are national spots for Volkswagen, MasterCard, Listerine, Verizon Wireless and Motorola.

Coletta now joins a Nomad talent roster that includes editors/company partners Tom Muldoon, John Murray, and Glenn Martin, as well as cutters Debbie McMurtrey, Jared Collier and Jason Painter.

## Four New ADC Grandmasters Named

NEW YORK—Four educators who have inspired generations of creatives will be honored as ADC Grandmasters by the Art Directors Club.

This year's Grandmasters recipients are: Deborah Morrison, Chambers distinguished professor of advertising, University of Oregon School of Journalism and Communications; Tom Ockerse, professor of graphic design, Rhode Island School of Design (RISD); Hank Richardson, design department head, The Portfolio Center; and Ron Seichrist, president/founder, Miami Ad School.

Now in its second year, ADC Grandmasters recognizes current and retired U.S.-based educators who taught for a minimum of 10 years and whose students (past and present) are currently involved in the industry.

Grandmaster Morrison's reach in advertising education extends deeply into the advertising industry, focusing on the creative side. For 20 years, she was the leader of Texas Creative, the creative program of the University of Texas at Austin Department of Advertising, and her students have gone on to careers at leading agencies around

the world. At University of Oregon, she and colleagues have developed the Creative Strategist Model for advertising education, based on idea generation and strategic thinking for all career descriptions.

Ockerse has influenced generations of designers and design educators. He started teaching at RISD in 1971, where he was head of the graphic design department for 20 years and initiated the graduate program of graphic design in 1976, one of the early MFA programs in graphic design. For students and colleagues alike, he illuminates the path from deconstruction to reconstruction on which designers can perceive the essential elements of language and return versed in the necessity and higher purpose of making language visible.

Richardson has long been a leader of The Portfolio Center. During his tenure there, his students have garnered more than 5,000 local and national awards, and his graduates are employed in the most highly respected firms and agencies in the world.

And Seichrist has influenced many of the world's top creative talent and

continues to find new ways to train students, placing them in internships at agencies worldwide. He is considered a leading innovator in advertising and design education, and is the winner of many major national and international awards, including being named by *Adweek* as among the 10 people who shaped advertising in the last decade.

ADC Grandmasters is the brainchild of Bill Oberlander, executive VP/chief operating officer, Cossette New York and an ADC past-president. He chaired this year's ADC Grandmasters Selection Committee.

The 2009 ADC Grandmasters awards reception will be held on Monday, November 16, 6-8 p.m., at the ADC Gallery in New York. The ADC Grandmasters exhibition, featuring work by both the honorees and a sampling of their students from over the years, will run at the ADC Gallery November 17-December 4.

For further information, visit [www.adcglobal.org](http://www.adcglobal.org). All proceeds from the event go to funding student scholarships in the honorees' names for their respective institutions.

## street talk

San Francisco area production company Hoytyboy Pictures has signed director Daniel Jeannette for spots and branded content. Jeannette served as animation director and visual effects supervisor for the new Spike Jonze film *Where The Wild Things Are*, and animation director on the feature *Happy Feet*....Bicoastal Park Pictures has added Brazilian directing team 300ml to its roster. Previously repped by Hungry Man in the U.S., 300ml continues to be handled by Rio de Janeiro-based Mixer in Brazil....Lieven Van Baelen, Raf Wathion, Koen Mortier and Joe Vanhoutteghem of directing collective Lionel Goldstein have signed with N.Y.-based Skunk for U.S. representation....O.D. Welch has joined Prime Focus Group as COO, North America. Based in the company's Hollywood office, Welch oversees the North American post and VFX service units (previously Post Logic Studios and Frantic Films VFX, respectively). Also under his purview are Prime Focus facilities in L.A., N.Y., Winnipeg and Vancouver. Prior to Prime Focus, Welch was president of the entertainment management group at Evolve Consulting. He earlier was chief operating and financial officer for the Computer Cafe Group....Arnie DiGeorge has been promoted from group creative director to executive creative director at Las Vegas-based R&R Partners. Creative directors and the production department will report to DiGeorge who as group CD guided the "What happens here, stays here" campaign for Las Vegas over the past several years. Also promoted at R&R has been Fletcher Whitwell who becomes VP of media and digital activation. He remains chief architect of the media department and now takes on oversight of R&R's digital marketing division....

## rep report

N.Y.-based production house Skunk has secured indie rep Ezra Burke to handle the West Coast....L.A.-headquartered talent agency The Directors Network has signed directors Norman Hafezi and Robert Golden. Hafezi is known for bringing a youthful energetic feel to sports, urban communications and hip hop while Golden comes aboard TDN with extensive work in food, chocolates and liquids....The directors at bicoastal production company Shilo are now repped on the West Coast and in the Midwest by Patricia Claire Co. headed by owner Patricia Claire....Rep firm Char & Associates is now handling the West for Collective, the N.Y.-based house headed by exec producer Ivy Dane....Chuck Silverman of Chuck Silverman Represents has secured Silo Films, Santa Monica and Minneapolis, for representation on the West Coast and in Texas.... Dallas-based production company Directorz has signed rep firm Reelize to cover the Midwest...Cinematographer Nigel Bluck has completed principal photography on Julie Bertuccelli's *The Tree* and is again available for spots through The Skouras Agency, Santa Monica....

## bulletin board

>October 30/Miami, FL. AICP Show: [www.aicp.com/show/tickets-tour.html](http://www.aicp.com/show/tickets-tour.html) and [show@aicp.com](mailto:show@aicp.com)

>October 30/Los Angeles, CA SHOOT Magazine's "Music for Commercials" panel at Billboard/Hollywood Reporter Music for Film & TV Conference. event registration [www.billboardevents.com](http://www.billboardevents.com)

>October 31-Nov. 3/Los Angeles, CA. AFCI Cineposium. [www.afci.org](http://www.afci.org)

>November 4-11/Los Angeles, CA. American Film Market. [www.americanfilmmarket.com](http://www.americanfilmmarket.com)

>November 12/Los Angeles, CA. HPA Awards. [www.hpaawards.net](http://www.hpaawards.net)

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## directors

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alex  
jamie  
sunny  
barry  
david  
mehdi  
fred

## exec. producer

john  
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