



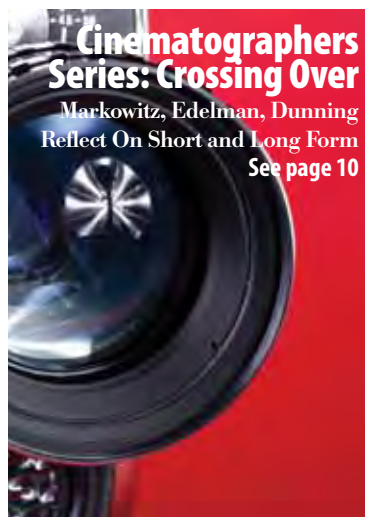
13 A Close-Up Look

Helmets in 2010 SHOOT New Directors Showcase discuss how they got into directing, and their recent work.



24 50th Anniversary Series

Y&R's Granger, BBH's Roddy, Publicis & Hal Riney's VandenBosch reflect on the industry's evolution.



A Higher Profile

SHOOT's 8th Annual New Directors Showcase Lineup Revealed, Shines Light On Emerging Helmers

By Robert Goldrich

NEW YORK—SHOOT's eighth annual New Directors Showcase—which will be celebrated with an evening screening, panel discussion and reception next week (5/11) at the Directors Guild of America (DGA) Theatre in New York—offers a total of 39 helmets filling 32 slots (26 individual directors, five directorial duos, and a three-director collective).

The field of talent is far ranging from unaffiliated newcomers to helmets with an agency creative pedigree to a director whose directorial debut earned Oscar and Independent Spirit Award nominations last year for best documentary.

The latter is Ellen Kuras, an accomplished cinematographer spanning features and commercials, whose feature documentary *Nerakhoon* (the Lao word for Betrayal) scored the Academy Award and Spirit noms. A couple of months ago, she embarked on a new career chapter, signing with bicoastal Park Pictures for her first representation as a spot director. Kuras has since wrapped her commercial helming debut, a Target assignment for Wieden+Kennedy, Portland, Ore.

Continued on page 4

Head to Head On Content: Y&R, Moxie

By Robert Goldrich

NEW YORK—Add to the evolving landscape of business models in the advertising industry the TV docu-drama series *Head to Head*, which is in the midst of its national debut as part of a 12-week run (April-June) on various Fox Sports Net (FSN) stations.

Created by Young & Rubicam, New York, for client Cellular South, *Head to Head* first aired on television throughout Mississippi on the regional Raycom Network from September through November 2009.

The series, which resonated with audiences in the state, follows two rival Mississippi high school football coaches, their teams, their schools and communities during the course of the '09 season.

Now FSN has picked up the series for national distribution via its various affiliates which reach more than 85 million households.

"In a sense this represents a new business model," said Nathy Aviram, executive director of content production for Y&R New York. "We wanted to produce a TV series but didn't have distribution for a nationwide audience out of the gate...What we've done is seen the series enjoy local success and now we are taking the local story to a national audience."

From Cellular South's perspective
Continued on page 6

TV/Feature Director Dennie Gordon Joins GO For Spots

By Robert Goldrich

HOLLYWOOD, Calif.—Director Dennie Gordon—perhaps best known for her TV comedy work spanning such shows as *30 Rock* and *The Office*, and winner of a Directors Guild of America (DGA) Award in 2000 for an episode of HBO's *Tracey Takes On...*, which stars comedian Tracey Ullman—has come aboard the roster of bicoastal GO Film for spot representation.

Gordon is no stranger to the advertising arena as her experience spans commercials and branded entertainment. The latter came in the form of spot tie-ins to *30 Rock*, including a Dr Pepper campaign featuring the series character "Dr." Leo Spaceman portrayed by Chris Parnell. Earlier Gordon directed tie-ins to *30 Rock* for the Honda Fit automobile starring Jordan Friedlander in character as *30 Rock*'s

TGS series writer Frank Rossitano. He is willingly "kidnapped" by a couple of lovely lasses who bill themselves as network execs and ask him to plug the Fit during episodes of *30 Rock*. Tina Fey, *30 Rock* creator/star, had a writing hand in all the Gordon-helmed TV series tie-in commercials.

In terms of more traditional format ad fare, Gordon has directed a series of Midol commercials starring female

stand-up comedians, and a pair of spots for Time Warner promoting its DVR service. The Midol and Time Warner assignments were produced via Pony Show Entertainment, with which Gordon had a working relationship prior to joining GO.

Already at press time, Gordon had wrapped her first spot gig under the GO banner, a Mercedes-Benz job for
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SHOOT

The Leading Publication For
Commercial, Interactive, Branded Content
& Entertainment Production

May 7, 2010
Volume 51 • Number 4
www.SHOOTonline.com

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circulation@shootonline.com

SHOOT (ISSN# 1055-9825) printed edition is published
monthly except in January and July for \$75.00 per year by
DCA Business Media LLC, 256 Post Road East, #206, Westport,
CT 06880. Printed periodicals postage paid at Westport, CT
and at additional mailing offices. POSTMASTER: Send address
changes to SHOOT, P.O. Box 184, Lowell, MA 01853

USPS (06-234)

For SHOOT custom reprints please contact Michael
Morgera 203.227.1699 ext. 11 or email to: mmorgera@
shootonline.com

The SHOOT-edition is published weekly on Friday.
The edition will not be published on the following dates:
1/1, 7/2, 9/3, 11/26, 12/24, & 12/31

SHOOT is produced in the U.S.A.

SHOOT is a member of:



A I C P E
association of independent creative editors

spot.com.mentary



Two Chairs

As SHOOT's 8th annual New Directors Showcase approaches, there's context to be had from and for a first-time SHOOT event that same day (Tuesday, May 11) at the same venue, the DGA Theatre in New York City. The evening New Directors Showcase event has been expanded to include the launch of a daytime event, the SHOOT Directors Symposium. The expansion was in part sparked by past Showcase attendees asking for sessions where agency creatives and production house execs and directors could spend more time together and exchange ideas.

In recent years, the New Directors Showcase has been graced by the presence of director Laura Belsey, who acts as a DGA representative and provides introductory remarks for the Showcase. Belsey is an accomplished filmmaker whose multiple disciplines include commercials, repped by New York-based C-Entertainment. She is

also a teacher of the commercial directing class at the Graduate Film School of New York University's Tisch School of the Arts. Several of our Showcase directors over the years have benefited from her tutelage at NYU.

Also successfully assuming the dual role of notable director and educator is Bob Giraldi of bicoastal Giraldi Media.

A pair of accomplished directors/educators will discuss teaching and mentoring the next generation of up-and-coming filmmakers.

Giraldi teaches two undergrad classes at the School of Visual Arts (SVA) in New York—The Project Class, and Evolutionary Dynamics in Advertising.

In the spirit of our Showcase, we have slated for the Directors Symposium a morning session dubbed “The Next Generation: In the Classroom Chair/In The Director's Chair.”

Giraldi and Belsey will discuss teaching their craft to—and mentoring—students. The two directors/educators will share their insights into

being a director today and how they are helping to prepare up-and-coming directors for the real world by teaching as well as creatively nurturing students. Training, mentoring and survival tactics for directing advertising and entertainment content in today's constantly evolving landscape will be among the topics.

obvious of emerging outlets.”

Meanwhile, consider the comments of Nat Livingston Johnson, half of the directing duo (with Gregory Mitnick) known as Peking. Johnson and Mitnick were students of Belsey at NYU and have since signed with Station Film. Johnson told SHOOT in fall of 2009 that Belsey served as “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 along the way.”

POV



What's a N.Y. spot bad boy like me doing in a nice place like Austin?

It's important for any executive producer to support his or her directors outside of the commercial realm and for me that meant following my director Greg Olliver to SXSW for the premiere of his documentary *Lemmy The Movie* (about Lemmy Kilmister of the heavy metal band Motorhead, co-directed by Olliver and Wes Orshosky). Supporting and extending production services to Greg was a natural decision.

An accomplished editor friend who successfully made the transition from commercials to features several years ago, said, “It's a miracle every time a feature gets made.” When you hear of all the stories, both of the projects that people are trying to get off the ground, or the stories from successful endeavors, you could make a film about what it took to make that film.

Lemmy was a true labor of love for Greg and Wes. They worked tirelessly for over three years to make this film, and the love shows. They followed Kilmister around the world to capture an entertaining and intimate portrait of this eclectic human being. You need not be a fan of this music to love this film or relate to the human-interest

story presented by the filmmakers.

More importantly for the company, the recognition the film festival brings adds value to the director and to our company. In addition, the storytelling experiences directors gain while living and breathing the creation of any long-form feature, but especially documentaries, directly relates to and strengthens their storytelling capabilities for spots. Docs. encompass “moments” of comedy, drama, mystery and human interest and the creation of a point of view through film. It also forces filmmakers to solve an array of technical and artistic challenges within the tightest of budget parameters. The doc “experience” also gives a director the chance to create extensive treatments and further develop a reel.

This is hardly our first time going down this road with our directors. THEM's roster of directors intentionally (and strategically) includes a number of successful spot storytellers who have created and directed award-winning feature film docs.

Jeff Feuerzeig (*The Devil and Daniel Johnston*) recently directed content for IBM, Harley Davidson, and Career Builders. Michael Uys (*The Good Soldier*) directed content for Pfizer and Bristol Meyers Squib, and a campaign for The Department of Homeland Se-

curity. For each of those projects, our clients were convinced to work with them based in part because of their documentary-making experience.

Advertising is blending with conventional entertainment in big ways. Thus it's more important than ever for production companies to nurture a director's storytelling instincts beyond advertising with financial and marketing support because it will likely pay huge dividends for our advertising cli-

ents. Though we have a number of interesting long-form development projects with our directors, the support we can offer to our directors as production partners on their passion projects can go even further toward cementing long-term relationships, growing our talent and expanding our offerings to the ad community at large.

Tony Harding is executive producer/owner of THEM Media Inc., N.Y.

Flash Back

May 06, 2005 Josh Rabinowitz has joined Grey Worldwide, New York, as senior VP/director of music production. Rabinowitz was most recently VP/executive music producer at Young & Rubicam (Y&R), N.Y.... Brian Mitchell has left his VP/exec producer position at BBDO New York to become managing director of N.Y.-based design/animation/effects shop Spontaneous....Documentary filmmaker Mark Lewis (*The Natural History of Chicken*) has signed with Area 51, Santa Monica, for representation in commercials....

May 05, 2000 The Jack in the Box restaurants spot “Jack Raps,” directed by Dick Sittig of @radical.media for his ad agency Kowloon Wholesale Seafood Company, Santa Monica, copped the best of show Sweepstakes honor at the Ad Club of Los Angeles’ Belding Awards....Propaganda Films has finalized a deal to represent director Sebastien Grousset for spots, music videos, TV and features in the U.S. and in the U.K....Robert Wherry, ex-managing director and head of East Coast sales for bicoastal HKM, has become a partner in bicoastal Go Film, the shop founded by Jonathan Weinstein....

2010 SHOOT New Directors Showcase: 39 Helmers Fill 32 Slots

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Agency pedigree

The alluded to advertising agency artisans in this year's New Directors Showcase lineup include such notables as Bill Bruce of bicoastal/international RSA Films, Jeff Bitsack of Humble, New York, Jason Zada of bicoastal Tool of North America, and Andrew Tucci who is still on the agency side as executive producer at Publicis, New York.

Bruce joined RSA last month, exiting his position as chairman/chief creative officer at BBDO New York, which had been his professional roost for some 23 years. Bruce is no stranger to RSA, having not only collaborated on projects as a creative with its directors over the years but also helming work through the production house, dating back to his directorial debut in October 2009: a web film for New Balance titled *Feet On Head*, out of BBDO. This was one of the entries that contributed to Bruce landing a slot in *SHOOT*'s New Directors Showcase.

The New Balance viral film—based on an idea from the core BBDO creative team of art director Cesar Finamori and copywriter Avital Pinchevsky—showed Bruce's comedic chops as well as his ability to work with someone else's concept. The short opens on a New York street scene. Bobbing up and down in this crowd of humanity is a curious sight—what appears to be a pair of feet at head level with other pedestrians. Eventually we get an eyeful of the oddity—a jogger with feet coming out of his head.

As he makes his way through spacious Central Park, even several jaded seen-it-all New Yorkers take puzzled notice. At one point the jogger tries to get water from a drinking fountain but his feet get in the way, rendering him unable to reach the faucet. He continues his run, the destination being the local hospital.

Next we see an X-ray view of the runner's head with feet attached, and find him laid out on an emergency room operating table. A surgeon and his team get to work, having assorted medical instruments at their disposal—as well as a Brannock measurer, the metal device seen in most shoe stores to measure foot size and width.

A few incisions and snips successfully remove the runner's old shoes, which are then replaced with a proper-sized pair of New Balance running shoes. Suddenly the patient is back to normal with feet no longer attached to his head. He leaves to find a waiting room full of other runners with feet literally on their minds.

A parting super simply reads, "Think about your run. Not your feet," followed by an end tag carrying

the New Balance logo.

Meanwhile Bitsack, whose most recent agency staff role was as executive creative director at Euro RSCG, New York, joined Humble last year for exclusive representation as a director. He earlier served as executive creative director at JWT New York. Bitsack also logged time as a writer and/or creative director at top agencies, including Wieden+Kennedy in both Portland and New York, as well as New York shops Cliff Freeman & Partners, Merkley & Partners, Ogilvy & Mather, Toy, BBH, and BBDO.

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

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

For the *SHOOT* Showcase, several Bitsack-directed entries gained judges' attention, including "Jimmie's Garage" for Lowe's.

Tool's Zada made his creative mark at San Francisco-based EVB, an interactive agency which he co-founded with CEO Daniel Stein in 2000. (Omnicom bought a majority stake in the shop in '06.)

For eight years, Zada served as EVB's executive creative director, creating online experiences for major advertisers such as adidas, 2K Sports, Levi's, JCPenney, Wrigley, Old Spice and Office Max. For the latter, Zada created and directed the "Elf Yourself" viral campaign, which generated hundreds of millions of online hits, gaining an unlikely place in pop culture.

Helping Zada land a slot in this year's New Directors Showcase was his piece of alternative media content, "The Last Advertising Agency On Earth," for client FITC.

And Publicis' Tucci scored with New Directors Showcase judges via a tongue-in-cheek rap web video "Bring It" for client Bounty. Tucci directed the clip, which was run through production house Brainwash Films, Los Angeles, while also serving as exec producer on the job for Publicis.

Sans roosts

Six of the Showcase directors don't have a commercial production company affiliation.

They are: Tucci; Marie Dvorakova from Tisch School of the Arts, NYU (The Film Society of Lincoln Center's *Steenbeck Story* short spec film);

Ian Allen Lim (for the short film *Annie*); Eric D. Howell (for the short film *Ana's Playground*); Oliver Power (for his short film entitled *Mi Kasa Su Kasa*); and Peter Rhoads (Trojan Condoms' "Trojan Wallet" alternative media content).

Teamwork

Directorial teams also made their mark on the 8th annual *SHOOT* Showcase, including: Mark & Louis (Mark Albiston, Louis Sutherland) of The Sweet Shop, Auckland, N.Z., for their lauded short film *Six Dollar Fifty Man*; Andersen M. Studio (Martin and Line Andersen) of U.K.'s Broadway Films for New Zealand Book Council's "Going West" alternative media content; D.A.R.Y.L. (Ed Lovelace, James Hall) of bicoastal Pulse@Chelsea for MySpace.com's "Get Real Close" alternative media content; AB/CD/CD (Arnaud Boutin, Camille Dauteuille, Clement Dozier) for its Lilly Allen music video "Fuck You Very Much"; Aaron Brown and Ben Chappell (a.k.a. Focus Creeps) of Foundation Content, Chicago and Santa Monica, for Cass McCombs' "Dream Come True Girl" music video; and Kris Belman and Scott Balcerek of Caviar, Venice, Calif., for Gatorade's "Replay" web series/alternative media content.

The integrated "Replay" campaign out of TBWA\Chiat\Day, Los Angeles, last month won The GRANDY, the Best of Show honor at the International ANDY Awards. The "Replay" concept grew out of the fact that only three in 10 adults over the age of 30 exercise regularly. The campaign was designed to reignite the athletic spark for those in this age group, allowing them to prove that "once an athlete, always an athlete."

The event-driven campaign leveraged Gatorade's ability to fuel a second chance for high school players to reunite on their teams and replay the biggest high school game of their lives—15 years later. "Replay" originated with an online, five-episode documentary film in spring 2009, followed by a documentary television series that launched in the fall on Fox Sports Net.

In addition, a high-profile publicity push helped to generate some 154 million online impressions and widespread word-of-mouth. "Replay" also scored Gold in a new ANDY category, Earned Media.

Balance of lineup

Rounding out the 2010 *SHOOT* New Directors Showcase are:

- Alex Beh from ONE at Optimus, Chicago/Santa Monica, for his short film *Babe*.
- John J. Budion of Click 3X, New

York, for E*Trade's "Lottery."

- Joe Burrascano of Nathan Love, New York, for Pop Secret's animated "Dark Knight."

- "JD" Joe Daniele of Cineshooter, LLC, for the anti-smoking spec commercial "Final Nail"

- Gregory de Maria of Resident, New York, for London band Chew Lips' "Slick" music video.

- Shane Drake of Wild Plum, Venice, Calif., for the Altoids' spec spot "Man Conditioner."

- Varda Hardy, who recently signed with CurrentContentCreation, Los Angeles, for her Rock for Equality.org's "What Kind of Planet Are We On?" alternative media content.

- Michael Langan of bicoastal Mechanism for Ann Arbor Film Festival's "Road Trip."

- Dennis Liu of bicoastal/international @radical.media for Microsoft's "Office 2010," a piece of alternative media content.

- Hiro Murai of bicoastal/international Partizan for Nokia's "Ovi" branded content.

- Casey Neistat of bicostal/international HSI Productions for the alternative media content piece titled "An Emasculating Truth."

- Sam O'Hare of Aero Film, Santa Monica, for his short film homage to New York, *The Sandpit*.

- Seyi Peter-Thomas of MTV for his piece of MTV On-Air Promos' brand-

ed content, the musical extravaganza "VMA Side Story."

- Jessica Sanders of bicoastal Epoch Films for Sony's "make.believe" piece of self-portrait alternative media content. (Producing the project was Sanders' spot roost at the time, bicoastal Nonfiction Unlimited.)

- Ezra J. Stanley of AboveGrey Pictures, Santa Monica, for Levi's "True Love" spec spot.

- And Cole Webley of Uber Content, Hollywood, for Kodak's "Memories" spec spot.

Expanded Agenda

For the first time, the New Directors Showcase evening event has been expanded to include a daytime Directors Symposium, also on May 11 at the DGA Theatre in NYC.

The two *SHOOT* Directors events are part of The One Club's Creative Week NYC (May 10-16) celebrating creativity in all its varied forms throughout New York.

Lead sponsors of the *SHOOT* events are: Deluxe, DGA, harvest, and ONE at Optimus. Silver sponsors are Kodak, Frankfurt Kurmit Klein & Selz, and Arri.

For a rundown of 2010 *SHOOT* New Directors, see the mini-profiles beginning on page 13 and visit <http://nds.shootonline.com> starting May 12 to view all the work and see more Q&As with the directors.



Marie Dvorakova's *Steenbeck Story* spec short



Eric D. Howell's short film *Ana's Playground*



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Y&R, Moxie Team On Fox Sports Series

Continued from page 1

tive, the show was a major success, with phone sales increasing 60 percent during the fall period in which the show ran in Mississippi. Cellular South's market consists of Mississippi and parts of Tennessee and Alabama.

"The program came into existence because Cellular South's biggest competitor, AT&T, was spending a lot of money in their market," explained Aviram. "We leveraged the fact that since so much of Cellular South's clients and potential clients are in Mississippi, we would come up with content that would tap directly into the passion of Mississippi customers—something AT&T wouldn't do. High school football is a way of life in Mississippi so we launched an ambitious campaign revolving around high school rivalries in the state."

Head to Head is just part of an overall "Y'all Vs. Us" campaign, which also encompassed five live football game telecasts (on NBC affiliate stations in Mississippi) pitting different rival schools against each other, original backstory content for air during the game as well as online (on Cellular South's website), promos and related material.

Moxie Pictures produced the series and content, and orchestrated the production of each game, working on the latter live telecasts with LDM Worldwide, a live TV specialist company.

Dan Levinson and Tim Skousen

of Moxie directed the full season of *Head to Head*, which focused on two rival high schools—Wayne County and West Jones.

During its Mississippi run, the series was timely, running about a week or so after the previous Friday night's game, offering insights into the season that went well beyond football, introducing viewers not just to the coaches and players but to their communities and the role that the games play within those communities.

With the game telecasts, series and backstory content, Robert Fernandez, president of Moxie Pictures, estimated that the company produced upwards of 26 hours of TV programming, and that the overall campaign accounted for close to 1,000 hours of footage.

For example, Aviram noted that about 70 hours was shot for each 23-minute episode of *Head to Head*, as captured by three cameras shooting six days a week.

Head to Head is running on FSN affiliates with Cellular South as the presenting sponsor.

Additionally Y&R and FSN—in conjunction with Home Team Sports, FSN's affiliate network partner—will work together to secure advertisers for high school football integration opportunities across a variety of platforms. On this front, Aviram said that a second round of the "Y'all Vs. Us" campaign is in the offing, likely entail-

ing another season of live high school football game telecasts and varied forms of related content.

Of the deal with FSN for original client-sponsored programming, Tony Granger, global chief creative officer of Young & Rubicam, stated, "This is a new approach to our business that we are excited to explore as an agency. Our ultimate goal is to create entertaining content with broad national appeal, but with special appeal to the target prospects of an individual client. In this case, Cellular South serves customers who have a passion for big-time Friday night high school football. Partnerships like this allow us to share intellectual copyrights and revenues while engaging consumers and providing our clients with multiplatform opportunities that help them achieve their business goals."

With commercial production houses looking to go beyond the work-for-hire proposition of traditional spotmaking as they diversify into branded entertainment, it's not known whether Moxie realized any other revenue stream from or equity stake in the content it produced for Y&R and Cellular South. When asked about this by *SHOOT*, Fernandez declined to comment.

However, he acknowledged that new business and compensation models are starting to emerge, citing last year's *Uneven Fairways* (*SHOOT*, 2/20/09 spot.com.mentary column), a documentary produced by Moxie Pictures, directed and co-written by Levinson, and executive produced by The Golf Channel.

Moxie has an ownership stake in the documentary which tells the story of African-American golfers who were not allowed to compete in PGA tournaments, causing them to go off on their own to form the United Golfers Association so that they could play professionally, albeit for limited prize money. This film about an overlooked part of civil rights history garnered positive critical reviews.



Head to Head



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Short Takes

REVISITING HISTORY FOR ESPN, WORLD CUP

Director Lance Acord of bicoastal Park Pictures recreates a historic moment at the infamous Robben Island Prison Camp in a new :30/:45 "Robben Island," for ESPN and FIFA World Cup out of Wieden + Kennedy, Worldwide. With affecting imagery and score, the spot focuses on the formation of a soccer league by South African political prisoners during apartheid.



[CLICK HERE TO VIEW SPOT](#)

"Robben Island" opens on a sleeping prisoner. A hypnotic score then begins, accompanied by images of the prison grounds, guards and several prisoners preparing for soccer. A voiceover states, "A defining moment in South Africa's history wasn't an uprising or a coup, it was the formation of a soccer league by political prisoners during apartheid. Prisoners who'd lost their freedom, but found hope in a game they loved." We see a prison guard throw a ball out for the inmate team and a passionate game ensue. Several prisoners watch, including a man resembling Nelson Mandela. The voiceover continues alongside U2's epic track "Where the Streets Have No Name," "The same men who'd go on to govern the new South Africa, and then repay the game by inviting the world to come and play it with them. The 2010 FIFA World Cup on ESPN." The ESPN and FIFA logos and tag, "One game changes everything" close out the spot.

W+K's team included creative director Stuart Jennings, writer Nick Sonderup and producer Nick Setounske.

Production services house was Film Planet, Worldwide. Editors were Russell Icke and Mark Langley of The Whitehouse, bicoastal, Chicago and London. Effects house was Carbon VFX, New York.

SHARP, DEMAS WORK ON STANDARD TIME

Partner/CEO Michael Sharp and partner/chief creative officer Amy Demas have teamed to launch Standard Time, a Santa Monica, Calif.-based advertising and design agency, which is turning out work for such clients as CVS/pharmacy, Williams-Sonoma, DC Shoes, Monster Energy and fashion label Seneca Rising. The new ad shop specializes in retail. Sharp and Demas have a track record together, having collaborated on the Target account while at Peterson Milla Hooks, Minneapolis.

Sharp began his agency career at TBWA\Chiat\Day, N.Y., helping to manage the Nextel and Cadbury accounts. Immediately prior to Standard Time, Demas was a senior creative at Limited Brands, NYC, working on brand image strategy for Victoria's Secret.

PEOPLE IN THE NEWS

Editor Yuko Koseki has signed with Company X, New York, for exclusive representation. Her editing experience spans commercials,



Yuko Koseki

music videos, TV shows and documentaries. At Company X, she reunites with editor Barney Miller—the two long-time friends and creative cohorts previously worked together at Ohio Edit in NYC. At Ohio Edit, Koseki established herself as a noted editor of fashion and beauty spots, while making her

creative imprint with campaigns for an array of brands including L'Oreal, Exxon Mobil, Burger King, Sprint, Lubriderm, Rogaine, Almay, Lancôme, Gucci, Movado, and Playtex....Santa Monica-based chrome has hired editor Michael Hackett who sports 15-plus years of spot editorial experience, VFX expertise and a background in photography. Hackett has collaborated with such directors as Olivier Gondry, Janusz Kaminski, Joe Pytko, Jesse Dylan, Pam Thomas, Ray Dillman, and Nick Piper. Prior to chrome, Hackett did tours of duty at several L.A. shops, including Filmcore LA, Brass Knuckles, Avenue Edit, Crush Editorial, and t-minus 30....

Director Of The Office, 30 Rock Episodes Gives Spots A GO

Continued from page 1
Merkley + Partners, New York. The spot is comedy/dialogue/character-driven, representing a departure from the Mercedes advertising norm.

Gary Rose, partner/executive producer of GO Film, noted that in an industry known for pigeonholing and specialization, Gordon embodies an atypical niche that actually may open up expansive creative opportunities.

“How many female directors are there who are known for their comedy work?” he asked rhetorically. Rose said that Gordon’s unique comedic sensibilities translate well into advertising and branded content.

Her comedy series directorial credits beyond *30 Rock* and *The Office* include episodes of such shows as *Samantha Who?*, *Sports Night*, and *Everybody Hates Chris*.

Gordon cut her directorial teeth on television series created and produced by the prolific David E. Kelley, including *Picket Fences*, *Chicago Hope*, *Ally McBeal* and *The Practice*, showcasing her directorial talent in drama as well



Dennie Gordon

as shows that meshed elements of comedy and the dramatic.

Gordon helmed episodic work that also earned Emmy Awards for such actors as Calista Flockhart (*Ally McBeal*), Dylan McDermott (*The Practice*), James Whitmore (with a guest role in *The Practice*), and Ray Walston (*Picket Fences*).

Gordon made the Kelley connection via her short film *A Hard Rain*, which won dramatic awards at the British Short Film Festival and the Hamptons Film Fest.

A Hard Rain caught the eye of Kel-

ley, leading to Gordon getting her first primetime television directing opportunity—an episode of *Picket Fences*.

Among Gordon’s latest primetime endeavors are multiple episodes of USA Network’s *Burn Notice*, a series with elements of comedy, drama, action and style.

At press time she was slated to embark on an upcoming episode of a new FOX show titled *The Good Guys*, a comedy/drama, good cop/drunk cop series from *Burn Notice* executive producer Matt Nix.

Gordon is also experienced in theatrical feature films, having directed the teenager cult motion picture *Joe Dirt* starring David Spade and Christopher Walken, and the comedy *What A Girl Wants* which starred Colin Firth, Amanda Bynes, Jonathan Pryce and Dame Eileen Atkins.

Gordon’s television and feature exploits over the years have seen her film in the United States as well as in Japan, China, Thailand, Croatia, Bosnia, Germany, Argentina, Peru, Venezuela, Brazil, Guatemala, French Polynesia,



Dr Pepper’s “Cage”

Spain, Turkey, Morocco, Italy, France, Switzerland, Greece and throughout the United Kingdom.

As for what her longer-form experience enables her to bring to commercialmaking, Gordon related, “TV series make you quick on your feet, dealing with the sheer velocity with which the work must be done. You need to complete the job in a timely manner for shrinking dollars. It’s very much like commercials in that you need to bring a really clear sense of

how you’re going to accomplish what you set out to do. The care for look, story, character, laughs is similar in both disciplines.

“But within a thirty-second format,” she continued, “you have to do it better, even faster and with the most inventive images imaginable. Working under a tight budget with a demanding tim table is something I’ve honed over the years in television and which has helped me considerably in taking on commercials.”



Top Spot of the Week

Director Peter Thwaites, BBDO N.Y. Let Imaginations Run Wild For AT&T

By Christine Champagne

A giant piece of toast lumbers through the city, a dragon/snake creature happily dips in and out of the street as if he is swimming in a lake, and a three-eyed monster nervously darts through traffic. These colorful characters and others—all of whom look like they were drawn in crayon by a five-year-old—come to life in AT&T's :60 "Birthday," a delightful spot created by BBDO New York and directed by Peter Thwaites, who is repped by Anonymous Content in the U.S. and Gorgeous Enterprises in the U.K.

In the closing seconds of "Birthday," which combines animation and live action, the drawings start falling down as if the life has gone out of them, then we see a man in a suit (played by Dean Chekvala) sitting on a bench. He also looks deflated. "Remember when you were five, and anything was possible?" a voiceover asks.

The man takes a look at his phone—he's apparently gotten some good news because his face lights up.

"Happy fifth birthday, again," the voiceover says.

Both the man and the characters, including the three-eyed monster, spring back to life.

"Birthday," set to the Gene Wilder-sung "Pure Imagination" from the 1971 film *Willy Wonka & the Chocolate Factory*, ends with AT&T's new tagline Rethink Possible. "It's a whole new effort designed to reframe AT&T so that it's more optimistic about the possibilities of technology and how they benefit us as people," BBDO exec creative director/art director Ralph Watson said of the new campaign.



Peter Thwaites

The goal of "Birthday" was to serve as the manifesto spot of the campaign. Watson noted that the creative team didn't want to create a chest-beating, anthem-style spot but rather a commercial that would impart warmth and inspiration, tapping into the emotion behind Rethink Possible.

There were a number of directors interested in taking on "Birthday," according to BBDO exec producer Grant Hill, but BBDO had a history with Thwaites, who directed "Up and Up," an AT&T-sponsored spot supporting Team USA in the recent Winter Olympics, and he impressed the agency with his treatment for "Birthday." "It was very well written and illustrated," Hill pointed out, "and he became the clear choice for the project."

Thwaites recalled receiving the

original concept for "Birthday," noting it was accompanied by a single picture of a cut-out figure that looked like a stick man. "As soon as I saw that image, I thought, 'This is going to be great,'" Thwaites enthused.

The drawings truly had to feel like the work of a child, so Thwaites employed the production designer's son Sam, who is five years old, as an artist.

"I didn't want to force him to do anything he would not normally do, so I said, 'Okay, draw me what you think Toastman would look like.' I'd just give him some words, things to play with, and then he'd come up with the characters," Thwaites shared. "The important thing was the characters had to feel like they were being created by a child's imagination, not an adult's version of a child's imagination."

Personality

The artisans at The Mill, New York, then took those drawings—Angus Kneale, The Mill's VFX supervisor and creative director, also took advantage of his four-year-old son's artistic skills—and turned static characters into moving, breathing beings. "It was important to capture a unique personality in each of the characters," Kneale said. "Our cel animators went through character explorations to develop a style for each hero. We decided to frame animate the characters by hand, purposefully kept it very naive and rough—this allowed a lot of character to come through just from the line style and texture."

"In tandem, our 3D VFX and animation team were developing dynamics simulations relative to the weight and size of the characters," Kneale continued. "Even though they started out as small hand-drawn characters, they also had to feel like they were fifty feet tall and really there. This was an interesting balance to find so that both parameters worked."

While the character development and animation was an intensive, planned-out process, Thwaites took a looser approach when shooting in L.A. the live-action city footage—with DP Wally Pfister shooting from lower angles to replicate a child's point of view—these drawings would inhabit. "We were making it up as we went along," Thwaites said. "It was quite a unique way of shooting for the crew because half the time they didn't know what was going on, and frankly, neither did I. But that's how we found lots of odd stuff that we never really would have planned for if we had tried to plan it out precisely."

There were also happy accidents in the editing room. Kirk Baxter of Rock Paper Scissors cut "Birthday" and made a major contribution when he set the spot to Willy Wonka's "Pure Imagination." "Birthday" wasn't conceptualized around that song, but when everyone heard it, they realized Baxter had struck gold.

"The lyrics sum up what we were trying to get across," said BBDO exec creative director/writer Greg Hahn. "So we stripped out a lot of the voiceover." The images and music help to create a world of childhood wonderment. "People light up," said Hahn, "when they talk about this spot."

TOP Spot OF THE WEEK

CLIENT

AT&T

AGENCY

BBDO New York.

David Lubars, chief creative officer; Greg Hahn, executive creative director/copywriter; Ralph Watson, executive creative director/art director; Grant Hill, Amy Wertheimer, executive producers; Becky Burhard, producer; Melissa Chester, music producer.

PRODUCTION COMPANY

Anonymous Content, bicoastal/international; Gorgeous Enterprises, London.

Peter Thwaites, director; Wally Pfister, DP; Jeff Baron, executive producer; Anna Hashmi, producer. Shot on location in Los Angeles.

EDITORIAL

Rock Paper Scissors, bicoastal.

Kirk Baxter, editor.

POST/EFFECTS

The Mill, New York.

Angus Kneale, VFX Supervisor/The Mill creative director; Adam Scott, colorist; Cath Short, Derek Macleod, telecine producers; Rob Petrie, lead 3D artist; Michael Panov, Thomas Bardwell, Emily Meger, 3D artists; Maurice Fontenot, Christine O'Brien, Kevin Lofton, traditional animators; Alex Lovejoy, Naomi Anderlini, lead 2D artists; Gigi Ng, Cole Schreiber, Keith Sullivan, Kenny Yee, 2D artists; Robert Bruce, 2D assist; Boo Wong, senior VFX producer; Trevor Rager, production coordinator.

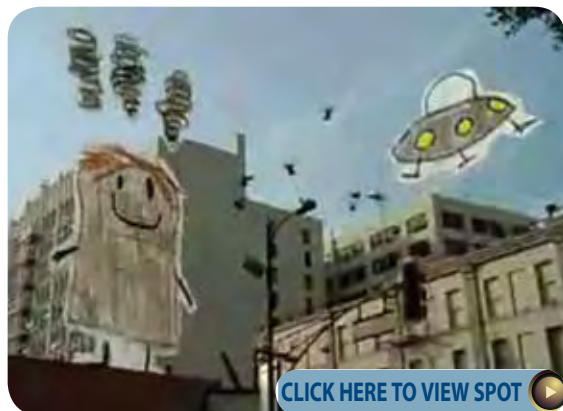
AUDIO

Sound Lounge, New York.

Philip Loeb, mixer.

PERFORMER

Dean Chekvala.



[CLICK HERE TO VIEW SPOT](#)

Images and music—the latter being the charming, magical song "Pure Imagination" from *Willy Wonka & the Chocolate Factory*—combine to help create a world of childhood wonderment as conceived by a creative ensemble at BBDO New York and directed by Peter Thwaites for client AT&T.

The Best Work You May Never See

Taking A Plastic Approach To Storytelling

By Robert Goldrich

In a *SHOOT* “Top Spot of the Week” last month (4/16), the directing duo of Woods+Low—Chris Woods and Jeff Low—of OPC, Toronto, showed their comedic tongue-in-cheek sensibilities with a Subaru Outback commercial which at first appears to be an infomercial targeting the couch potato audience.

Now, the directors take a 180-degree turn to the serious but for the same agency, DDB Canada in Toronto, in a spot titled “Change” for Brita water filters.

We open on a tennis player who opens a closet from which fall hundreds of empty plastic water bottles. He pulls a tennis racket out of the closet and moves on.

In the next vignette, we see in the background a woman on a home exercise machine while the foreground consists of a floor littered with plastic water bottles.

Also surrounded by bottles in the following scene is a man seated in a chair, reading a newspaper.

Then from inside a house we view the silhouette of a postman as he drops some mail through the front-door slot. The mail falls upon a front hall filled with plastic bottles.

This gives way to a slice of life in which a guitarist strums a tune amidst a sea of discarded plastic bottles.

Similarly, next up is a dog gingerly trying to navigate his way across a room filled with plastic bottles.

Finally we see a woman looking at hundreds and hundreds of plastic bottles before her. The camera pulls back to reveal that she is in a bathing suit and preparing to dive into a swimming pool—except the pool has no water, only assorted bottles that once contained H₂O.

On the upper corner of the screen, a super appears, which reads: “Ever thought about how many plastic water bottles Canadians bought last year?”

An end tag carries the message, “The Earth needs Brita.”

Titled “Change,” the spot serves as a sobering reminder about plastic pollution while positioning Brita as a much more responsible way to get, filter and drink water. Appropriately enough, “Change” debuted in Canada during Earth Week.

Personal consumption

The creative brief for the spot had nothing to do with Earth Week. “The brief simply asked us to address the environmental aspect of the product,” recalled DDB art director Paul Riss. “The timing just happened to lead us to breaking it during Earth Week, which was a fortunate circumstance.”

DDB copywriter Matt Antonello said of the commercial's creative genesis, "Paul and I just took the time to look at our personal consumption during the day and from there we projected that to the water bottle consumption of others, coming up with a total that was shocking. From there our goal was to ultimately make viewers feel the same shock."

As for the choice of Woods+Low, Riss explained, “We worked with Chris [Woods] in the past and knew him initially as a prolific still photographer. We had liked what he and Jeff [Low] had done for the agency

on Subaru. But all that wasn't the deciding factor. The reason we went with them is that they brought an interesting perspective, their treatment was outstanding, reflecting painstaking detail and thoughtful additions to our idea."

Antonello added, “We had a distinct vision in mind and it’s not often that we get a director who has the same exact take on an idea. Woods+Low did—the same tone, narrative, the final look of the film was exactly in line with what Paul and I had talked about previously. It was very clear that the directors would bring a lot to the table. As it turned out they took our idea and added some depth to it. None of what they added was superfluous.”

Fine touches

Antonello cited as an example of a fine added directorial touch being “the little expression on the woman’s face in the swimming pool scene. There was an emotion there that we hadn’t initially scripted.”

Antonello and Riss additionally credited editor Brian Wells of School Editorial for nailing the spot right from the start, culling through a large amount of footage.

The music was also key, noted Riss. “We did an exhaustive search, going through an endless number of songs to find the perfect one so that the spot wouldn’t hit you over the head but still be just right so as to create the proper impact. Vapor [Music Group] brought us that track, ‘A Fleeting Chance’ from a Canadian band from B.C., The British Columbians.”

credits

Client The Clorox Company of Canada/Brita **Agency** DDB Canada, Toronto. **Andrew Simon**, executive creative director; **Matt Antonello**, copywriter; **Paul Riss**, art director; **Andrew Schulze**, producer. **Production** OPC, Toronto. **Woods+Low** (Chris Woods, Jeff Low), directors; **Harland Weiss**, executive producer; **Kristi Lipppa**, line producer; **Adam Marsden**, DP. **Editorial** School Editorial, Toronto. **Brian Wells**, editor. **Post** Alter Ego, Toronto **Eric Whipp**, colorist. **SOHO**, Toronto **Terry Rose**, online artist **Music** Vapor Music Group, Toronto. **Davie Haymen**, audio director/producer. *"A Fleeting Chance,"* track from Canadian band **The British Columbians**

DDB Canada taps into bottled-up frustration.

[CLICK HERE TO VIEW SPOT](#)

A decorative poster with a dark background and ornate, light-colored scrollwork in the corners. The main title 'Avoid silent film syndrome!' is written in a large, elegant, serif font. Below it, a smaller line of text reads 'If a movie is screened in an empty theatre, does it really make a sound?'. Underneath that is the phrase 'Get creative. Get noticed. Get an audience.' followed by a small film reel icon. At the bottom, a horizontal bar contains the website 'AvoidSilentFilmSyndrome.com'. Below this bar, a row of six services is listed: 'Movie Branding', 'Creative Promotions', 'Online Marketing', 'Poster Designs', 'Guerrilla Tactics', and 'Merchandise & Apparel'.

Through The Lens: Short And Long Views

DPs Discuss Their Work Spanning Multiple Disciplines

By Robert Goldrich

One veteran cinematographer has a track record of working with accomplished commercial directors while on the flip side lensing feature films that mark directorial debuts—the latest being Scott Cooper on the acclaimed *Crazy Heart*.

Another cinematographer also shows his penchant for working in multiple disciplines ranging from features—including the recently released *The Ghost Writer*, directed by Roman Polanski—to assorted commercials and a short film, *The New Tenants*, which just won the Oscar for best live-action short and had him collaborating with a long-time spot director colleague, Joachim Back of Park Pictures.

Also spanning short and long form is a cinematographer whose filmography includes: a lauded feature-length documentary which recently made its U.S. debut at the South By Southwest Film Conference and Festival in Austin; a wide range of commercials and music videos; and select short-take fare such as mini-segments of HBO's *Funny or Die Presents*.

Here's a close-up look at cinematographers Barry Markowitz, ASC, Pawel Edelman, and Giles Dunning.

Barry Markowitz, ASC

In accepting this year's best leading actor Academy Award for his tour de force performance in *Crazy Heart*, Jeff Bridges thanked a number of professional colleagues on the film, including Barry Markowitz whom he described as "our wonderful DP. He did such a brilliant job."

The acknowledgement was gratifying to Markowitz who started out in commercials and still considers advertising to be his bread-and-butter discipline. Markowitz believes his spot experience has informed his select feature cinematography endeavors, honing an attention to detail that dates back to his early days in the ad arena, serving as assistant cameraman to such notable directors as Bob Giraldi, and tabletop gurus Santiago Suarez and the legendary Elbert Budin.

Still, Markowitz sees a great similarity between working in feature films and commercials. "Each job has its own set of rules but ultimately you have to be true

to the situation, shooting to advance the story. This means you work to do justice to the concept, the story and the performances. Sometimes that means you pull things back as a cinematographer. Other times you have to do more visually. It all comes back to bringing integrity and authenticity to each project."

Yet there has been a dichotomy between spots and features for Markowitz in terms of directors. "There's a joke that I'm the king of the first timers," smiled Markowitz, noting that *Crazy Heart* marked the directorial debut of Scott Cooper. Markowitz's cinematography credits also include *Sling Blade*, which was the feature helming debut of Billy Bob Thornton. Markowitz and Thornton later

teamed as DP and director on the lauded *All The Pretty Horses*. The cinematographer's body of work also includes *Sonny*, marking actor Nicholas Cage's first time in the feature director's chair. Earlier Markowitz served as an assistant cameraman on *Angelo My Love*, the narrative feature directing debut of Robert Duvall. Markowitz and Duvall would go on to form a strong collaborative bond, with the DP lensing the critically acclaimed *Apostle*, directed by Duvall and earning him an Academy Award nomination as best leading actor.

It was Duvall who recommended Markowitz to Cooper for *Crazy Heart*. Duvall was a producer on the film and served as a supporting actor. Cooper both wrote and directed *Crazy Heart*.

In contrast to his feature tour of duty spanning notable directorial debuts, Markowitz finds himself working consistently with already well established commercial directors, having longstanding working relationships with varied spotmakers and

production companies. For Station Film, for example, Markowitz recently shot a package of commercials for the Tribeca Film Festival directed by David Gray, and at press time Markowitz was about to lens a Cushers' job directed by Station's Harold Einstein.

Markowitz also comes off of shooting Healthnet for director Rick Knief at



Continued on page 12

Film And Digital Get Along!

Andree Martin
VP Technical Services

Michael Condon, SOC
VP Digital Division

Some rental houses are film and others are digital. We strive to be the best of both.

Our roots are in film. Over the past 30 years we have steadily expanded our inventory to include a vast variety of 35mm and 16mm film cameras.

These are coupled with the industry's widest selection of specialty and standard lenses to give cinematographers the ability to maximize their creativity. Much attention has been focused on 3-perforation and now 2-perf cameras because of their economic benefits. Our Moviecam SL MK2 (tri-perf) is one stellar example, and we've recently introduced our 2-perf Arricams and 35 BL4 cameras. You want it; we probably have it.

We started our digital division in 2001, where we modified our Sony F900 cameras to be film-friendly; capable of quick lens changes, consistent focus in varying temperatures, etc. Then we worked closely with manufacturers to ensure that ergonomics of their products would be optimized for camera crews with a film background. Today, our digital inventory has expanded to include Arri D-21, Sony F23 and F35, Iconix, Panasonic, Red cameras and the amazing high speed Weisscam. All supported with the latest in monitoring and DIT control equipment.

Our goal is to provide outstanding service 24/7. Feel free to call or drop by anytime and let us show you how we can take care of you and your project.

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DPs Reflect On Crossing Over, Directors, New Technologies

Continued from page 10

Untitled, Slimfast with director David Steinberg of Dark Light Pictures, and Maxfli/DSG for director William Maher of Sleeping Tree.

For production house Hungry Man, Markowitz has shot for the likes of directors Brian Billow and Scott Vincent. For the former, Markowitz lensed an NHL job in which star hockey players morph from one to the next. And Markowitz recently collaborated with Vincent on Nike Golf.

"I love working in the commercial world," affirmed Markowitz, who is repped by The Jacob & Kole Agency, Hollywood, Calif. "I've got two kids who've been playing travel hockey for ten years since they were little ones. I play hockey as well. My family life involves me trying to be in the rink with my family—it's Jews on skates. I want to be close to home and commercials allow me to do that. I look at features as helping me to get commercials. I'm

That project was *The New Tenants*, a short film directed by Joachim Back, with whom Edelman has worked fairly regularly on commercials for the past 10 years, dating back to a Coca-Cola spot lensed in Brazil for the South American market. The pair has since collaborated on numerous ads entailing shoots throughout the U.S. and internationally from France to Brussels, Slovenia and Brussels.

Shooting *The New Tenants*, recalled Edelman, was "like coming back to my time as a film school student. We were a group of friends trying to make a film without any big support. We shot with a minimal crew for four days at the Chelsea Hotel in New York."

Indeed *The New Tenants* was Edelman's first short since he was a film school student. It also marked Back's first diversification into longer form fare. A dark, twisted mistaken identity caper, *The New Tenants* went on to win this year's Oscar for best live-



Jeff Bridges and Barry Markowitz

very selective about features and very much focused on commercials as my career priority."

Spotmaking also enables Markowitz to stay contemporary, delving into the digital realm. A long-time film guy, he still has made it a point to extend his technological reach, having shot Ford with the RED camera (directed by freelancer Mitchell Goldstein). And for the aforementioned Gushers job, Markowitz is shooting with the Canon 5D Mark II camera, a hybrid HD/SLR that shoots still work and HD video. "There are so many new avenues to explore," he related. "It's part of what keeps commercials so energizing for me creatively."

Pawel Edelman

An accomplished cinematographer whose filmography includes best cinematography Oscar, ASC Award and BAFTA Award nominations for *The Pianist* in 2003, as well as an ASC Award nom for *Ray* two years later, Pawel Edelman paradoxically felt like he was back in film school last year for a project which turned out to be an Academy Award winner.

action short.

Edelman's alluded to film school training came at the acclaimed High Film School in his native Lodz, Poland. Right out of school, he teamed with a director/classmate and shot movies, which went on to become popular criminal storyline/suspense/thriller films. Edelman's career started to blossom as did his artistry, resulting in his getting the chance to collaborate on several feature films with director Andrzej Wajda, regarded as Poland's most prominent and prestigious filmmaker. The cinematographer's work with Wajda may in part have prompted a call from another acclaimed director, Roman Polanski, resulting in Edelman taking on his first major international film, *The Pianist*. Since then, Edelman has shot two more Polanski films, *Oliver Twist* and this year's release, *The Ghost Writer*.

"I've been very lucky in life, being able to work with masters like Wajda and Polanski," related Edelman, who credits commercials with allowing him to be selective in his feature work. "I'm not working like a crazy man, shooting multiple movies year after year. I want



Pawel Edelman

to pick good scripts and have found it wise to wait for a good project. Doing commercials—and also being selective about them—has helped me creatively take on projects I feel strongly about."

Edelman also feels strongly about celluloid. "I still think that traditional film negative is better than electronic cameras," he assessed. Still, he has made room to experiment, deploying the Genesis camera to shoot a portion of the Wajda-directed *Sweet Rush* (the Polish title being *Tatarak*). Originally the script called for half the film being a 1950s period piece, with the other half set in the present day. The thought was to shoot the 1950s sequences on film, the contemporary portions digitally. However, the script changed, with the film becoming mostly a '50s period piece, and the current-day scenes being extended monologues featuring the lead actress. Edelman wound up using the Genesis on the monologues and had a positive experience. "It's a good camera. It doesn't have quite the quality of film yet but it's a professional camera. The picture quality was great and frankly no one knows that a part of the movie was shot with a digital camera."

While Edelman—who is handled by ICM—has his longest running spot-making relationship with Park Pictures' Back, the cinematographer has worked with numerous other directors over the years. Among notable examples is David Fincher of Anonymous Content for whom Edelman shot the first iPhone commercial.

Giles Dunning

Making its world premiere at the Toronto Film Festival and its U.S. debut this past March at the South by Southwest (SXSW) Film Conference and Festival, the Emmett Malloy-directed feature-length documentary *The White Stripes Under Great White Northern Lights* has gotten stellar reviews, many of which cited the handheld, natural, docu-style realism of its cinematography as captured by DP Giles Dunning.

"There is a beauty in life and I'm trying to capture that," said Dunning. "People often feel uncomfortable in front of the camera, so as a cinematog-

rapher I try not to force things down people's throats. If it fits the project, I try to almost be invisible. Sometimes when I'm watching a feature that looks fantastic, I find that I'm watching the cinematography too much and missing the story. You don't want the cinematography to override the story. You want your shooting to do justice to the story and subject matter."

The subject matter of *Under Great White Northern Lights* is The White Stripes on tour all over Canada—from bowling alleys, to city buses and other local venues, and onward to the legendary Savoy Theater for the band's 10th anniversary show, which turned out to be the group's longest performance ever on stage. The documentary also delves into the relationship between The White Stripes duo of Jack and Meg White.

Dunning has a history with director Malloy and The White Stripes, including shooting The White Stripes' "Icky Thump" music video which won the 2008 MVPA Award for best cinematography. The clip was directed by The Malloys, a helming team consisting of brothers Brendan and Emmett Malloy. (The Malloys' commercialmaking home is HSI Productions.) Dunning has lensed assorted videos and commercials directed by The Malloys over the years.

SHOOT caught up via phone with Dunning who was in Hawaii at press time, shooting a Samsung commercial featuring Alicia Keys in concert. The spot was being directed by the Guard Brothers of production house Smugler. From there, Dunning was slated to again collaborate with The Malloys on a Chex Mix cereal commercial shooting in Argentina.

"Knowing Emmett to the point where we can communicate in short hand, knowing that Jack White does not want anything run of the mill meant a lot in making the documentary [*The White Stripes Under Great White Northern Lights*] something worthwhile creatively," observed Dunning. "When you shoot a documentary, you shoot in uncontrolled conditions. Yet The Malloys and Jack were still willing to take risks—enabling me to take risks as a DP. For example, we experimented. We used reversal film stocks in black-and-white and in color for the documentary. Just knowing that they will back your risk taking makes all the difference."

The lion's share of the documentary—somewhere between 80 to 90 percent—was shot on film, the primary cameras being handheld 16mm Aatons. Dunning also deployed a pair of Bolex cameras, and on the digital side went with two Panasonic HVX cameras with built-in microphones.



Giles Dunning

Dunning, who is represented by Sheldon Prosnit Agency, Los Angeles, loves being able to go back and forth between film and digital technologies. "Film is a medium that's been perfected over a hundred years and as a result is the most production-friendly format. I've been touching film on set and location for 23 years. I love it."

At the same time, though, Dunning has made a conscious effort to embrace the digital world. "You find yourself bidding on jobs involving all these new technologies so you better stay on top of it."

Dunning has done just that, having recently shot a Titan Insurance spot (directed by Little Minx's Josh Miller) with the newest model of the RED camera. Dunning also lensed his first commercial using the Canon 5D Mark II—for the Britax children's car seat. "The Canon images look really good, you can get into a lot of tight places with the camera. On that alone, the camera is revolutionary. It's not a hundred percent production friendly yet. The potential, though, is great."

On the horizon, Dunning is scheduled to embark on a RED camera anamorphic shoot for a mini-segment of *The Funny or Die Presents* series on HBO. The project will see him pairing RED with Panavision anamorphic lenses to shoot miniatures in anamorphic format. The segment is being directed by Matt Piedmont, a former writer/producer on *Saturday Night Live*, who earlier was with DDB Chicago as executive producer of the short-lived yet ambitious bud.TV initiative. Piedmont directed several series for bud.tv and Dunning shot some work for the online entertainment channel.

Being busy shooting, though, can have its drawbacks. Because of his workload, Dunning didn't get the chance to go to the recently concluded National Association of Broadcasters (NAB) convention in Las Vegas. He wanted to hit the NAB exhibit floor to see first hand Arriflex's new Alexa digital camera. "My understanding is that there are three models of the camera and given Arriflex's knowledge and film sensibilities, I'm looking forward to what they've developed on the digital side."

8th ANNUAL NEW DIRECTORS SHOWCASE



On May 11 at the DGA Theatre in New York, *SHOOT* will debut its eighth annual New Directors Showcase reel, which will become available on May 12 at <http://nds.shootonline.com>. The reel reflects the work and inventive talent of 39 helmers—26 individual directors, five directorial duos, and a three-person team—covering 32 Showcase slots.

Helping to fashion the 2010 New Directors Showcase were entries from *SHOOT*'s '10 New Directors Search, choice work from *SHOOT*'s "The Best Work You May Never See" gallery, our Up-And-Coming Directors features, and feedback from advertising agency creatives and producers.

Here's a look at this year's field of talent:



AB/CD/CD
(Arnaud Boutin, Camille Dauteuille, Clement Dozier)

Paranoid US

Lily Allen's "Fuck You Very Much" music video

How did you get into directing?

We've always directed stuff. As kids, we used to use our parents' camera to make fake TV shows. Then we began connecting with other people to direct different small projects. Every time we had an opportunity or a subject to work on, we would take it. If we were not working at our jobs, we were working on films. We often worked in pairs, so it happened naturally that we eventually gathered as a collective. That was our way of making it official that we were directors.

Dozier: I used to film my friends rollerblading and started directing shorts around that.

Dauteuille: I used to make some fictional films with my buddies, basically we just tried to redo Beverly Hills 90210.

Boutin: I used to make illustrations for books, started telling stories, and sometimes I tried to animate it.

What is your most recent project?

We are currently finishing director's cuts of a commercial we shot in Brazil a few weeks ago. It's for Orange in Belgium. It's pretty close to what we did for Lily Allen. The last thing we released is a music video for a band from Brooklyn called Acrylics. And yes, our minds are already on a few new projects.

What is the best part of being a director?

Being confronted with a lot of different things. We probably got into directing because we love video but also because it's a job that allowed us to work a wide range of disciplines. It's wide in terms of the subjects we tackle and the activities we do every day as directors. And in these past six months we traveled a lot around the world.



Andersen M. Studio
(Martin and Line Andersen)

Broadway Films

New Zealand Book Council's "Going West" alternative media content

How did you get into directing?

Andersen M Studio was founded by Martin Andersen in 2001 after having spent two years working with acclaimed graphic designer Vaughan Oliver at v23. Line [Martin's sister] joined the company in 2006 upon graduating from Central State Martin with an MA. This created an interesting creative partnership between the siblings, having specialized in different disciplines (Martin in typography, photography and sound, and Line in stop-frame animation and hand-drawn typeface design). Line had created a stop-frame paper animation for her final year project whilst studying for her MA.

This film received a lot of publicity and started getting us commercial animation work. The first commission was to create six 20-second animations for in-house screenings for the Southbank Centre and secondly a commission from Nokia to create a one-minute animation for in-store screenings at their flagship stores. In the past one-and-a-half years the studio has had their first two TV commercials first for TV channel More4 where they partly directed (with Siri Bundford) the trailer for Ian McKellen's Shakespeare Season and most recently the much talked about two-minute stop-frame animation "Going West" for the New Zealand Book Council, commissioned by Colenso BBDO. The film was shown both as a national cinema and TV commercial in New Zealand, and has already had more than 750,000 hits on YouTube.

What is your most recent project?

We just finished another stop-frame animation for PanMacmillan (publisher). A two-minute film to promote Kate Morton's forthcoming book "The Distant Hours." It's much darker and surreal than Going West. It will be used as a viral campaign near the publication date of the novel. It has been a very interesting project where we were able to experiment with our animation techniques using live fire and pigment dust.

What is the best part of being a director?

To be able to write and create stories and express them in a metaphorical way. We also love photography and sound and it's fantastic to be able to merge the two. It's a new and exciting medium for us to work in.



Alex Beh
ONE at Optimus
Babeshortfilm

How did you get into directing?

I was gearing up to put my first short film (Sugar) together and while looking for a director, my producer simply asked me, "why don't you just direct it?" That was the first moment I realized I could direct, essentially just assuming the role of director. After reading "On Directing Film" by David Mamet, it became even more apparent to me that I loved it and would continue to do it.

What is your most recent project?

My most recent project is a short called Bus Stop which I directed and starred in, shot by a fantastic cinematographer, Morgan Susser. It is currently being edited, I'm also working on a viral project for Motorola, and a feature film to be shot in Chicago.



What is the best part of being a director?

Control. Working with great, experienced cinematographers and producers and directing wonderful actors.



Kris Belman and Scott Balcerek

Caviar

Gatorade's "Replay" web series/alternative media content

How did you get into directing?

Balcerek: I used to boss my twin brother around. I was five minutes older and it felt like the right thing to do.

Belman: A junior in college, I signed up for a documentary filmmaking class that required me to create a 10 minute film. I went back to my hometown of Akron, Ohio, to begin shooting a local high school basketball team. I was immediately struck by how fascinating some of the characters were, and knew that the overall arching themes of friendship and brotherhood were the stars of this film, and it had to be longer than 10 minutes. Seven years later, I proudly premiered the film at the Toronto Film Festival, and all the players showed up—including current NBA star LeBron James. I suppose somewhere in that seven-year journey I became a director.

What is your most recent project?

Balcerek: I'm trying to finish a documentary about a musician named Satan. It's real Hell. I'm also writing a comedy. That's Hell too. Belman: After More Than A Game, I jumped into a commercial project with Gatorade, and my editor on MTAG, Scott Balcerek. REPLAY was a fascinating look at athletes in their mid 30's given the chance to replay the football game of their lives. It proved to be an incredible look not only at the inner strength these men possessed to train for this full contact football game, but also the mental toughness and appreciation to have a second chance in football and in life.

What is the best part of being a director?

Balcerek: Wearing an ascot while using a bullhorn. Not that I get to do that.

Belman: I love having the chance to take a subject, and analyze it from a way nobody else thought about doing. With More Than A Game, everybody thought the focus would be on LeBron James. Walking out of theaters, however, they were talking about Coach Dru Joyce, or how the theme of friendship was the bond that tied the film together. It's a liberating feeling to do something like that, and that is my favorite part of directing. That and getting free screeners.



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<http://nds.shootonline.com>

Additional Q&As with each director will also be featured.

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Jeff Bitsack
Humble
Lowe's "Jimmie's Garage"

How did you get into directing?

Back when I was working on ESPN at W&K NY, David Shane (our director on SportsCenter) planted the seed. I wound up directing a few things while still on the agency side, including some Emmy-nominated web films for Domino's Pizza that I shot through Humble. I kept in touch with Eric Berkowitz, Humble's EP, and eventually decided to make the jump to full-time directing in July '09.



What is your most recent project?

I just finished up two campaigns. One was for a new dating website called Zoosk, and the other was for Gillette with Derek Jeter, John Cena and a bunch of the NASCAR drivers. Right now, I'm working on a couple of commercials for the UFL, a new football league. I can't reveal much about the project at this point but let's just say large, nasty welts will be involved.

What is the best part of being a director?

The figuring stuff out and seeing it come together really, really well. The team. The teamwork. The continual learning. The not having to go into an office every day. The independence. The freedom. I'm really having fun. Seriously, I love it. Especially the beret and those baggy pants that you tuck into your tall boots....very cool.



Bill Bruce
RSA Films
New Balance's Feet On Head
shortfilm

How did you get into directing?

Directing is something I could no longer not do. It isn't a job. It's always been a calling. So after years of listening to the constant ringing, I finally picked up the frickin' phone.

What is your most recent project?

I wrote and directed a campaign for Save the Children. We filmed in Ethiopia and Bangladesh, which was both trying and inspiring.

What is the best part of being a director?

The ability to put together a team of amazingly talented people who are all committed to do everything in one's power to tell a great story and make magic.



Aaron Brown & Ben Chappell
(a.k.a. Focus Creeps)
Foundation Content
Cass McCombs' "Dreams Come True" musicvideo

How did you get into directing?

We went from spending a lot of time just nerd-ing out on every video/film format around to shooting music videos for friends. There were a million late nights, hundreds of feet of film and lots of sweat along the way leading up to rounding out last year with multiple videos listed on year's best lists—as well as shooting pieces for major brands including Scion, Mountain Dew, Budweiser and Target.

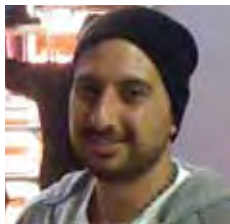


What is your most recent project?

We wrapped a video for Neon Indian on Mountain Dew's "Green Label Sounds." It was a cool combination of a supportive ad environment but also there was a great DIY freedom to improvise pretty experimental scenes throughout the course of the shoot. We are also finishing up the post on a film we shot chronicling a 10-city tour of the bands Girls, Smith Westerns and Magic Kids.

What is the best part of being a director?

It's fun to invent problems that you then get to choose who you want to figure it out with. Collaboration and seeing how other people see things, and the ultimate product that comes out of everyone's input and contributions is a tremendous feeling. It's fantastic to have an idea and then see that idea realized in front of you. Like going to battle but without the casualties.



John J. Budion
Click3X
*E*Trade's "Lottery"*

How did you get into directing?

My path to directing was sort of an unconventional route. Although I went to NYU, I didn't study film there. As a 17-year-old freshman, I got an internship at a postproduction facility in NYC. Within six months of being there I became a junior Flame artist and started doing VFX work on commercials. While attending college I progressed to become a senior Flame artist, and eventually started doing visual effects on-set supervision. This proved to be invaluable experience as I was consulting with directors and learning a lot from them. Understanding the post side of things, really opened my eyes to the creativity I could implore if I got more involved on the production side of projects. Additionally, my experience in postproduction is ultimately what opened up opportunities to direct. This made it a natural next step for me.



What is your most recent project?

I just finished shooting and doing the visual effects on a campaign for Centrum. It was interesting because the budget did not allow for motion control but I wanted to keep the camera moving to keep the spots dynamic and I needed multiple passes of elements. I devised a turntable technique to simulate motion control which allowed me to do in-camera transformations of what I was shooting. Again, it helps me tremendously on set that I know the visual effects side of things.

What is the best part of being a director?

Seeing the finished picture on air. It's very rewarding to see something of your direction and creation on television screens in a crowded sports bar, coffee shop, or some other public place. It makes the over-cafeinated late nights worth it.



Joe Burrascano
Nathan Love
Pop Secret's "Dark Knight"

How did you get into directing?

Directing animated films and telling great stories is something I've always wanted to do. From a very young age, I was inspired by the first films my parents took me to see in the movie theater, *Fantasia* and *Star Wars*. From then on, I knew I wanted to be involved in making movie magic. Starting Nathan Love was a dream come true, and it enabled me to develop a studio focused on creating the things I loved most—imaginative worlds and inspiring characters. The company has been fortunate enough to attract some amazingly talented people to help bring these tales to life. Working with them is part of the magic that makes it possible.



What is your most recent project?

I'm always working on my own stories and ideas that I hope to one day produce as a film or television series, but commercially I just started a really fun Baskin Robbins campaign. Already in progress is a new Chips Ahoy! Spot for China, and a series of ads for Commonwealth Bank of Australia.

What is the best part of being a director?

Creating a memorable experience for the audience and seeing a great, emotional reaction. Besides the payoff, I really love the process itself—working with a lot of fun, creative people, bringing these great stories to life.

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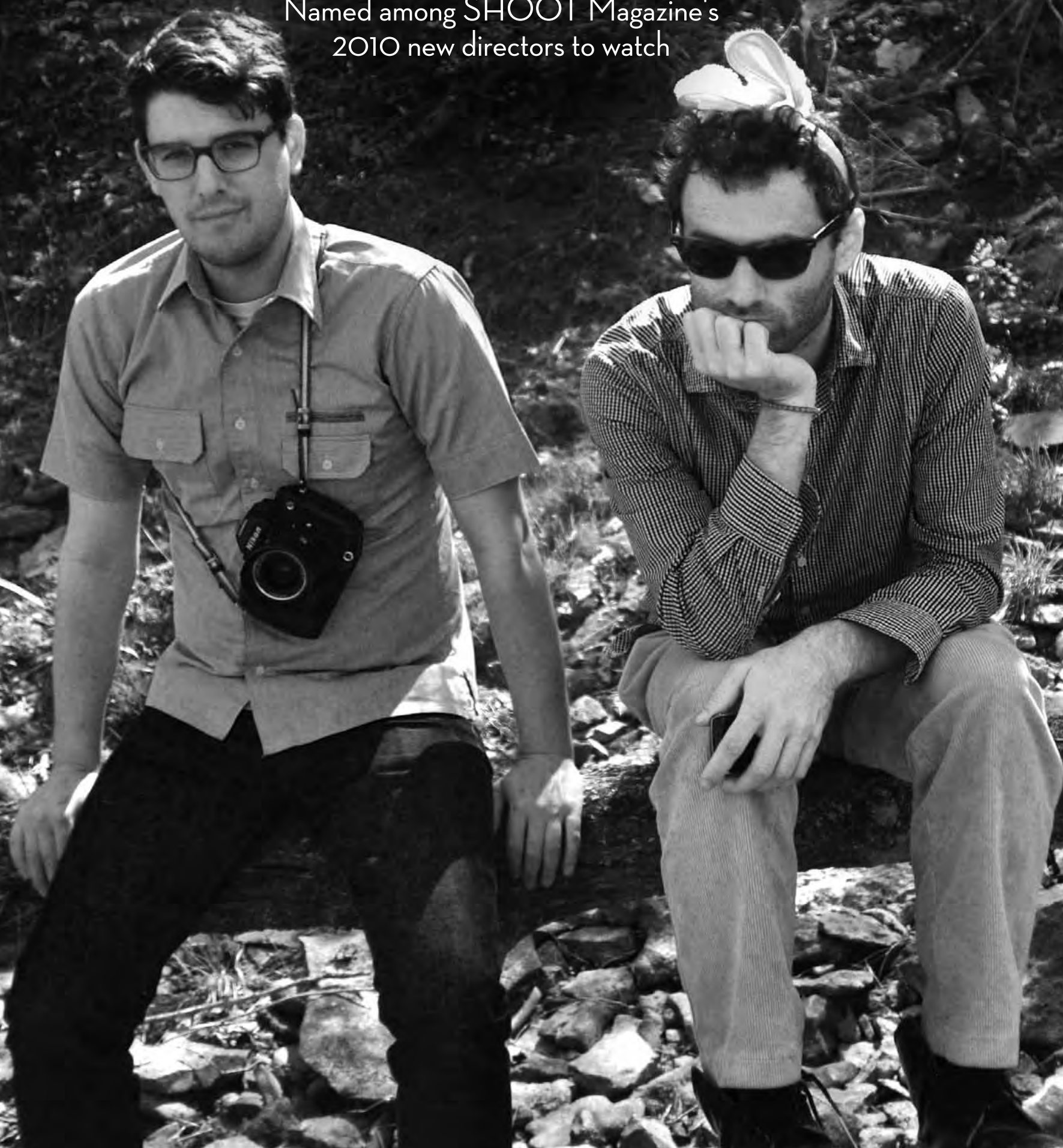
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—J.D.

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Joe Daniele

Cineshooters
"Final Nail" spec spot

How did you get into directing?

I've been a "DP" for years, who works very closely with directors.....I found in tabletop shooting the "DP" and the director work as one. Cancer, lung cancer in particular, has taken the life of several members of my family, I wanted to do something to get the message out and this [spec spot] is what I came up with.

What is your most recent project?

"Final Nail" is the most recent piece I have directed. Thus far I have only directed a couple of "PSAs," things I have thought of.....I want my message to help people.

What is the best part of being a director?

For me it is the "building the team," like a sculpture you take raw material (people, sets, props, equipment) and you mold it into something that you can call, "My creation."



D.A.R.Y.L.
(Montgomery James, Edward Lovelace)

Pulse@Chelsea
MySpace.com's "Get Real Close"
alternative media content

How did you get into directing?

D.A.R.Y.L. is made up of Montgomery James and Edward Lovelace. We met at film school in England and moved to London to make no-budget music videos. We chose not to get real jobs and see if we could survive by taking 10 percent of 50 quid budgets. We continued with promos for a couple of years before embarking on shorts and commercials. We have just recently finished our first feature which is probably the first time we've been able to get our vibe across with no limitations.

What is your most recent project?

Werewolves Across America is our first feature film. It's an experimental documentary shot across the United States last year. The film is a portrait of modern American youth culture and sheds light on a group of artists/

How did you get into directing?

I started directing about two years ago. It was the direct path from my artistic background. I have been working as an art director in motion graphics and post for eight years. I have been passionate about filmmaking since my teenager years. All the aspects are a sort of pinnacle of art—writing, visuals, music. I'm spending all my time and energy to conceptualize and produce complex and unique film projects.

What is your most recent project?

"Slick," a fully 3D animated piece for the London band Chew Lips. It was a long process to conceptualize and achieve this video. Many unique VFX were involved. I designed and edited it. Resident Creative



musicians who are striving to survive outside of the constraints of modern society. We have also just completed the MySpace relaunch campaign for BBH in London. We shot films for nine different artists including Alicia Keys, 50 Cent, and Florence and the Machine, allowing fans to star in a film alongside their favorite artist.

What is the best part of being a director?

Apart from being skint and constantly frustrated, it's good to be able to get our ideas out onto screen. We also got a chance to meet 50 Cent on one of our commercial shoots which was cool. He gave us all sorts of advice for getting the ladies including telling them we directed *Titanic*. So far, this method has been flawless.



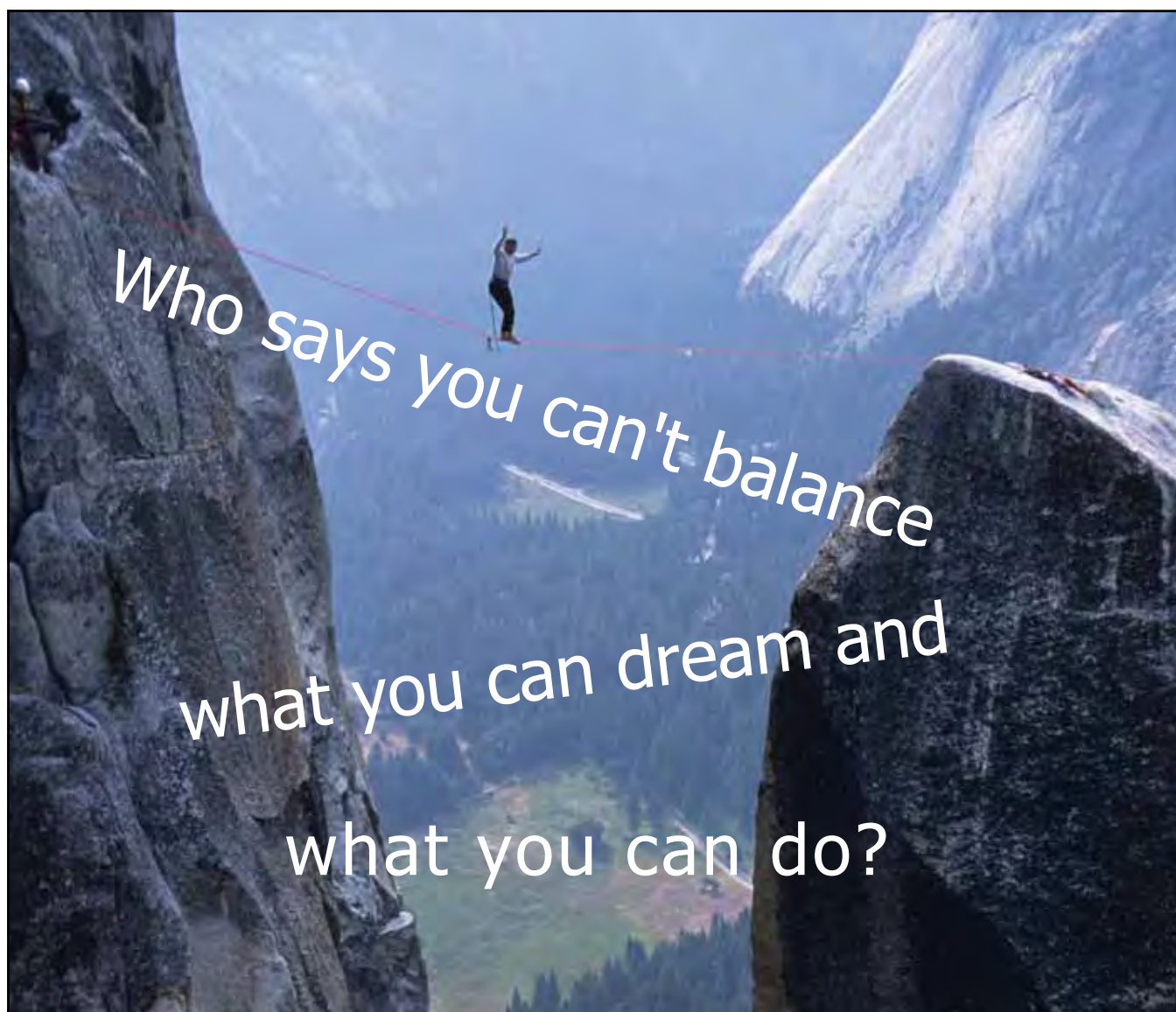
Studio produced. I had the pleasure of working with a small team of artists who put their hearts into this wonderful film.

What is the best part of being a director?

I love to create amazing concepts and worlds, thinking and interacting with different artistic mediums. I love to create something interesting for an audience, using all tools I can to make it happen. I'm very hands on, spending a lot of time researching and testing. It's a logical creative process that you need to go through and dive into. Then perhaps you evolve and grow as an artist.



Gregory de Maria
Resident
Chew Lips' "Slick" music video



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Shane Drake

Wild Plum
Altoids' "Man Conditioner" spec spot

How did you get into directing?

I was always distracted by the art of making films. It wasn't until I graduated with a pre-med degree, spent time as a youth pastor, an actor and student at Princeton graduate school that I finally took the distraction seriously. I soon "learned the ropes" so to speak after garnering the attention of another director who wanted to mentor me. It turned out that I had a knack for the craft and went on to start my own company, Red Van Pictures, where I produce and direct music videos. A couple years later I won the VMA for Video Of The Year at the MTV Video Awards. Winning the award lead to many new relationships, including my current relationship with

Wild Plum where I now direct commercials. My distraction has finally become my career and I truly feel that when I am on set, I am home.

What is your most recent project?

I recently finished my first broadcast commercial for Lincoln that aired during the Grammys, which also had a successful viral presence. I am currently in production shooting the Ford music videos for *American Idol*. The videos are a uniquely exciting opportunity. It is an honor to get to work so closely with the Idols and Ford on one of most successful shows in

television history.

What is the best part of being a director?

I believe that aside from the wonderful opportunities to travel, create and meet new people, the job itself truly utilizes all the skill sets that come most naturally to me, namely capitalizing on my abilities in artistry, communication, and teamwork. I love to be inspired and to use that inspiration to cast a vision. The ultimate satisfaction comes in seeing that vision become a reality.



Marie Dvorakova

unaffiliated (Tisch School of the Arts, NYU)
The Film Society of Lincoln Center's Steenbeck Story spec short film

How did you get into directing?

I was always fascinated by other people's stories, their behavior, small situations or gestures one observes. And I could not resist the idea of recreating these on film, which is why I went to study film directing at the renowned Prague Film & TV School—FAMU.

What is your most recent project?

Taking place in the Cistercian Monastery in Europe, *On the Wall* is a comedic short about a young man's forbidden love affair with the natural world, introducing the unseen world of microorganisms and their relationship with humans in a fascinating way—using real action, microscopic photography and digital animation.

What's best about being a director?

I can keep playing as a grown-up without my parents saying it's time to go to sleep.



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Varda Hardy

CurrentContentCreation
Rock for Equality.org's "What Kind of Planet Are We On?"
alternative media content

How did you get into directing?

When I was six years old on holiday in Israel, I peeked through the window of a beachside motel room and discovered the giant glowing faces of a man and a woman kissing. This "vision" was Claude Lelouch's *A Man and a Woman* playing on an adjacent drive-in movie screen. It was a magical moment. That's when I decided I wanted to make movies. I've made short films since I was in elementary school. Eventually, I got into script supervising which opened up opportunities for me to learn from some truly remarkable directors. I stopped script supervising and leaped wholeheartedly into directing. Since then, I have written and directed award-winning branded content, web series, online video campaigns, and viral videos. I've discovered that combining an artist's vision with a brand's influence and power can result in truly creative and meaningful work.

What is your most recent project?

I co-wrote and directed a series of videos for MZA Events' "Rock for Equality" campaign. One of the videos, "What Kind Of Planet Are We On?" went viral after receiving a "best innovation in video" award from YouTube.

What is the best part of being a director?

I really enjoy the early stages of visioning a project: facing that incredible challenge of how to realize a story so it's fresh, truthful and resonates on an emotional level. I truly love collaborating with my cast and crew to create work larger than all of us.



Eric D. Howell

unaffiliated
Ana's Playground short film

How did you get into directing?

My introduction came through stunt coordinating for feature and commercial projects. This experience provided me with a unique opportunity to work with talented actors in intense situations. In addition, I found that I was helping to set camera positions and creating boards for coverage. My film school took place on the sets of hundreds of productions.

What is your most recent project?

Ana's Playground is a short film that I created simply as a writing experiment. The story quickly got under my skin and drove me to bring it to life. The film was financed through charitable donations and I'm working on finding corporate partners who want to utilize the film for cause marketing.

What is the best part of being a director?

People, story, and passion. These are the elements that a director is surrounded with and are what keeps me constantly coming back for more. A director gets the opportunity to create an impassioned environment and to champion people to do their best work towards a single vision. Then I get to share that vision with thousands of people—fun and terror all at once, just like doing stunts!



Ellen Kuras

Park Pictures
Nerakhoon (The Betrayal)
feature documentary

How did you get into directing?

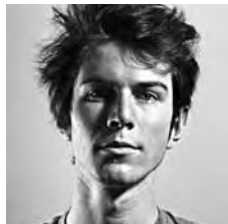
With a vision to make films that can be emotional and visual yet inspire change, I first stepped into the film world as a 24 year-old director of a documentary, *The Betrayal (Nerakhoon)*, which was later nominated for a Spirit and an Academy Award. Even when I moved deeper into cinematography as more people saw my work and asked me to work with them, I always kept my hand in directing by continuing to work on my film. Now I feel like I've come full circle again to speak as the director and as well as a DP. Why now? Having finished my own film, I want to pursue a certain desire to create more than visual metaphor. I want to shape the whole story—using sound as metaphor, editing as punctuation and the imagery as a way to show us new ways of seeing and telling stories.

What is your most recent project?

Just finished directing/shooting two spots for TARGET with Wieden + Kennedy. Great experience, great people. Funny that in the midst of all the hair/makeup/wardrobe/casting/location prep, I suddenly stopped when asked what film stock we were ordering...."Oh yes, the film stock!" Being able to open up ideas when talking directly to the entire creative team—the production keys, the agency and clients—opened up my mind in a wholly new way. I really feel inspired to continue this work.

What is the best part of being a director?

Getting to drive to set with the producer. And besides riding the wave of everything happening at once, I love the thrill of listening to a track that works with the images, and makes the story resonate, I love the moment when the editor finds the right beat, the right moment to cut out or to cut in, I love the feeling that we've come to learn something about our own lives in 60, or in 30 seconds, and if we're lucky, in 15.



Michael Langan

Mekanism
Ann Arbor Film Festival's
"Road Trip"

How did you get into directing?

I first got excited about film directing when I realized that it combines all the media I love to work in: performance, photography, design, sound, and music. Then I specialized in animation when I discovered that you can be a total control freak. Making short films was a great way to break into directing, and I still create independent work in my spare time.

What is your most recent project?

I'm currently in production on a three-spot campaign for Case-Mate, a smart-phone case manufacturer. We're creating a God-like character with a man's body and a little girl's oversized head who conducts case designs through her hand gestures, a man with hands made of steel wool, and a rendition of "Ave Maria" using the screams of people dropping their phones.

What is the best part of being a director?

I love creating problems to solve. Every idea is a riddle, requiring a lot of thought and experimentation to figure out how to make it come to life on the screen. Watching a piece on loop the night you finish it is pretty sweet, too.



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Ian Allen Lim
unaffiliated
Annie short film

How did you get into directing?

After high school I wasn't sure what I wanted to do so I wandered around studying archi-

tecture, E.C.E. and I.T. but nothing seemed to fill the gaps. Then, I finally landed on a four-week intensive filmmaking workshop and my love for storytelling came to life. I enrolled in IAFI (International Academy of Film and Television) in Cebu, Philippines, and graduated with two awards, Excellence in Directing and Technical Excellence. Since then I try to direct and film as much as I can.

What is your most recent project?

My most recent project is *Joyride*, which is currently in competition at the

jury round of the feature film competition in Filmaka, fingers crossed! In May I will be directing a music video for Cultura Profetica, a reggae band from Puerto Rico.

What is the best part of being a director?

I like taking the audience through a journey that in real life a vast majority won't experience. I always try to make the simple become extraordinary.



Dennis Liu
@radical.media
Microsoft's "Office 2010" alternative media content

How did you get into directing?

I went to this boarding school called the Taft School, and every year they pick a couple of town kids to go. I don't come from deep pockets, so some studying got me in, and they had this tech'd out video room. So, I was lucky to be working with non-linear editing systems just when I was 13--Final Cut Pro Version 1, and the XL1. I've been writing, shooting, directing, and editing ever since. I've been concentrating on writing the most innovative ideas I can think of. I can shoot beautiful looking film, but in five years, I know everyone will be able to. So I've been trying to take it a step further with writing. That's all anyone is going to have when everyone learns the 7D. Great writing and phenomenal ideas.

What is your most recent project?

I just shot a scooter spot with the Phantom. Before that was a music video for Diane Birch. I'm working on writing features and treatments for TV.

What's best about being a director?

My day rate is in the ten thousands. Beautiful actresses flock to my feet. I boss around crews of hundreds. I get to point a lot. Wait, what? Isn't this like, your first year doing this? You're right. It's pretty much the exact opposite. Except the pointing. I'm 25, and people still think I'm a PA and ask me where the bathrooms are.



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Mark & Louis
(Mark Albiston,
Louis Sutherland)

The Sweet Shop

The Six Dollar Fifty Man
short film

How did you get into directing?

I started at Arts school and Louis started at a local cable TV station where we grew up. A coastal town called Kapiti in New Zealand

What is your most recent project?

We are writing a feature film about a boy who runs away from home and joins a shoplifting gang led by a 50-year-old man. It's based on a moment from when Louis was a teen.

What is the best part of being a director?

Louis: working with Mark.
Mark: working with my kids



Hiro Murai

Partizan

Nokia's "Ovi"

branded content

How did you get into directing?

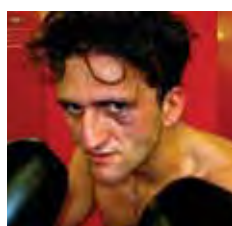
My interest in making movies started when my dad bought a camcorder. I originally wanted to be a painter but because I was also a tech geek, I was really intrigued by cameras. I made a bunch of shorts when I was in high school, and eventually enrolled in film school. Professionally, I started out as a DP for music videos and short films. I was shooting a lot for the production company Partizan, and eventually they offered me some directing opportunities—which I happily accepted.

What is your most recent project?

I'm currently working on a music video for an artist called B.O.B. As I write this, I'm rushing through storyboards, since it shoots in two days.

What is the best part of being a director?

This might sound like a canned answer, but my favorite part of being a director is when all the fragments of ideas and images that have been floating in my head come together in front of the camera. There's something incredibly satisfying about translating an abstract thought in your head into something tangibly real, although I guess this is an obvious appeal for all creative work.



Casey Neistat

HSI Productions

"An Emasculating Truth"
trailer/alternative
media content

How did you get into directing?

My mom put a VHS camera in my little boy hands.

What is your most recent project?

I'm working on building a tree fort with my kid.

What is the best part of being a director?

I really don't know.



Sam O'Hare

Aero Film

The Sandpit short film

How did you get into directing?

In the U.K. I studied architecture, and taught myself computer graphics as I did that. I moved into architectural visualization and animation, and soon then started shooting some very visual effects-heavy films for architects and developers, especially while at Uniform, in Liverpool. After moving to New York, I worked in visual effects for commercials, and started to direct them shortly afterwards.

What is your most recent project?

"Smooth," a spot for Jose Cuervo Silver through Colangelo, shot with Harris Savides and Martin Ahlgren, which was over half computer graphics, completed with Method Studios, New York. We explore a bottle sitting in a block of ice, which shatters revealing glasses, ready for drinking by four friends.

My last personal project was The Sandpit, a timelapse tilt-shift short film shot in Manhattan and Brooklyn, about a day in the life of the city.

What is the best part of being a director?

I love having the time to think about and craft stories visually. I enjoy the creative process and coming up with novel solutions for achieving effects, both in camera and in CG. I also get to work with some amazingly talented people.



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8th ANNUAL NEW DIRECTORS SHOWCASE



Seyi Peter-Thomas

MTV

MTV On-Air Promos' "VMA Side Story" branded content

How did you get into directing?

When I was a kid, I wanted to be an actor. I had a friend whose dad would get bit parts on TV and he gave me a script of a cop show he was on that I pored over. After an embarrassing summer at theater camp when I was 13, I learned the difference between acting and directing and realized that what I really wanted to do was figure out what the story was and how it should be told. In high school, I made several very trippy short films on hi-8 video that got me into NYU film school. And, shortly afterward, I landed at MTV On-Air Promos. At MTV, I've had the opportunity to do an array of different types of work and to experiment and challenge myself.

What is your most recent project?

I just shot a spot for a new MTV comedy where the main character from the show gets de-pantsed in front of his entire school. It's the kind quirky, cinematic storytelling I love to do. We shot the spot in super slow motion, hitting every pained expression. We figured if we were going to do a dick joke, let's make it the most epic dick joke ever. How would David Lean do a dick joke?

What is the best part of being a director?

Without getting too mystical, I think it's the process by which each new project reveals itself to you. Each creative endeavor is its own unique puzzle that you solve as you go. There's always some new thing to learn, new people to collaborate with, a chance to try a technique you've thought about but never done. It's a job that lets you constantly explore different places and ideas. Also, there are lots of good snacks.



Oliver Power

unaffiliated

Mi Kasa Su Kasa short film

How did you get into directing?

It all started in Tokyo when I was cutting trailers for Japanese films. On weekends I would photograph the city's idiosyncratic characters and gravity-defying architecture.

The perfect soundtrack for this was the music of LTJ Bukem, legendary 'Drum 'N Bass' artist. His label in London had signed a new artist and was searching for a director to make a music video for the single.

I loved the track and after playing it a hundred times, saw a story. So I wrote a treatment, drew up boards, and handed it in, doubtful it would get anywhere.

Two weeks later, while eating in a ramen noodle shop, I got a phone call saying they loved it, and I had won the gig.

MTV aired it in the United Kingdom and Asia, and it earned a review as "the only Drum 'N Bass video worth a damn."

What is your most recent project?

Rapp hired me to make a spot as part of a pitch for a new account. Once I had the boards in my hands, I had five days to shoot, edit, and deliver, including motion graphics and compositing.

They gave me the room to be creative as long as I could deliver something stunning and effective in time. It was a serious challenge, to say the least. But everyone was thrilled with the final piece.

What is the best part of being a director?

As a director, there is tremendous satisfaction in creating something that was not there before. Being a director is like being an architect.

Both disciplines are about building a world and telling a story; one expresses itself through moving images playing against sound, while the other tells a story through the discovery of a new space.



Ana's Playground

anasplayground.com

Congratulations! Eric Howell

SHOOT 8th Annual New Directors Showcase

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8th ANNUAL NEW DIRECTORS SHOWCASE



Peter Rhoads
unaffiliated
Trojan Condoms'
"Trojan Wallet"
alternative media content

How did you get into directing?

I worked on Wall Street for a number of years before I decided to go into the "picture" business. When I finally moved to Los Angeles, I was sure that I wanted to be a cinematographer. I worked in the camera department on Universal Studios' *Big Fat Liar* and was fascinated by everything. The director was Shawn Levy (*Night at the Museum*) and he opened the door for me. Shawn showed me the art of directing from the beginning to the end. I was very fortunate to be given an opportunity that doesn't seem to exist in Hollywood: a true mentor.



What is your most recent project?

I recently directed a variety of different projects: A puppet piece, a documentary, and a viral film. Starting with a puppet destroying the earth in "Challenge Your World," I followed with a documentary for Levi's featuring the artist Mike Perry, next up is a *Dr. Strangelove*-esque satirical piece for McAfee.

What is the best part of being a director?

Being a director is the best job on the planet. Nowhere else can you tell stories that resonate and explode into peoples living rooms with beauty, or humor or, dare I say it, poetry.



Ezra J. Stanley
Above Grey Pictures
Levi's "True Love" spec spot

How did you get into directing?

I grew up as a child actor for film, TV, and the stage. I did voiceovers, modeling, opera, all that stuff since the age of six. But I never, and I mean never had the notion of doing anything on the production side even though I was around it all the time. My dad watched a lot of indies and obscure films, while I hung out in the livingroom. Looking back, the Eye was always in me. I saw Kurosawa's *Ran* at age five, and I felt the tragedy while recognizing that "there was something brilliant happening here." In college, I was a computer science major and minoring in cinema just for interest. I walked past a class that was screening a Bunuel film, and it took me over, I could not move. I had never seen anything encapsulate how I emotionally interpret the world. It was an awakening. I had just moved from home, and one morning I got out of bed, my head clearly said, "I have the rest of my life to become a filmmaker. I have another 60 years or so, it's practically guaranteed!" It's been a decade, and I'm still moving from that point!



It's the ever thrilling, ever romantic, what did I just watch Levi's "True Love" spec ad. The spot takes place in the mid-1960s. A young couple seclude themselves in the middle of the night down Lover's Lane. It's horror, thriller with some chaotic love! It's a commercial that looks like a movie. It was made with a very passionate crew, and beautiful actors. It came out pretty much how I storyboarded it!

What is your most recent project?

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What is the best part of being a director?

I love manifesting into this material world what was a once only in the subconscious world. I feel responsible when I'm directing to honor that. As soon as I'm on set, I enter into an extraordinary high level of attention, and thus reach a state of timeless bliss. The camera rolls, and the dream is created in reality, and I experience Chi when it's perfect. I want every person to achieve the highest expression of their talent from a grip, to the DP, to my actors. This is very important for me.



Jessica Sanders
Epoch Films
Sony's "make.believe"
alternative media content
(produced by Nonfiction Unlimited)

How did you get into directing?

I studied film and English at Wesleyan University in Connecticut. My first short film was about a little girl born with a birthmark in the likeness of the great wall of China on her stomach. It won a number of festival awards. Both my parents are documentary filmmakers so I traveled the world with them on their films, and the artists, writers, fighter pilots, etc., who were in their films were very much apart of my up-bringing. After I directed my first feature documentary film *After Innocence* which won the Sundance Festival's Special Jury Prize in 2005, I decided I should check out commercial directing.



What is your most recent project?

I just completed a feature documentary called *March of the Living* about the last generation of Holocaust survivors returning to Poland to visit the sites of the Holocaust with teenagers from Brazil, Germany and the U.S. I am completing a documentary for the U.S. Army about their training soldiers in cultural awareness. I am adapting a book about intersecting love stories into a screenplay with the author. I am also directing some spots for Toyota this month.

What is the best part of being a director?

I love that directing is creative, technical, involves art, music, it's very collaborative. I love working with smart, creative people. Having a background in documentaries has allowed me to meet incredibly inspiring people and experience places and situations I never would otherwise be allowed into — from death row to Auschwitz to George Takei's bed. I'm excited about mixing my documentary sensibility with a more commercial narrative approach that is visual and artful.



Andrew Tucci
Publicis New York
Bounty's "Bring It" rap video/
alternative media content

How did you get into directing?

I've always wanted to be a director. Maybe I'm just bossy. I moved to New York after college and got involved with the improv community in town heavily. Performing in live weekly shows, we started adding video pieces into the productions that I would direct. This was before YouTube. By day I was working for various ad agencies in town as a producer, and whenever possible I would try to direct anything I could for the agency. Eventually my bosses noticed, and let me take the reigns of the Bounty music video. Also my inner ego told me it would be good for me to get out of my shell, and take control of everything.



What is your most recent project?

Other than the Bounty video, I also work with a groups of guys on a web series called Gut Punch. It's a unique look at the inner workings of a boutique ad agency. Please check it out at gutpunchnyc.com.

What is the best part of being a director?

It's a great feeling to have some idea in your head that's crazy, and somehow you assemble a team of people together to bring that idea to life. People may question you, people may doubt, but as the director you know that your idea is good and right. Eventually they get on board, and even say, "I can't believe how good that turned out. I thought you were crazy."

New Directors Profiles continued on page 26

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Ad Material Due: Aug. 13

3: SEPTEMBER
Cover Date: Sept. 24
Space Deadline: Sept. 13
Ad Material Due: Sept. 17

Look for coverage and photos of the May 11 SHOOT Directors Symposium & New Directors Showcase in the June Issue
The June issue will have bonus distribution at the Cannes Lions International Advertising Festival
For details on all three issues, please visit: www.SHOOTonline.com/go/upcomingissues



Five vertical film strips of varying lengths are positioned on the left side of the page. Each strip has a teal border and contains a sequence of frames showing a person's face in profile, looking to the right. The strips are arranged in a descending staircase pattern from top-left to bottom-right.

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(at least, not to us.)

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Then, Now and Looking Ahead

Perspectives On How the Industry Has Evolved As *SHOOT* Approaches A Milestone

By Robert Goldrich

To commemorate its 50th anniversary, which comes upon us in December, *SHOOT* continues a special series of features that will run through 2010 in which noted creatives, executives and artists reflect on the changes they've seen over the decades, as well as the essential dynamics that have endured. These folks additionally share their visions, concerns and aspirations for the future.

In our first four series installments, we tapped into the insights of: Lee Clow of Media Arts, TBWA Worldwide, and TBWA/Media Arts Lab; Robert Greenberg of R/GA; Rich Silverstein of Goodby, Silverstein & Partners; Dan Wieden of Wieden+Kennedy; Susan Credle of Leo Burnett; Stephen Dickstein of The Sweet Shop; former Interpublic Group CEO Phil Geier; editor/director Larry Bridges of Red Car; and directors Bob Giraldi of Giraldi Media, Joe Pytko of PYTKA, Noam Murro of Biscuit Filmworks, and the legendary Joe Sedelmaier.

This time around, we garner observations from Tony Granger, global chief creative officer of Young & Rubicam; Kevin Roddy, chief creative officer, Bartle Bogle Hegarty (BBH), New York; and Kristi VandenBosch, CEO of Publicis & Hal Riney.

Granger joined Y&R in May 2008 after five years at Saatchi & Saatchi, first as CCO in its London office and then transferring to the New York shop where he helped drive a creative renaissance. In '07, Saatchi became International Agency of the Year at both the Cannes and Clio Festivals, and was ranked the number two agency worldwide by the Gunn Report.

Roddy began his role as CCO at BBH NY in '04, and during his tenure has advanced the agency into new creative territories, underscored by such work as *The Gamekillers* series on MTV for client AXE, a YouTube sensation "Tea Party" video for Smirnoff Raw Tea, and the launch of the Oasis album "Dig Out Your Soul" via a grass-roots campaign entailing NYC street musicians performing in public their renditions of the songs on the album before its release.

VandenBosch joined Publicis & Hal Riney in '09, becoming one of the first CEOs of a "traditional" ad agency drawn from a non-traditional background. She led a regional network for TBWA Worldwide, as North American president of digital agency TEQUILA).

Tony Granger

"The agency of yesterday thought that everything needed to be solved by a brand anthem. The 'Big TV Idea' governed everything. And that worked really well when TV was the all-powerful medium. But today, this approach often leads to 'matching luggage,' meaning what worked for TV was being forced into other formats, diluting agencies' ability to master the media it had to work with."

Today, continued Granger, "Our multi-platform, digital world now demands an idea that creates a desired brand experience. Whether online, off line, in line—we can't think 'top/down,' but 'bottom/up.' A great brand today looks more like a Chuck Close painting, with lots of small pixels making up the brand portrait,

which must be continually refreshed. It requires constant focus, listening, tracking and responding, or you simply have a bunch of tactics and cool stuff."

Granger noted that in "Twitter-time, brand equity moves at light speed (just ask Toyota, Blippy or Blockbuster). Yet so many of the tools we use in market research and in the way we plan campaigns assume an idea is like a statue in a square. (If you build a brand this way, remember what pigeons do to statues!) Instead, our industry is evolving to a more nimble and fluid way of thinking; rather than campaigns, we think about the brand in culture. We need to constantly tack like a sailboat to seize on moments and exploit competitive opportunities. For this reason I like things like bitly.tv, which tells you what online videos are trending at this moment. And I like many of the other leaders of the 'real time web' like Twitter, Tumblr and Gowalla, because they remind us to keep it fresh and change it up constantly. The digital world can be very powerful, but it can also be very destructive—work that ticks all the boxes in consumer research groups but doesn't touch the soul is hopelessly irrelevant."

Change is constant, including for those dynamics seemingly in vogue. "Honestly, who knows if Facebook will reign two years from now? Two years ago blogging was king, but today ninety percent of blogs are abandoned. That's why we have to constantly experiment and not be ashamed of 'tactics.' Because sometimes a great tactic becomes a great strategy. Think about Hyundai's 'buyer reassurance program'—lose your job, return the car. A tactic that helped the company grow twenty percent in a dismal automotive market in 2008-'09.

"In this technology and social driven world, brands have to be transparent," he observed. "The rapid rise of social media sites have taken the oldest form of communication—word of mouth—and made it arguably the most powerful. Today, we don't market to consumers, we market with them. The impact of simple product ratings cannot be underestimated. It's hard to imagine buying anything without first reading what others think today. The challenge for marketers going forward is not just to assemble a social network for a brand, but to learn how to harness that power and help activate it in a positive manner. No small task."

Transparency, though, is good. "Companies can no longer hide their dirty laundry," related Granger. "They have to do the right thing regarding how they treat the environment, how they make their products and what they put into them (especially into food). Women are the dominant force in up to ninety percent of all purchase decisions. They spend a lot of time online researching you and your product. They had better feel good about you. The proof is in performance, so brands that connect with inspiring innovation, design and communications are the ones that will thrive.

"Today," continued Granger, "we have great crowdsourcing technology like Amazon's Mechanical Turk and Behance. There is access to a myriad of talent to experiment with. Now, some of that crowdsourced talent isn't right and isn't great, but often the quality is amazing and this opens us up to working in dif-

PRELUDE TO 50TH ANNIVERSARY SERIES

ferent formats and media. As Susan Boyle (*Britain's Got Talent*) taught us, don't write off the amateur. This is now a Pro-Am world.

Paradoxically, in an ever evolving marketplace, Granger finds deep relevance in an observation made some 86 years ago. "While I was searching for Y&R's DNA," he recalled, "I found a line that Ray Rubicam wrote in 1924: 'Resist the Usual.' He encouraged people to be 'Anti-Usualists.' This really resonated with me. I thought, if there ever was a time for our agency and our clients to resist the usual, it's now."

Kevin Roddy

"This business has changed in almost every way—in terms of advertising's relationship with consumers, consumers' relationship with brands, agencies' relationships with clients, the process of working—I could go on and on," said BBH's Roddy. "This business, though, is at its best when it is led by creative people. If you believe that, then creatives have to be the first to embrace and lead change. It must start up top with creative directors."

But the top hasn't always been quick to adapt, with some choosing to stay within the confines of what is familiar and putting everything new off to the side, if not outright ignoring it.

"A lot of creative leaders struggled," related Roddy. "I will be perfectly honest. At first, I got pretty damn scared. It's the fear of irrelevancy, the world passing you by. But what I recognized is there's something here I don't know how to do. Back when change was taking hold, I had never written a single thing that had to do with the web. I was one of those creative leaders who didn't grow up in this environment. I grew up in TV. My career had been built on a one-way conversation. And now consumers were given a voice, a role, and interactivity emerged."

"What I had to do was recognize that I could no longer 'control' the situation and that I needed help," continued Roddy. "My job is to help things get better. I needed to bring people in who knew how to do this and who would do it with me. I learned and continue to learn. The work has gotten better. Have I controlled the work



Tony Granger

the same way as I had in the past? No. Have I been the puppet master? Not at all. I still have a level of decision making but it's in a different context."

That context, though, is still essential and enduring. Even with constant change, there are constants that remain, core values that are imperative—the art of storytelling, of respecting an audience's intelligence and giving consumers something of value.

"Regardless of how the world has changed, I can always see a good idea. I can help tell a story no matter what means we use to distribute it. You will always need creative talent to come up with the idea and make it great. That won't change. It's just not as simple as it used to be. And it goes beyond getting interactive on the web. The most interesting stuff is bigger than any medium. The Oasis campaign is a perfect example of what excites me. It's creative thinking that wasn't constrained by media. There are so many ways to connect with people."

Asked to define his role as CCO, Roddy observed, "It's more important for me to set the stage for all the talent here to do great stuff. It's not necessarily about me putting my thumb print on every piece of work. It's more about how I create an environment that allows good stuff to happen. I'm looking to break down some of the walls this agency and every agency has around it. Again, it's about getting away from the idea that we control the world. I want to set the stage within BBH to say we have the capabilities to do X, Y and Z. But I also know that A, B and C are very important and we may need to find those people externally so that we can tap into them. The world is changing too fast for me to bring it all into



Kevin Roddy

BBH. You could never keep up and it would cost too much.

"We need to create relationships with who's best in class outside of BBH," continued Roddy. "This industry is way too siloed. We have to be willing to share revenue, ideas, to share people. The idea is to win here. It's not about who gets the most credit, the shiny Pencils, the most money. It's the idea. Whatever will make the idea great has to be most important. Today that means BBH can't control everything and I don't want to try. I see my job as getting the walls down. People you normally consider competitors, maybe you have to stop thinking of them in that way. They may have expertise I don't have and don't want to have but that I need. I've been spending a massive amount of time seeking out these people and resources—and I have people helping me do that. It's going to change our output significantly."

Kristi VandenBosch

Kristi VandenBosch is a member of a small club, breaking new ground for digerati when she became one of the first to transition from leading a digital agency, as North American president of TEQUILA, to taking the helm of a "traditional" ad agency, the venerable Publicis & Hal Riney where she has served as CEO since May 2009.

"I'd followed the agency since I was an art director, working out of Detroit in the 1980s," related VandenBosch. "I knew all about the epic film work, the iconic voice of Hal [Riney]—it was like hearing God talking to you through your TV. I thought I knew everything there was to know about this agency."

Much to her surprise, VandenBosch said she found a company that had



Kristi VandenBosch

gelled into a quick, clever, funny, downright playful organization, extending its brand of storytelling into digital channels, not because they thought it was cool to show that they "got" digital, but because the creative department naturally behaved that way, and believed that brands should, too.

"Riney has brilliant instincts. It's a very self-aware organization—it knew what it was, and was open to having me help shape what it could become."

One of VandenBosch's first hires was Julie Liss as chief strategy officer. She formerly served as head of account planning at TBWA\Chiat\Day, L.A. Liss teamed with VandenBosch to form a partnership with CCO Roger Camp (a veteran of W+K, Fallon and Cliff Freeman), and the three began to codify the offerings of the "new" Riney.

The process began of looking within, she said. "How did we, as an agency, solve problems? What inspired us? How did we interact with one another, and our clients? How could we make our creative product less dogmatic, more relevant, more instrumental to a brand's success?"

VandenBosch recalled, "We ran a Field Day workshop—one of the tools we use for clients—on ourselves, and included every single person who worked at Riney. We needed to understand the role our past played in our future, and what we aspired to be."

An interesting outcome of the Field Day was the agency embracing the role that "play" had in its culture and creative product. And as a group, they began to consider how this simple truth might become a way forward for Riney.

"The nature of 'play' is something we gravitated to, from both the planning and creative side. Play is the be-

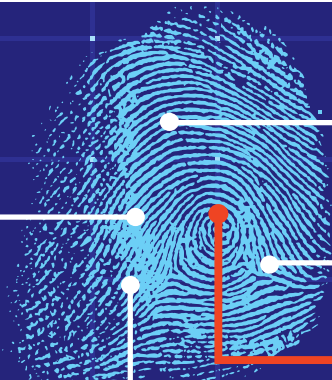
ginning of true knowledge. It lets us solve problems from different perspectives, to look at things in a new light.

"We talk about what 'play' is, and what it's not—for example, 'play' lets you be unapologetic in the process of creation. But it's not frivolous or irresponsible. It's a natural way to learn, through the process of making and doing. It's how insight unfolds. But perhaps one of the most important tenets of 'play' is that it's always best when done with others. Let's face it, we're a society of gamers—not just video-game gamers, but people who interact every day with metagames, often without realizing it. They use Mint to manage their financial life, and FourSquare to 'collect' recognition for their everyday behaviors, and have never read a manual for their iPod. As a culture, the tools of technologies we embrace most readily are grounded in 'play.'"

VandenBosch continued, "It's such a perfect parallel for how we steward brands today. Every 'traditional' agency is scrambling for digital cred. But they're missing the larger point. It's not about digital for digital's sake. We need to understand how actions connect with one another. Sure, digital is a huge enabler of that, but these connections happen in the real world, in retail stores, when you interact with packaging, when you use a product, when you talk to someone about a brand you love. If we're to be really, really good stewards of a brand, we're always thinking about how actions connect—asking ourselves the question: 'And then what happens?' This is fundamental to both digital design and game theory, and in our minds, a great thing to explore through the tools of play."

Riney's adoption of "play as a process" has led to new ways of thinking about content, form, information and interaction. "It's less about what you could do, and more about what you should do. We look at how brands play in the world, the people who play with them, and how those interactions are created and managed to achieve the brand's objectives for success." VandenBosch smiled, "These are amazing times for brands that play well with others."

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8th ANNUAL NEW DIRECTORS SHOWCASE

Continued from page 22



Cole Webley

Uber Content
Kodak's "Memories" spec spot

How did you get into directing?

I'm not sure what triggered my interest in film but by middle school I knew that's what I was going to do. I studied film at college and worked mostly as a DP. I had always planned on directing, and coming up through the camera department helped me develop a visual intuition that informs my work today. I shot a lot of spec work and built a reel I was proud of and then started shopping it around. I've been the beneficiary of lots of great advice and guidance from my filmmaking peers. I was fortunate enough to sign with Uber Content. I have amazing EPs and reps who believe in me as a filmmaker and have invested time and care into helping me shape my career. In the end, any success I've had can be attributed to our hard work, perseverance, and some good fortune.



What is your most recent project?

I directed a job for American Express featuring the band, The National. The spot features the band discussing the genesis of their creation, their new sound, and the influences that shape them as creative musicians. This is in conjunction with a new "white" charge card Amex is rolling out that is targeted towards young adults assumedly stepping out on their own for the first time and shaping their identity. It's being edited now.

What is the best part of being a director?

I think the best part of directing is the fact that I can make a living doing what I love. I realize that is cliché, but honestly it's true. I love film, I love telling stories and I love working with people. To have an artistic vision and to have such talented people to collaborate with to achieve that goal is invigorating. Nothing moves me more than film. It's such a powerful medium.



Jason Zada

Tool of North America
FITC's "The Last Advertising Agency On Earth"
alternative media content

How did you get into directing?

When I was a kid, I used to make short films using all the kids in the neighborhood. Westerns, music videos, anything I could dream up. I was also really into alternative forms of storytelling that included technology. I wrote choose-your-adventure games in Basic on my Commodore 64. I spent 13 years as a creative director in the digital and advertising worlds, so creatively, telling a story in 30 seconds or 30 minutes became my specialty. It wasn't until a few years ago that I realized that I was much happier being on set everyday of my life.



What is your most recent project?

I have been shooting non-stop for the past few months and have eight projects in various stages of postproduction. One is an animated augmented reality website, a few TV spots, a huge online interactive video experience, a few viral films and an interactive storytelling project for the iPad.

What is the best part of being a director?

Being able to emotionally move someone with laughter, surprise, fear, or whatever makes people feel something. I am a very visual director, so I enjoy creating a world in which interesting characters can live. Being able to tell stories for a living is what makes me think that I have the best job in the world.

street talk

FilmTecknarna, Stockholm and N.Y., has finalized a deal to represent Stockholm-based director Arvid Steen for exclusive spot representation in both the U.S. and European markets. This past winter Steen directed a music video with the London band The Guilty Ones for its debut single. He also recently wrapped commercials for the Swedish grocery store chain Coop and pharmacy chain Apoteksgruppen. Currently he is working on a music video that combines live action with 2D animation....Industry vets Mark Larranaga and Zach Kinney have launched SAINTS LA, a boutique specializing in the creation and production of visual effects and motion graphics for film, TV and the web. The new venture has wrapped a three-spot Kodak Printer campaign for Deutsch N.Y. shot by the Thomas Cobb Group, with Larranaga and Kinney serving as VFX supervisors....R/GA has opened an office in São Paulo, Brazil, a move prompted by the agency being named MasterCard's global digital agency of record. R/GA has appointed Paulo Melchiori as executive creative director and promoted Paola Colombo from R/GA New York to group director, production. Both will lead the new office and are responsible for hiring a multidisciplinary team to build it, with an expected growth of 10 to 15 people by year's end. Melchiori and Colombo are also tasked with generating new business throughout Latin America. Melchiori had previously been senior VP/creative director at Publicis Modem, San Francisco....Nick Sasso has joined Outside Edit+Design, New York, as senior Flame artist. He comes over from Manic, where his client roster included Maybelline, L'Oreal, Chase, Mercedes Benz, BMW, Bank of America, Smuckers, Bacardi, and Absolut Vodka....

report

Dattner Dispoto and Associates (DDA), Hollywood, has taken on representation for DP Christian Berger, winner of this year's American Society of Cinematographers (ASC) Award for best feature cinematography on the strength of *Das weisse Band (The White Ribbon)*, directed by Michael Haneke. Berger also earlier received an Academy Award nomination for his work on *The White Ribbon*....DDA has also signed cinematographer Nancy Schreiber, ASC, whose latest feature, *Every Day* (written and directed by Nip/Tuck's producer/writer Richard Levine), premiered recently at the Tribeca Film Festival....DP Benoit Delhomme (*1408, The Proposition*) is now repped at the Sheldon Prosnit Agency, Los Angeles, for features, commercials and music videos....Los Angeles-based Sunset Editorial has secured Chuck Silverman of indie firm Chuck Silverman Represents for national representation....VFX vet Pam Hogarth has joined bicoastal Look Effects Inc. as director of marketing. Prior to Look, she spent 12 years helping to build Gnomon School of Visual Effects into a leading educational institution for careers in computer graphics....

bulletin board

>May 11/New York, NY. **SHOOT Directors Symposium & 8th Annual New Directors Showcase Event:**
www.regonline.com/directorsevent
>May 10-16/New York, NY. One Club Presents Creative Week NYC: www.creativeweeknyc.org
>May 20/Chicago, IL. AICE Awards: www.aice.org
>June 3-6/Hollywood, CA. Cine Gear Expo: www.cinegearexpo.com
>June 8/New York, NY. AICP Show: www.aicp.com
>June 20-25/Cannes, France. Cannes Lions International Advertising Festival: www.canneslions.com

Last chance to Register for SHOOT's May 11 Directors Symposium (9:30am-3:30pm) & 8th Annual New Directors Showcase (6:00-10:00pm)
at the Directors Guild of America (DGA) Theater in NYC
www.regonline.com/directorsevent

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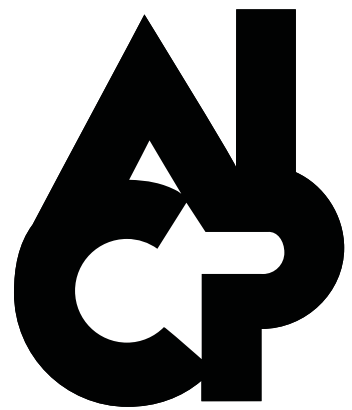
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