





**"GUT BUSTER"**  
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### 15 Fall Directors Series

Profiles of leading helmers spanning multiple disciplines, and a rundown of promising new filmmaking talent.



### 26 Cinematographers

Christopher Baffa, ASC, reflects on *Glee*; Maryse Alberti discusses her feature, documentary and spot work.



### 24 50th Anniversary Series

Director Tom Kuntz of MJZ, director/DP Lance Acord of Park Pictures look back, ahead at an evolving industry.

### Music and Sound: Staying On Track

Quarterly Top Ten Tracks Chart, backstory on #1 entry, Music News  
See page 32



# A Chair With Many Seating Arrangements

*Richard Ayoade Reflects The Growing Crossover Dynamic*

By Robert Goldrich

NEW YORK—In this Fall Directors Series Issue, there are assorted examples of directors crossing over between or among disciplines.

This week's lineup of profiles includes: long-time commercial director Gary McKendry who earned an Oscar nomination several years ago for best short film and is now in post on his theatrical feature debut, *The Killer Elite* starring Robert DeNiro, Jason Statham and Clive Owen; Nanette Burstein, an accomplished documentary filmmaker who diversified into commercials and recently saw the release of her romantic comedy *Going the Distance* starring Drew Barrymore and Justin Long; Dennie Gordon, nominated for a DGA Award for HBO's *Tracey Takes On...*, and director of multiple episodes of such comedies as *30 Rock* and *The Office*, as well as spots, promos and branded content; and Tom Hooper, director of the acclaimed HBO miniseries *John Adams*, and the feature *The King's Speech*, which has generated considerable Oscar contender buzz based on recent debut screenings at the Telluride Film Festival followed by the Toronto International Film Festival.

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## Indie Filmmakers The Polish Bros. Land Spot Roost

CULVER CITY, Calif.—Twin siblings Mark and Michael Polish, a.k.a. the Polish Brothers, indie filmmakers whose credits include *The Astronaut Farmer*, *Jackpot* and *Northfork*, have come aboard the directorial roster of Culver City-based studio Bandito Brothers for commercials and longer form branded content.

The Polish Brothers made their initial splash on the indie scene with

their first feature, *Twin Falls Idaho*, an atmospheric tale of conjoined twins, which Mark wrote, Michael directed and they both starred in. According to Michael, the norm has him directing, his brother writing and acting in, and both of them producing their theatrical motion pictures. For commercials and branded entertainment, they will serve as co-directors. The brothers have been a directing team on several

spots over the years.

*Twin Falls Idaho* debuted at the 1999 Sundance Film Festival, with Sony Pictures Classics taking on theatrical distribution.

Sony Pictures Classics did the same for the Polish Brothers' next film, *Jackpot*, which centered on a deluded karaoke singer in the midst of a nowhere tour of American dive bars. Starring Jonathan Gries, Gar-

rett Morris, Adam Baldwin and Darryl Hannah, the movie went on to win the 2001 Independent Spirit's John Casavetes Award for best feature made for under \$500,000 as well as the '01 Seattle International Film Festival's New American Cinema Award.

The Polish Brothers enjoyed a return engagement to Sundance in 2003 with their acclaimed surreal film  
*Continued on page 7*

## Filming Issue Sneaks Into Ballot Box

By Robert Goldrich

LOS ANGELES—There is no filming incentive program for commercials in California. The tax credit allocation that does exist for certain feature films and TV projects has run out. And there's no film incentive on the upcoming election ballot in the Golden State.

Yet there is a measure which voters will consider in the November 2nd election that does have implications for filming throughout California despite no reference in its language to theatrical feature, TV or commercial production.

Proposition 21 would require Californians to pay an extra \$18 as part of their annual vehicle registration fee in exchange for doing away with parking fees at state parks (for California vehicles; out-of-state vehicles would continue to be charged a daily parking fee). Supporters of the measure contend that California's state parks desperately need a revenue stream they can count on if they are to stay open to the public and remain available for commercial use.

In the absence of such a revenue source and with state government looking for more ways to cut back costs in light of a dramatic budget shortfall, some fear that a number of parks could close or at least have curtailed hours and not have enough staff to facilitate activities such as filmmaking.

*Continued on page 8*

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October 15, 2010  
Volume 51 • Number 8

www.SHOOTonline.com

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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 supports the Sustainable Forestry Initiative by purchasing SFI-certified paper.



SHOOT is a member of:



By Robert Goldrich



## More Is Less

I find myself in the awkward position—particularly during tough economic times—of criticizing a policy that is significantly increasing the number of commercials being made. It's counter to numerous stands we have taken over the years to stimulate spot-making and branded content opportunities as well as to ensure the health of the production community at large.

But in this case, more is less when it comes to the Supreme Court decision back in January to overturn campaign finance laws, thus allowing corporations, unions and other groups to spend on political campaign ads without having to disclose who and where the funding comes from. This decision has opened the commercial and media expenditure floodgates.

Elected officials from five states find the major ramping up of campaign spending to be disconcerting and have

formed the Coalition for Accountability in Political Spending to combat it.

The coalition is facing an uphill battle and its credibility isn't helped by the fact that four of its organizers are Democrats—Illinois Governor Pat Quinn, Pennsylvania Treasurer Rob McCord, North Carolina Treasurer Janet Cowell, and New York Com-

“...It means more money for the advertising industry but that's not the way we should elect people or deal with issues.”--Rich Silverstein

troller Tom DiNapoli. The fifth founding member is L.A. Controller Wendy Gruehl, whose office is nonpartisan.

The Democratic bent to the coalition stirs skepticism in that Democrats are currently being targeted by the lion's share of this new breed of political ad spending. However, in a different election cycle—given the spending power of unions which are traditionally supporters of the Democratic Party—the Republicans could find themselves more on the receiving

end at some point down the road.

Indeed there's a price to pay for the increased revenue being funneled into media and advertising industry coffers. For one, this influx of business comes largely from mudslinging messages with special interests gaining additional influence peddling power. This often negative advertising marked by

I'd defend the right of those speaking even though they are often contributing to what I personally regard as a continued unhealthy, disingenuous polarization of our society.

In mainstream advertising, the public knows who's behind an ad and can judge those brands and their messages accordingly, with people making their

character assassination and distortion of the truth isn't good for the country or, in our corner of the world, the reputation of the ad business which comes off as generating expedient, manipulative communication.

Yet while I don't like this brand of advertising, I can live with it. After all, that's freedom of speech.

What pushes me against it, though, is that we aren't told who's speaking. If the special interests were clearly identified with full public disclosure,

buying decisions as they see fit. All I ask is the same for political advertising.

In one of the initial installments of our “Then, Now and Looking Ahead” series, Rich Silverstein, co-chairman/creative director of Goodby, Silverstein & Partners, San Francisco, said on the “now” and “looking ahead” fronts vis a vis the Supreme Court verdict, “I know it means more money for the advertising industry but that's not the way we should elect people or deal with issues.”

## POV



## Automotive Care

A young and talented CG artist recently asked me, “How do you light a car?” We were on a busy set and we were about to roll. I had a few seconds to answer so I said, “It would take a lot of time to cover the subject, but here's the basic principle. First, I light the world around the car, then I take care of the rest.”

But the CG artist's question stayed with me. It was a question that invited more questions than answers. Why was he asking? Why do we need to CG cars? Most of the time, a CG car is a faithful reproduction of an existing model. Why would a commercial production prefer a CG car instead of filming the real one?

I posed all these questions to my friends in the industry and I received various answers: “Sometimes it's cheaper.” “We have more control with CG.” “We get something different.” For DP's like me, this is a troubling new reality.

We all know how expensive a car shoot can be. The lighting package usually includes a huge soft box that requires a stage with high ceilings or, if the shoot is outdoors, a massive Champion crane. The grip package lists large seamless white or black flats and fancy car mounts. A camera

car with a crane and a remote head is a must if we shoot on the road. The most desirable locations are expensive, hard to secure and traffic logistics are sometimes a nightmare. The shoot days are long because we prefer to shoot at dawn and dusk. Do I need all that equipment? How about finding other ways to light a car? Forget the light box? Yes, light the car with instruments that fit the location. Forget the fancy crane moves? For a change, why not shoot handheld from another car...? That time has come. I will refresh my approach.

I'm not alone on this path. All the directors I know welcome a fresh look. We're all tired of 'cookie cutter' car commercials. The predictable look of our work is part of the problem that we DP's face today. Using the same tools, shooting at the same locations, creates a sense of “déjà vu” when a car spot turns up on television. CG cars are a logical consequence of this rather unexciting state of the business. Most of the time, the CG cars look predictably good. They don't look quite real, but filmed cars often suffer from the same problem.

Now I ask myself a key question: “Is my goal as a cameraman to make the car look perfect, or I should accept ‘imperfect but real?’”

I believe “perfect” is the wrong answer. Let the CG cars be perfect. I gladly give away that territory.

So, here I am advocating for imperfect cinematography. Why? Because perfection is rarely equivalent to beauty. Thank you talented CG artists for your impeccable CG cars. You helped clarify my perspective. I will not compete with you anymore. I don't want to do what you do.

I want to move on and try something

different. I'm excited again when the telephone rings and a car commercial comes my way.

I will have fun experimenting, figuring out that mysterious balance between precision and accident that makes a shot great.

\*\*\*\*\*

Anghel Decca is an accomplished cinematographer (www.angheldecca.com) who is repped by Montana Artists Agency in Beverly Hills, Calif.

## Flash Back

October 14, 2005 Animation studio Curious Pictures has brought in a new exec producer of commercials, Mary Knox. She takes over from company partner David Starr who becomes the shop's EP of branded entertainment....Noted still fashion photographer Greg Kadel is diversifying into commercial directing, joining production house mister boomboom, a shop backed by Believe Media....Bjorn Stenslie will succeed D. Brian Spruill as VP of the Entertainment Imaging Division and general manager of worldwide sales & marketing operations for Kodak. Spruill is retiring at year's end....

October 13, 2000 Spot production house Pandemonium and digital production/design studio Western Images, both in San Francisco, have launched Mekanism, a joint venture geared toward production of integrated advertising campaigns for broadcast TV, the Internet and interactive TV platforms....Ritts/Hayden, the L.A.-based house headed by EP Bill Hayden, has signed director Iain Mackenzie for U.S. spots....@radical.media has acquired Outpost Digital, a N.Y.-based technology and digital editing company....

## Roger Deakins To Receive ASC Lifetime Achievement Award

LOS ANGELES—Roger Deakins, ASC, BSC will receive the 2011 American Society of Cinematographers (ASC) Lifetime Achievement Award. The presentation will be made during the 25th Annual ASC Outstanding Achievement Awards celebration at the Hyatt Regency Century Plaza Hotel in Los Angeles on February 13, 2011.

“The Lifetime Achievement Award is a reflection of the impact that a cinematographer has made on the art of filmmaking rather than the capping of a career,” said Michael Goi, president of the ASC. “It is our way of acknowledging a true artist in his prime. Roger Deakins raises the artistic profile of our profession with every movie and he

After graduation, he primarily spent the first seven years of his career shooting documentaries, the first of which required him to play the role of crew member as well as director/cameraman during a nine-month yacht race around the world.

Deakins went on to work on many documentaries for British television, which included films on the liberation wars in Rhodesia (now Zimbabwe) and Eritrea, a study of mental patients within the UK National Health Service, and the life of the Nuba people

of Southern Sudan.

“I’ve always chosen to work on films that are more than entertainment,” he said. “I believe film can also be provocative and send audiences home thinking.”

Deakins has collaborated with such

notable directors as Sam Mendes, Martin Scorsese, Ron Howard, Norman Jewison, Ed Zwick, Andrew Dominik and Michael Apter. *True Grit*, slated for release in December, is Deakins’ 11th co-venture with brothers Ethan and Joel Coen at the helm.

Photo by Kirkland



**Roger Deakins, ASC**

will continue to do so for many years.”

Deakins has earned Oscar® nominations for *The Shawshank Redemption* (1994), *Fargo* (1996), *Kundun* (1997), *O Brother, Where Art Thou?* (2000), *The Man Who Wasn't There* (2001), *The Assassination of Jesse James by the Coward Robert Ford* (2007), *No Country for Old Men* (2007) and *The Reader* (shared with Chris Menges, ASC, BSC, 2008).

His peers nominated all eight of those films and *Revolutionary Road* (2008) for ASC Outstanding Achievement Awards for feature film cinematography. Deakins claimed top ASC honors for *The Shawshank Redemption* and *The Man Who Wasn't There*.

“I had mixed emotions when I was told about this recognition,” Deakins said. “To be honest, I am flattered, but I also feel like I am only just getting started. I’m enjoying what I do more than I ever have and there seems to be so much more I want to do. I feel like I’m getting this award about halfway through my career.”

Deakins was born and raised in the seaside town of Torquay in Devon, England. Deakin’s passion was for painting but when he enrolled in the Bath Academy of Art, his interest shifted to photography.

After a brief stint as a professional photographer, Deakins continued his education at the National Film School in London. Deakins estimated that over three years he shot more than 15 films for student directors, both dramatic films and documentaries.

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## Crossing Over: Dir. Richard Ayoade

Continued from page 3

This week's news coverage also includes production studio Bandito Brothers' signing of noted indie filmmakers The Polish Brothers for commercials and longer form branded entertainment. With a filmography that includes three movies that have debuted at the Sundance Film Festival over the years, Mark and Michael Polish also have several commercial campaigns to their co-directorial credit.

Yet standing out for his diverse endeavors—even in a landscape where crossover has become common—is Richard Ayoade, writer/director of *Submarine*, which too scored kudos at the recently concluded Toronto International Film Festival.

Ayoade is well known in the UK. as a comedian, an actor, writer and director. On the acting front, for example, he became noted for his role as the socially awkward tech genius Maurice Moss in Channel 4's *The IT Crowd*, winning best actor in a TV comedy series at the Monte Carlo Television Festival.

Ayoade also co-wrote (with Matthew Holness) and performed in the noted stage show *Gareth Marengi's Fright Night*.

The Marengi character later surfaced in the parody horror comedy series *Garth Marengi's Darkplace*. Ayoade directed and acted in a supporting role in the television series. He also had a writing hand in *The Mighty Book of Boosh*, which spawned a radio series and then a TV show (he acted in the pilot).

Ayoade was also a stand-up comedian for a brief stretch, performing on

*The Stand Up Show* on BBCL, before transitioning to acting in comedies.

Beyond directing comedy series, Ayoade has also helmed music videos for such artists as the Arctic Monkeys, Super Furry Animals, The Last Shadow Puppets, the Yeah Yeah Yeahs and Kasabian.

Via production house Tomboy Films in London, Ayoade diversified into commercials, directing several jobs before moving over to bicoastal/international Moxie Pictures for spot and branded content representation in the U.S. and U.K. He continues to be repped for music video assignments by Warp Films, London.

And now Ayoade has made his narrative feature directorial debut (he earlier helmed a feature-length concert film *The Arctic Monkeys at the Apollo*) with the aforementioned *Submarine*, a teen film adapted from the novel by Joe Dunthorne.

*Submarine* is told from the unique perspective of Oliver Tate, a witty, endearingly odd 15-year-old lad who is coming to grips with a most confusing world, which includes the impending breakup of his parents as well as his first romantic relationship.

The film has scored rave reviews, singling out such elements as Ayoade's writing and direction, the performances of newcomer Craig Roberts as Oliver, Yasmin Paige as his romantic interest, and Noah Taylor and Sally Hawkins as Oliver's parents.

Reviews have also cited the different dimensions of the movie, ranging from humorous to introspective, moody and melancholy.

As for what drew him to a film project centered on adolescents, Ayoade told *SHOOT*, "I liked the book a great deal. That was the starting point." And while he understands that American audiences might wonder why the need for yet another adolescent film, Ayoade explained that the genre is not nearly as common in the U.K. and thus represents a departure for his home marketplace.

"America seems to be the leader in films and television shows with teens and adolescents, TV series like *The Wonder Years*, and I very much like *Dawson's Creek*," related Ayoade. "But this is more an American form than I suppose a British one, and capturing that mindset with a bit of a different twist interested me."

Plaintive ballads written by Alex Turner from the band Arctic Monkeys also help to set the mood and feel of *Submarine*.

Turner has collaborated with Ayoade over the years on the alluded to Arctic Monkeys music videos and concert film.

Ayoade is gratified over the favorable reviews that *Submarine* has received but resists the temptation to dwell on them.

"If the reviews are bad, you can become depressed. If they're good, you can be overly confident. And if they're bad, it's too late to do anything about it anyway."

His perspective on positive reviews is akin to the observation attributed in some circles to George Bernard Shaw which went along the lines of it being easy to ignore bad reviews. But the hard thing to do—which is necessary for personal balance, integrity, humility and creative success—is to ignore the good ones.

Ayoade joined Moxie for commercials just as *Submarine* was green lit. He wants to remain active in spotmaking and said he's attracted to the discipline based on the work done by such directors as Spike Jonze (whose roost is MJZ), Wes Anderson (also handled by Moxie Pictures) and Jonathan Glazer (of Academy Films).

Among Ayoade's directorial credits are a humorous trailer for *The Mighty Boosh*, and comedic commercials for Nokia and Peugeot.

The latter consists of tongue-in-cheek, cut-down versions of well known feature films (*Lord of the Rings*, *The Blair Witch Project*) to reflect a reduced production footprint simpatico with the reduced carbon footprint of the eco-friendly Blue Lion accredited Peugeot 308 automobile.

*The Blair Witch Project* parody, for example, features several young folks running around screaming in a field, each holding a video camera.

## Short Takes

### BROCCOLI BAIT AND SWITCH

The Television Bureau of Canada (TVB) and Toronto agency john st. have revealed that a five-week campaign featuring the virtues of broccoli was not for broccoli at all. Instead, it was designed to prove that television advertising can sell anything.

Back in January 2010, a TV campaign aired for broccoli pitting its "miraculous" health benefits against other so-called miracles. After just five weeks on air, without any other form of communication or marketing efforts,



the "Miracle Food" TV campaign garnered some serious attention. Fan-created Facebook pages attracted over 20,000 followers and broccoli sales were up eight percent over the previous year. The most rewarding metric of all was the extra 188,574 pounds of broccoli that went into grocery carts across Canada during the month.

The TVB's "Miracle Food" campaign consisted of three broadcast spots, directed by OPC's Brian Lee Hughes, which point to TheMiracleFood.ca and a post-campaign print ad revealing the campaign's real ulterior motive.

### DISABLED REPRESENTATION ON TV

October is National Disability Employment Awareness Month and a new report on minority representation on broadcast television shows that scripted characters with disabilities will represent only 1% of all scripted series regular characters—six characters out of 587—on the five broadcast networks: ABC, CBS, The CW, Fox, and NBC. Not only is this invisibility in the media misrepresentative of people with disabilities, it also means few opportunities for actors with disabilities to be cast.

The annual Where We Are On TV report issued by the Gay & Lesbian Alliance Against Defamation (GLAAD) examined all series regular characters expected to appear on the 84 announced scripted series airing during the 2010-'11 broadcast network television season. The group analyzed the characters' gender, sexual orientation, race and ethnicity. This is the first year, however, the study has examined characters with disabilities.

While people with disabilities are largely absent from TV, they are very present in the American scene. According to the U.S. Census Bureau's 2008 American Community Survey, the percentage of U.S. citizens reporting an apparent disability is slightly more than 12% (or 36.2 million people). The inclusion of people with non-apparent, ADA-covered disabilities, such as cancer or HIV, greatly increase this census number. Yet, even the original figure is nowhere nearly reflected by the broadcast networks.

### PEOPLE IN THE NEWS....

Design/VFX studio Spontaneous has added VFX design/Flame artist Nikk Schlumpf to its N.Y. team. Schlumpf has created motion graphics and VFX sequences on spots for the likes of Nike, Calvin Klein, Virgin and Budweiser while crafting channel idents for Comedy Central and ABC. Schlumpf joins Spontaneous from Version2 where he held the post of VFX designer/art director, steering projects for an agency roster including BBDO, Saatchi & Saatchi and DDB....



Nikk Schlumpf

Angel La Riva has joined Dallas editing, audio and VFX boutique 3008 as post producer, moving over from agency Dieste, where he was a broadcast producer for 14 years. La Riva began his ad career as a writer at Sosa, now Bromley Communications, in San Antonio. He also worked at Ornelas & Associates and Berry Brown before moving to Dieste in 1996. First as copywriter, then broadcast producer, he teamed with such clients as Taco Bell, Southwest Airlines, JCPenney, and Clorox....



*Submarine*

## Sibling Love: The Polish Brothers Sign With Bandito Brothers

Continued from page 3

*Northfork*, which was released by Paramount Classics and had a cast that included Nick Nolte, Daryl Hannah and James Woods.

And in '08, Sundance would also launch the brothers' offbeat film *Manure* starring Billy Bob Thornton as a fertilizer salesman.

In-between their second and third Sundance runs, the Polish Brothers teamed with Warner Independent on *The Astronaut Farmer* in which Thornton portrays a former NASA astronaut who obsessively builds in his barn the rocket of his dreams.

The early buzz on the film prompted a shift from Warner Independent to the mainstream Warner Brothers proper for release throughout North America. *The Astronaut Farmer* played to critical acclaim, performed respectably at the box office and then went through the roof in the ancillary market spanning DVD sales, cable and video on demand (VOD).

Among the Polish Brothers' other feature credits are *Stay Cool*, a high

school comedy with a cast that includes Winona Ryder and Chevy Chase, and the recently wrapped *For Lovers Only*, which was inspired by Claude Lalouche's *A Man and a Woman* and embodies the spirit of the French New Wave.

Principal photography for the latter was done on the Canon 5D Mark II digital camera by Michael Polish during two weeks on location in France. The brothers, who normally work with cinematographers on their films, have gone through a wide range of formats in their moviemaking, encompassing film, varied digital cameras, color, and grainy black-and-white footage—whatever suits the story ranging from comedic to the dramatic or combinations thereof.

For their next not yet announced movie, the Polish Brothers sought out visual effects expertise which led them to effects producer Sean Cushing who is now with director/visual effects supervisor Stephen Lawes at Cantina Creative, a design/VFX studio formed in tandem with Bandito



Michael (I) and Mark Polish

Brothers (*SHOOTonline*, 8/19).

Cantina Creative is housed in Bandito Brothers' Culver City complex. Through Cushing with whom they're testing out some effects sequences for their upcoming film, the Polish Brothers were introduced to Bandito Brothers and struck up a rapport with the people there, including exec producer Jeff Rohrer.

"We found out that Bandito also shot a 5D movie so we compared notes and found ourselves comfortable with the company's people and business model," explained Michael Polish.

That business model, he continued, offers production, postproduction, visual effects and other resources under one roof, giving filmmakers access to a comprehensive toolkit.

Conversely the prospect of working with the Polish Brothers appealed to Rohrer, who pointed to their creative/conceptual prowess.

"At Bandito," said Rohrer, "we are frequently shooting long-form projects for agencies that involve creative storytelling; often, these involve creative input from our directors. We find that many traditional spot directors

have trouble scaling up to shoot the long-form work while guys like the Polish Brothers can do it all day.

"These are directors," continued Rohrer, "who love to write, and know how to be scrappy on location and get jobs done without the bloated crews. Bandito Brothers is set up like an independent studio so the fit could not be better."

### Spot experience

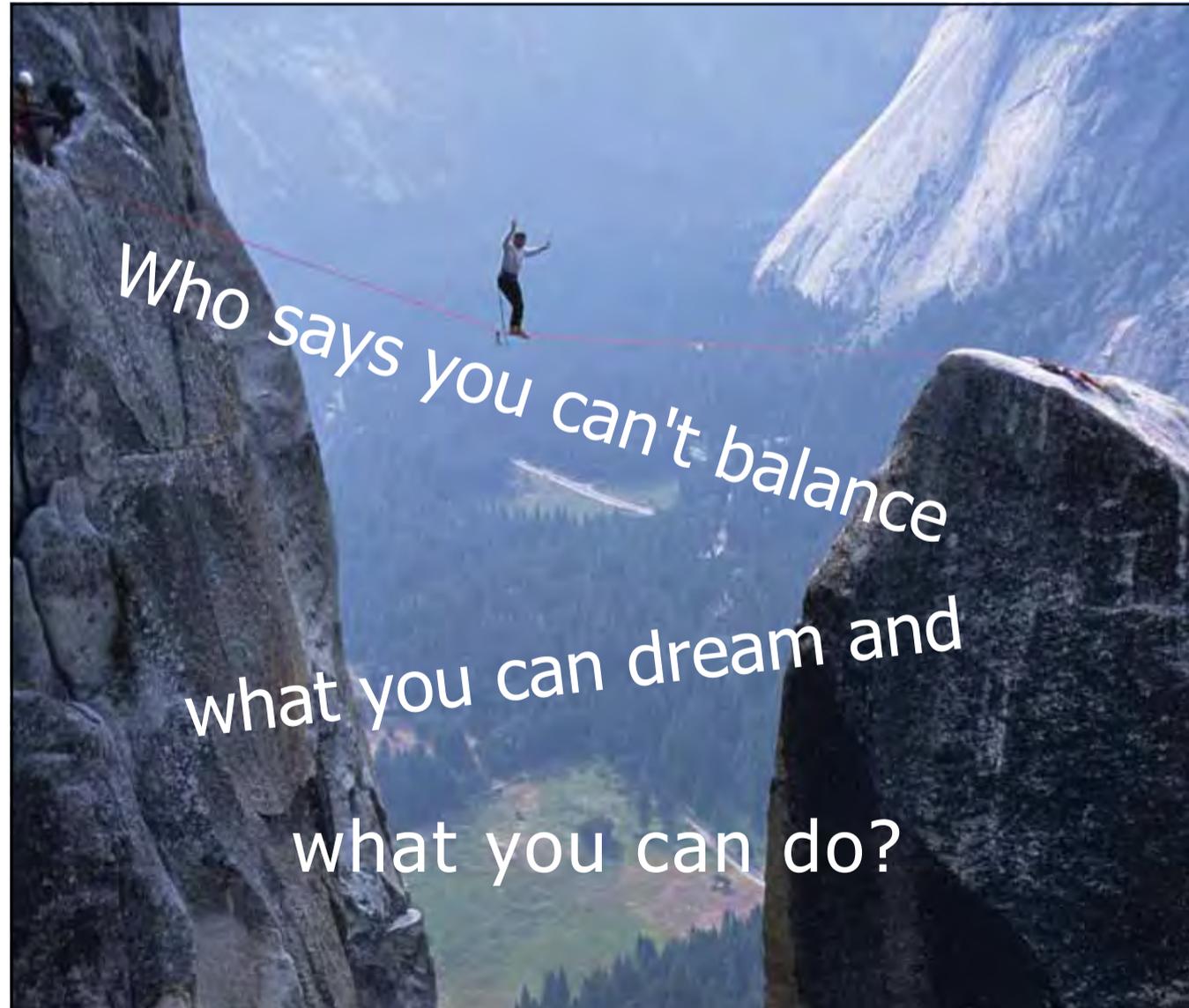
As alluded to earlier, the Polish Brothers have directed several commercials, including a European cinema campaign shot in Prague for Aon Insurance during the directors' brief stint at RSA Films.

This campaign was wrapped just prior to the brothers embarking on *The Astronaut Farmer*.

Also via RSA's music video sister shop Black Dog Films, the Polish Brothers directed a Duran Duran comeback music video.

Members of the pop rock band were fans of *Northfork*, which caused

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## Polish Bros. Secure Spotmaking Home

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them to gravitate to the Polish Brothers for the video.

Later while repped via Green Dot Films, the Polish Brothers directed a U.S. campaign for prescription sleep aid Ambien in which insomniacs are tormented by the shadow of a ubiquitous giant clock.

And independently the Polish Brothers took on another American ad campaign, this one for Levelour window blinds.

Michael Polish said he's enamored with commercialmaking, and relieved to have the opportunity to work with other people's ideas as opposed to the demanding, sometimes control freak nature of being a theatrical feature

film auteur.

"I find it a healthy departure to try to do justice to the concepts of ad agency creatives. I love that kind of collaboration and the teamwork you find in the making of commercials."

Polish added that the chance for him and his brother to work with different cinematographers and other varied filmmaking talent on spots is another major incentive for pursuing advertising projects.

Michael Polish further noted that the ad community is surprised to learn how quickly he and his brother work, making them a custom fit for the often demanding, tight turnaround time of commercial production.

Their penchant for fast turnarounds

is reflected in a prolific filmography which has seen the brothers make seven feature films in eight years with a smattering of other projects, including commercials, wrapped in-between that fast-paced schedule.

Additionally, ad folk generally don't expect to find cost-conscious efficiency from feature directors, continued Polish, "but that's always been how Mark and I work. As independent filmmakers, we're used to not working with a lot of money. We don't have the luxury of just being able to throw a lot of money at problems."

The Polish Brothers' cost efficiency is also underscored by their winning the aforementioned Independent Spirit Awards' John Cassavetes honor for *Jackpot*.

This indie spirit also translated into *The Declaration of Independent Film-making: An Insider's Guide to Making Movies Outside of Hollywood*, a how-to guidebook for filmmakers written by the Polish Brothers and their producing partner Jonathan Sheldon.

The book chronologically follows the filmmaking process and gives first-hand accounts of the Polish Brothers' experiences in making their independent feature films.

—by Robert Goldrich



Mark Polish (l) and actress Stana Katic on the film *For Lovers Only*.

## Election Could Impact Filming In Parks

Continued from page 3

If any of those scenarios come to pass, California would be losing one of its biggest location draws for motion picture lensing and professional still photography. While the California Film Commission is prohibited from taking a stand on ballot measures, its data confirms that state parks have been a valued source of locations for filming over the years. Not only does this generate dollars from production but the screening and airing of breathtaking

vistas in these projects in turn promote the parks as tourist destinations.

The majority of CFC state-issued filming permits is for state parks. While much of that activity encompasses still shoots, there is significant feature, TV and spot production activity as well.

In the latest available figures—which are for 2009—parks account for 62 percent of state filming days with Caltrans properties (roads, highways) registering 30 percent and buildings coming

in at eight percent.

California's network of state parks cover 1.5 million acres and one-third of the state's coastline. If passed, Proposition 21 would raise an estimated \$500 million annually to be used solely for parks.

Prospects for passage of the measure are up in the air. The general consensus, though, is that Prop 21 faces an uphill battle as additional fees are a tough sell to voters given the state of the economy.

## Off The Wire

### New York's 38 Greene Is Now Verbatim Studios

NEW YORK—As part of its continued growth through 2010, 38 Greene Studios has changed its name to Verbatim Sound Studios, effective immediately. The new identity marks the company's expansion to a staff of 5 full-time audio mixers and sound engineers.

### Nonfiction Director Sean Dunne Directs Doc For Nike

Santa Monica, CA—Nonfiction Unlimited, a production company specializing in documentary commercials, web and film projects for advertisers, announced that Nonfiction director Sean Dunne has completed a series of documentary short films for Nike Canada featuring NHL star Steven Stamkos. The "Road to Boom" campaign out of Wieden + Kennedy, NY.

### Headroom Adds Engineer Fernando Ascani

NEW YORK—New York-based audio and music house, Headroom adds Fernando Ascani to their roster as Sound Designer/Mixer. Ascani has won Clio, Lion and Andy Awards for his work on the XBOX Halo "Enemy Weapon" and "Hunted" spots out of McCann SF.

### Eden FX Joins Forces With Sister Company Point .360

Santa Monica, CA—Eden FX has expanded into a new studio space in Santa Monica, and has also announced its Fall 2010 slate of feature film and TV projects. In related company news: Eden FX was honored to have worked on the Emmy Award winning HBO telefilm "Temple Grandin," working directly with that film's director Mick Jackson and that film's production team.

### IKA Collective Raising Expectations For "Raising Hope"

NEW YORK—"Raising Hope," a new family comedy from Emmy Award winner Greg Garcia ("My Name is Earl"), premieres this month. Fox Broadcasting Creative Director, Julio Cabral and Golareh Safarian, Director of Production-Special Ops, awarded the launch campaign to promo veterans IKA Collective and director Paul Fuentes.

### DV's Nucoda Film Master Flies With 3D "Legend..."

LOS ANGELES & LONDON—Digital Vision announced that its Nucoda Film Master system has been used to grade and master the new 3D animated feature from Warner Bros "Legend of the Guardians: The Owls of Ga'Hoole" by Australian animation and visual effects studio Animal Logic.

### Northern Lights Opens Storyk-Designed Sound Suite

Santa Monica, CA—Post Production house Northern Lights recently launched a new 5.1 surround sound audio room, designed by famed architect/acoustician John Storyk of the Walter Storyk Design Group. Storyk also designed the original Jimi Hendrix Electric Lady Studio as well as private studios for Jay-Z, Timbaland, Alicia Keys, Goo Goo Dolls, Aerosmith, and the performance venues for Jazz at Lincoln Center.

### REM Ruini e Mariotti Create Campaign For Gucci Guilty

ROME—REM Ruini e Mariotti presents the international campaign for Gucci Guilty, the new Gucci fragrance conceived by Frida Giannini, Creative Director of Gucci, and Riccardo Ruini, Creative Director at REM Ruini e Mariotti. The commercial, produced by Think Cattlea with RSA Films in 3-D, is directed by the legendary Frank Miller and stars Evan Rachel Wood and Chris Evans.

### The Brigade Brings The Cloud to Animation

Long Island City, NY—The Brigade, a specialized animation and visual effects studio, has been launched by David Dimeola and Gavin Guerra to provide a variety of mobile and cloud-based creative services to advertising agencies, and production and postproduction companies.

### DIVE VFX Shine in "Let Me In"

PHILADELPHIA—Director Matt Reeves and Visual Effects Supervisor Brad Parker tapped DIVE to manage and execute 87 visual effects shots for Exclusive Media/Hammer Films "Let Me In."

### Music Forever Works On eHarmony "Love Begins Here"

LOS ANGELES—eHarmony recently introduced a new TV marketing campaign that offers hope and encouragement to single people who want to find their own true love. Music creative for the campaign was led by Los Angeles based music company Music Forever. Film composer and Music Forever owner Anthony Marinelli was brought on as executive music producer by eHarmony's long-time advertising agency DonatWald+Haque.

For full stories, video, pics, more releases and further info or to post your publicity release visit [www.shootonline.com/go/publicitywire](http://www.shootonline.com/go/publicitywire). The SHOOT Publicity Wire (SPW) is the publicity news release distribution service for the filmmaking, commercialmaking, television, cinema, and online & mobile video production and postproduction Industries. SPW is where "word of mouth" gets started.

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## Jennifer Siegel Joins Shilo As West Coast Executive Producer

LOS ANGELES—Jennifer Siegel, perhaps best known for her tenure as executive producer at Tool of North America, has joined bicoastal production house Shilo as its West Coast executive producer. Plans call for Shilo—which maintains shops in New York and La Jolla, Calif.—to in the coming months expand its operations out West with an office in Los Angeles.

Siegel was attracted to the studio's talent and resources, the chance to help it extend even deeper into live action, and a business model which encompasses live action, visual effects, animation, CG, design, post and editorial under one roof. She related that clients and agencies can tap into these varied disciplines as needed, gaining creative control and certain economies by having different aspects of a job—or the entire project from production through post—handled centrally at Shilo.

Given her extensive list of industry contacts, collaborators and clients over the years, Siegel could help Shilo attain a higher industry-wide profile. She also believes her live-action

pedigree, spanning experience at Tool of North America and prior to that Crossroads Films, could translate into a competitive edge in combo jobs for Shilo's VFX artisans. Siegel, however, affirmed that Shilo already has in place live-action filmmaking acumen as well as multi-disciplinary talent. She is just looking to complement, fortify and make more people aware of that studio mix. She cited directors such as company co-founders Jose Gomez and Andre Stringer as well as helmers Noah Conopask and Evan Dennis who are all adept at live action, effects, CG and graphics.

Stringer's directing credits include live-action/design/animation fare for Guinness out of Saatchi London, a live-action/CG/3D animation spot for Under Armour featuring star athletes Brandon Jennings, Dez Bryant, Michael Phelps and George St. Pierre, and a Cannes Fest-shortlisted PSA raising awareness of human rights violations in Burma. The latter project teamed Shilo with MTV, Burma Arts, and Ogilvy & Mather, Amsterdam.



Jennifer Siegel

Among Gomez's directing endeavors are a cinematic style live-action/design/animation spot depicting a dark underworld for Scion out of agency Attik, and a live-action/CG/character animation spot for EA that leverages the blend of fantasy and chaos in its Mercenaries 2 video game for Draftfcb, San Francisco.

Director Conopask has to his credit combo jobs for Under Armour. And Dennis' directorial exploits include a spot promoting Mountain Dew's new signature product design by skater/actor/artist Paul Rodriguez in col-

laboration with artist Don Pendleton for agency TracyLocke, and a Cartoon Network promo bringing rapper Elijah together with cartoon characters (such as Scooby-Doo and Shaggy).

Beyond its multi-disciplinary talent and resources, Shilo offered another mesh—filmmaking and branding—that appeals to Siegel. She said this mesh is embodied in the respective backgrounds of Gomez and Stringer. Gomez came into prominence initially in the skateboarding world. After serving as a designer and creative director of note, Gomez in 1994 started his own skateboard company, Rhythm, which went on to become an international firm in the skate, snow and surf markets. He sold Rhythm in '97 to global sports company K2, and then developed a footwear brand, Adio for which he did the product design and marketing.

Meanwhile Stringer's experience spans filmmaking and design, with work that encompasses a hip-hop documentary, on-air branding for BET, and serving as a creative director and director at Digital Kitchen, where

he turned out projects for HBO, Xbox and Budweiser. He came together with Gomez on the skateboarding film *One Step Beyond*, which led to their forming Shilo. Another key company principal is partner/managing director/exec producer Tracy Chandler.

Siegel said she was drawn into the Shilo fold by Gomez's branding, design, direction and action sports expertise coupled with the filmmaking, hip hop and street culture sensibilities of Stringer. To have that broad cross-section represented in two of the company's founders and its prime directors represented for Siegel an ideal mix of creative and artistic talents that are at the same time grounded in marketing, branding and selling product.

Siegel made her first industry mark as an EP at Crossroads. She next joined Tool as head of production in '97 and moved up to EP in '00 where for the next decade she helped that commercial production house grow as well as diversify into the digital space. Siegel was elected to the AICP's West Coast board earlier this year.



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Top Spot of the Week

# Director Adam Berg, Mother Turn Ikea Store Into A Lounge For Cats

**By Christine Champagne**  
 What happens when you let more than 100 cats run loose and do as they like in an Ikea store?

It's a question that the creatives at agency Mother London didn't really know the answer to when they thought up the idea.

Still, they thought it was worth trying and hired director Adam Berg of Stink, London, to make it happen.

The result is a lovely 60-second commercial called "Happy Inside" that has you wanting to curl up on the couch with your cat after watching it.

Looking back on the project, Mother creative Tim McNaughton likens it to

an experiment that carried positive potential but could go any which way and yield unforeseeable results.

"It was an experiment, and we really didn't know how it would turn out," McNaughton admitted. "I mean, no one's ever released cats in an Ikea store at night. Well, not to my knowledge anyway."

The "experiment" obviously went pretty well--and had agency artisans and the client purring--if you judge by the number of eyeballs it attracted.

This issue's *SHOOT* Top Spot has

been seen on YouTube by close to one million people, and nearly three million have watched the Making Of video, which is also on YouTube.

As we see in "Happy Inside," dozens of cats and kittens were allowed to run wild in an Ikea store in the Wembley area of London after closing time and were dutifully filmed as they explored their new surroundings.

Once the felines got their bearings, they made themselves comfortable, lounging on tabletops and falling asleep on beds, and that's exactly what the creatives at Mother were hoping they'd do for the cameras to capture.

Part of an integrated campaign launched to coincide

with the release of the new Ikea catalog, "Happy Inside" strives to show consumers "that Ikea understands the important thing about furniture is how it makes you feel," McNaughton said, noting that it should make you happy inside.

### Cats vs. dogs

So why did Mother choose a cast of cats to appear in "Happy Inside" as opposed to people or dogs?

"Cats know happy better than anyone. They are the undisputed cham-

pions of comfort," McNaughton reasoned, asking, "How many times do you come home and find that your cat has managed to find the most comfortable spot and declared it their own whether or not you had any plans to sit there yourself? So we thought,, who better to test the comfort factor of Ikea furniture, to find those happy spots, than the experts themselves."

### Cat-cams

Before the cats--provided by pet owners and breeders who answered a call for felines on an Internet forum--were released into the Ikea store, Berg and cinematographer Richard Stewart had multiple cameras, including 35mm, an ARRI Alexa, a Phantom high-speed HD camera and state-of-the-art infrared and heat sensitive cameras, ready to roll.

Initially, Berg tried to set up some situations for the cats, but the cats didn't necessarily want to be told what to do. Such is the inherent and somehow endearing nature of cats--they don't take direction all that well.

"So in the end, we more or less set them loose and tried to guide them in the general direction of where we wanted them," the director shared. "The whole shoot was very much trial and error."

Berg was up to ears in his cats for three consecutive evenings. He and his crew took over the Ikea after the store closed for the night and stayed until early morning. Not all of the cats were natural performers, by the way. In fact, some of them hid, while others tried to escape. But many of the cats, especially the kittens, were eager to investigate their surroundings. Cats of all ages were especially interested in the price tags affixed to the furniture and had a great time batting them around. Berg noted that a breed of hairless cat known as the Canadian Sphynx was really quite bold and fun to watch.

As you might imagine, it was a challenge to round up all of the felines at the end of each night of shooting.

It's a working proposition reminiscent in a sense of the famed, tongue-in-cheek EDS Super Bowl commercial from many years ago aptly titled "Cat Herding."

"If you've ever been lying on your back on the floor in Ikea at 7 in the morning trying to pry a reluctant kitten from under a chest of drawers, you'll know it's no easy task," McNaughton shared.

Thus everyone from cat owners to ad agency creatives to the production crew

artisans pitched in to round up the cats.

### Kitty cuts

Then came the edit. To be frank, McNaughton said, "We didn't really know if we had anything until [editor] Paul Hardcastle told us we did.

"Hardcastle, of London-headquartered Trim Editing, "took on the gargantuan task of going through the miles of footage we had and turning it into the final film you see today," McNaughton said. "I can't overstress just what a task that was."

Berg, who took part in the edit, said it was all about finding an emotional tone to the piece rather than fashioning a storyline.

London-based singer-songwriter Mara Carlyle's "Pianni" accompanies the visuals.

One has to ask an obvious question: Does Berg have a cat?

"I'm more of a dog person," he said.

And McNaughton? "Sadly, not anymore. I used to have a tabby called Mugsy and a black cat called Fifi. They were legends in their own lifetime, gathering friends and admirers everywhere they went. A bit like The Littlest Hobo," McNaughton reflected, adding, "I like to think Mugsy and Fifi are looking down from somewhere now and thinking, 'I would have done a better job [on that spot].'"



Adam Berg



[CLICK HERE TO VIEW SPOT](#)

A cat is used to having the run of the house. And that holds true in this greatly expanded rendition of that scenario--with more than 100 cats placed in a U.K. Ikea store after hours. The felines' antics formed the basis of an ambitious Ikea spot conceived by a creative ensemble at Mother London.

**TOP SPOT OF THE WEEK**

CLIENT  
 Ikea.

AGENCY  
 Mother London.

PRODUCTION COMPANY  
 Stink, London.

Adam Berg, director; Richard Stewart, DP; Blake Powell, executive producer; Ben Croker, producer. Shot on location at Ikea in Wembley, England.

EDITORIAL  
 Trim Editing, London.

Paul Hardcastle, editor; Gus Herdman, editor's assistant; Naz Foroodian, producer.

POST/EFFECTS  
 MPC, London.

Paul Harrison, colorist.

Absolute Post, London.

David Smith, lead Flame artist; Andrew Swepson, exec producer

AUDIO  
 Factor, London.

Anthony Moore, sound designer.

The Best Work You May Never See

# Dir. Dunne Takes "Road To Boom" For Nike

By Robert Goldrich

Director Sean Dunne, known for his documentary shorts, has taken that acumen into the advertising marketplace, putting the web on ice with his three-part profile of young National Hockey League (NHL) star Steven Stamkos.

Dunne, whose spotmaking home is bicoastal Nonfiction Unlimited, took on the Nike Canada project for Wieden+Kennedy, New York. The trio of online shorts was produced by Toronto house Suneeva.

In the first short, *Road to Boom: Moment I*, Dunne delves into Stamkos' childhood, showing footage of the then 18-year-old Canadian hockey prodigy being selected as the first pick in the 2008 NHL draft. This gives way to his mother's recollections about him, including his desire as a young boy to not be read to at night—at least not to have books read to him. Instead she remembered that her son wanted her to read to him the bio/stat info on the backs of hockey trading cards. "So now it's neat that his face is on one of those cards," she observed.

We also see preschooler Stamkos shooting toy pucks into a net, part of a makeshift rink in the family basement.

Dunne found it advantageous to be back in the Toronto house where Stamkos grew up. "He is already quite media savvy from being in the NHL and has all the pat answers that athletes are supposed to have," said Dunne. "But at home, you're less likely to get those kinds of answers, the key being to put him with the people who see through all that and know him best. That's my way of cutting through the extraneous and getting to know someone. With his mom, we got the story about reading the hockey cards—something we would have never gotten if it were just me alone with Steven. And having him with these people gets him to open up and be more genuine."

Dunne also had to make sure that the three web shorts came together as a story while at the same time each had to work as a stand-alone piece.

Dunne, who is profiled in our Up-And-Coming Directors feature in this issue's Directors Series, has a documentary short pedigree. The Nike Canada campaign is his first major foray into the ad arena and has sparked bidding activity for him, which he attributes to the impact a job from an agency like W+K can have on one's career. Another contributing factor is how the industry itself has evolved regarding web content. "Web films are getting to be a calling card for a brand, and that can only help me given my experience with online shorts," he observed.



Steven Stamkos up close

credits

**Client** Nike Canada Agency **Wieden+Kennedy, New York**  
**Derek Barnes, creative director; Kurt Lenard, art director;**  
**Nick Sonderup, copywriter; Gary Krieg, head of production;**  
**Jesse Wann, producer. Production** Suneeva, Toronto  
**Sean Dunne, director; Hillary Spera, DP. Editorial** Joint Editorial,  
 Portland, Ore./New York **Andrew Robertson, editor; Sasha Hirschfeld, post producer.**



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## Cinema Ads, Special Venues & Viral Films

### Hungry Man Director Bryan Buckley Falls Off Cliff For Conan O'Brien, TBS

#### CLIENT

TBS/Conan O'Brien  
*Rob Korb, sr. VP/creative director, TBS/TNT/TCM*

#### PRODUCTION

**Hungry Man, bicoastal/international**  
*Bryan Buckley, director*

#### EDITORIAL

**Big Sky, New York**  
*Miky Wolf, editor*

#### POST/EFFECTS

**Big Sky Effects, New York**  
*Ryan Sears, VFX supervisor/artist; Agnes Gunawan, artist.*

#### MUSIC

**Beacon Street Studios, Venice, Calif.**  
*Andrew Feltenstein, John Nau, composers; Adrea Lavezzoli, producer.*

#### SOUND DESIGN

**Big Sky, New York**  
*Miky Wolf, sound designer*

#### AUDIO

**Sound Lounge**  
*Philip Loeb, mixer*

#### THE WORK

This cinema spot opens with Conan O'Brien acknowledging that moviegoers must be ticked off at the sight of him in that they didn't come to the theater to watch commercials, including any promo heralding his much anticipated talk show on TBS, which debuts in November.

But O'Brien will make it up to theater audiences by infusing this promo with thrilling, self-described "top notch entertainment." As he approaches an automobile, he explains that he will drive this 1969 Dodge Dart off a cliff, plunging 900 feet into a canyon. But that's just the beginning.

We then see that 80 pounds of explosives have been placed in the vehicle's trunk. Crew members then pour gasoline, some 40 gallons, onto the Dodge.

The car's interior is then filled with illegal fireworks and hundreds of pounds of popcorn kernels.

The camera next reveals off to the side the Hapsburg Chamber Orchestra, which performs a stirring score worthy of a thriller action/adventure theatrical motion picture.

A stuntman who looks reasonably like O'Brien makes his way to the automobile. O'Brien intercepts him, punches him a couple



of times in the face followed by a swift kick to the groin area, and then throws him aside.

"I do my own stunts!" exclaims O'Brien.

He then gets in the driver's seat and speeds off, letting out a maniacal laugh.

Sure enough, the car plummets off the cliff and upon impact releases a mega pyrotechnics show, replete with bursting fireworks and freshly popped popcorn. It's a spectacle worthy of the TBS "Very Funny" tagline.

### Directorial Duo Sausage Walks The Dog For Larger Than Life Yahoo Phones

#### CLIENT

Yahoo! Inc.

#### PRODUCTION

**kaboom productions, San Francisco**  
*sausage (a.k.a. John Benson and Ward Evans), directors/writers; Norman Bonney, DP; Lauren Schwartz, executive producer; Steven Sills, head of production; Lisa Tesone, producer.*

#### EDITORIAL/GRAPHICS

**Idle Hands, San Rafael, Calif.**  
*Jon Francis, editor*

#### POST

**Spy Post, San Francisco**  
*Chris Martin, colorist; Darren Orr, finishing artist*

#### MUSIC LICENSING

**APM Music & Music Orange**

#### THE WORK

To showcase its latest mobile apps, Yahoo! is taking interactivity to a new level by installing giant phone kiosks in high-profile movie

theaters. For this unique engagement, Yahoo! tapped kaboom productions' directing duo sausage—John Benson and Ward Evans—in a dual capacity to write and helm content for the bigger-than-life phones.

Each phone has a 40-inch touch-screen that plays a series of videos featuring apps including Yahoo! News, Yahoo! Mail, Yahoo! Fantasy Football, and Yahoo! Search. Viewers can interact with the screen to toggle between videos and learn more about the apps. Creating content for this new media posed a number of challenges: In addition to being fun and eye-catching, each piece had to be telegraphic enough to work without audio, and be able to play in a 9:16 vertical format (a 16:9 wide-screen rotated 90°).

"We've been shooting for digital for years now, but this was a chance to try something new," said sausage's John Benson. "Creating for this aspect ratio was definitely a head-scratcher in a good way."

In a vignette titled "Dogwalker," a man takes his pooch for a stroll through the park, all the while followed closely by a floating TV news desk, at which are seated a male and a female anchor.

As our dogwalker looks at his mobile phone, tapping into Yahoo! News, his attention then turns to a report of a record heat wave on the East Coast. The camera then reveals a weatherman pointing out specifics on a map, with the dog sniffing at his shoes.

Other sausage-created and directed vignettes include geared-up football players boarding a commuter bus as a passenger manages his fantasy team, another in which a series of waiter and chefs cater to a young woman who is searching for a place to eat, and one which shows a woman literally and figuratively connected to her friends as she walks through a mall into the parking lot and finally into her car.

Sausage has been on something of a roll lately, with a string of jobs for Yahoo! in 2010—but this was a rare case where the directing duo was also the creative team. This was an unusual but not unfamiliar twist to the process for sausage, as both Benson and Evans are former agency creatives.

"It's both liberating and terrifying at the same time," admitted Evans. "As the directors, there's no blaming the creative when you were allowed to come up with it."



### Mekanism Finds Mechanism For Recycling Your Blues, Keeping Warm Via GAP

#### CLIENT

GAP

#### AGENCY/PRODUCTION

**Mekanism, bicoastal**  
*Tommy Means, executive creative director; Tony Benna, director; Courtney Booker, director/editor/FX artist; John Behrens, DP; Jason Harris, executive producer; Amy Gatzert, Nick Read, producers.*

#### MUSIC

**Music from indie rock band Surfer Blood**

#### THE WORK

A woman sitting on a park bench notices that her jeans are frayed. In an instant they unravel and form a denim-like house that surrounds her head and upper torso, exposing her legs which wind up scampering her off to an as yet unknown destination.

Same for a man at an outdoor cafe whose torn jeans become a denim abode enclosed around him.

His legs soon get into perpetual motion and are starting to take him elsewhere.

Next a woman walking down the street bends over and splits the backside of her jeans. The pants then unravel to create yet another mini house made of denim. She too takes off for what

are still parts unknown.

Suddenly there are assorted denim heads running about the city, including some who are peddling bicycles.

These denim folks appear in a hurry to get somewhere.

The answer to the question of where that somewhere is then gets revealed.

It turns out they're all headed to a GAP store. But why, aside from the fact that they find themselves needing jeans to cover their legs?

A woman's voiceover intervenes, "Did you know your torn and worn jeans can insulate a house?"

Her query provides context explaining why denim houses adorn so many people in town as they scurry over to the nearest GAP in order to help fill the gap for those desperately in need of home insulation.

The female voice encourages us to bring our worn denim to a GAP store as part of the Recycle Your Blues event running through most of October.

By doing so, you not only help keep people warm but also get a discount on a new pair of GAP jeans—bringing together a good deed and commerce.

From October 6-20, GAP and Cotton Incorporated are inviting consumers to dig up their old denim—any old denim—for their

second nationwide 'Recycle Your Blues' event.

Shoppers can recycle their denim at more than 1,000 GAP stores in the U.S. and Canada.

Those who donate their denim will receive 30 percent off new 1969 jeans purchases at the GAP.

To sweeten the deal, GAP's Facebook and FourSquare fans can get an extra 10 percent off through GAP's Facebook Fan Page or by checking in to GAP via FourSquare. This translates into a total discount of some 40 percent.

All denim collected will be given a "new life" by being converted into UltraTouch Natural Cotton Fiber Insulation.

This insulation will then be donated to numerous communities in need.

Last March, GAP and Cotton Incorporated partnered for the first ever national denim drive and collected more than 270,000 pairs of jeans at more than 1,000 participating GAP stores.

The two week 'Recycle Your Blues' denim drive was record-breaking—shoppers' donations matched the amount of denim previously collected over the four year history of the COTTON. BLUE TO GREEN® denim recycling program.

The donated denim served as insulation for 500 homes in under-served communities and for special projects, including Hurricane Katrina rebuilding efforts.



# Down Memory Lane and Up To Speed In Today's Fast Lane On The Way To Tomorrow...

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look back on the industry's spawning grounds for talent, the business models which--and the people who--have had a lasting influence. Varied perspectives and schools of thought on the past, present and future will provide not only food for thought but also lessons that can be applied to crossroads decision-making today. SHOOT's reflections on the past 50 years will also shed light on what to look for and what values will endure in the many years ahead.



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Advertising Deadlines: Space Reservations: November 5 | Ad Material Deadline: November 10

# ASYLUM

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# DIRECTORS



**A trio** of duos, another director grappling with the sheer volume of submitted content for YouTube’s “Life in a Day,” a commercialmaker/Academy Award-nominated short filmmaker whose initial feature sports a cast that includes Robert De Niro, a documentarian who’s diversified into spots and now into comedy with her first narrative fiction feature, and a director who’s made an auspicious spotmaking debut which entailed his returning to a town that was the backdrop for his acclaimed movie.

Add to this mix a director whose theatrical motion picture, which premiered last month at the Telluride and Toronto film festivals, has generated arguably the biggest Oscar buzz of the current festival season. (This same director recently signed with a mainstay production house for commercials representation.)

Plus we have a director whose experimental short film reflects the storytelling promise of the iPad, a director and an editor who teamed as co-directors for the first time on what turned out to be a lauded, groundbreaking branded online series which then found another life as a TV show, a helmer who successfully navigated 3-D waters for his branded short, and a DGA Award-winning television director who’s making her comedic mark in sponsored entertainment and promos, as well as commercials.

This is just a sampling of the filmmakers featured in *SHOOT*’s fall edition Directors Series which includes individual profiles as well as an Up-And-Coming Directors feature story spotlighting the next generation of promising talent.

In addition, our ongoing “Then, Now and Looking Ahead” Series features insights from two leading directors—Tom Kuntz of MJZ, and director/cinematographer Lance Acord of Park Pictures.

Then in our companion Cinematographers Series, we meet a pair of DPs—one who has helped bring a new dimension to primetime television with the hit series *Glee*; and another whose filmography encompasses documentaries (including a long-time working relationship with Oscar-winning documentary filmmaker Alex Gibney), narrative features (such as the acclaimed Darren Aronofsky film *The Wrestler*), and commercials.

So read on and enjoy this special fall edition. As always, we welcome your feedback.

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



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“You develop an eye and ear for authenticity in the documentary world.”

## Nanette Burstein

Going the Distance *from documentaries to spots to romantic comedy*

By Robert Goldrich

There’s an irony to Nanette Burstein’s success, particularly as it evolves in commercials. An accomplished documentary filmmaker with such notable credits as *American Teen* (winner of the best directing award for a documentary at the 2008 Sundance Film Festival), Burstein diversified into spotmaking via *Hungry Man* that same year (after stints at Believe Media and Anonymous Content). She selected *Hungry Man* in part because she was the zig to its zag—a documentarian on a directorial roster known primarily for comedy.

This translated into her building a commercial directing career with work that tapped into her documentary sensibilities, including Sprint out of Goodby, Silverstein & Partners, San Francisco, and a poignant United States Olympics Committee/Ad Council public service announcement designed to deter teens from steroid use, conceived by a team at TBWA\Chiat\Day, New York. The PSA earned inclusion into *SHOOT*’s “The Best Work You May Never See” gallery.

Yet while *American Teen* segued her into commercialmaking, the documentary—which follows the lives of five teenagers through their senior year of high school in a small Indiana town—also got her noticed by the Hollywood community, which was attracted to her deft touch at connecting with and portraying the youth demographic.

“Being a woman, a lot of the narrative film scripts sent to me were more for romantic comedies than anything else,” recalled Burstein. One atypical romantic comedy script, though, stood out for the director, which became her feature film debut, the recently released *Going the Distance* starring Drew Barrymore and Justin Long.



Burstein directs Barrymore and Long

“I found the script to be more authentic and realistic than the average romantic comedy,” explained Burstein. “Coming from a world where I appreciate authenticity and realism, I gravitated towards the movie. The chance to do a comedy also was appealing. I try to have some lighter comedic moments in my documentaries. But that comes from just being there and trying to capture the gems when people happen to be humorous. You’re not creating the comedy per se. To get the chance to have control over, cast for and create the comedy represented a different, exciting route for me.”

Burstein described *Going the Distance*—with Barrymore and Long as bicoastal 30somethings trying to maintain a meaningful romantic relationship despite the geography separating them—as “a sweet, sincere yet funny comedy, with some R-rated humor that has a *Knocked*

*Up* sensibility to it.”

This gets us back to that alluded to irony as Burstein returns to commercialmaking now with a big-ticket comedy under her belt. She is now both the zig and zag at *Hungry Man*—having demonstrated both documentary and comedic chops. “*Going the Distance* represents something quite different from what I’ve done before,” she said. “Whether that translates into me being thought of more for some comedy opportunities in advertising remains to be seen. I’d welcome the chance yet I still love doing real people work as well as commercials which need actors to feel like real people.”

While it’s still to be determined what effect *Going the Distance* will have on her commercialmaking exploits, Burstein noted that her spot experience had a positive impact on her first narrative feature. “One of the most important

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“3D is often the most interesting when the audience forgets they’re watching 3D.”

## Barney Cokeliss

3D *under the Big Top*

By Robert Goldrich

Apropos of a 3D project, there was depth and dimension to the challenges presented to director Barney Cokeliss of RSA Films as he made his pitch to land the assignment—a short promoting what’s billed as being the world’s first Full HD 3D cinema proportion LED TV, the Philips Cinema 21:9 Platinum Series.

Part of the “Parallel Lines” campaign out of DDB London, the film first required Cokeliss to come up with a storyline deploying six lines of set dialogue just as the previous shorts in the series (all done by RSA directors with RSA Films producing the campaign from the outset—except for one user-generated, contest-winning short). The script had to include: “What is that?”/“It’s a unicorn.”/“Never seen one up close before.”/“Beautiful”/“Get away. Get away.”/“I’m sorry.”

But unlike the previous shorts in the campaign, this one had to be shot in 3D, for which there was a learning curve for Cokeliss.

And combined, the offbeat dialogue and the 3D gauntlet represented yet another interesting challenge.

“On one hand, I had to do something different from the five films before yet with the same dialogue,” related Cokeliss. “Beyond that, this was a film destined to be seen in 3D so the story had to make the most of that technical showcase element of the project. However, that couldn’t dominate the story to the point where people felt they were merely watching a demonstration.”

Cokeliss, though, ultimately took an approach which proved successful, observing “3D is often the most interesting when the audience forgets they’re watching 3D.”

He co-wrote with Zeferino Villareal a script, titled *The Foundling*, in which the “unicorn” is a baby with a tiny horn sprouting out of his forehead. The infant is left on a family’s doorstep, and he eventually grows up to become an oddity

attraction at the circus, circa the 1930s. One day on display under the Big Top, the young man notices a middle-aged woman looking at him in an almost maternal way. She flees upon being noticed and he pursues her.

Short of giving away too much of the storyline, suffice it to say that the human story is engaging while the 1930s period piece depicting a circus is atmospherically fascinating.

“It gave us the wonderful other worldly environment we needed to showcase the 3D aspect,” said Cokeliss. “A circus inherently offers lots of different layers, rich detail, texture and lots of movement.”



*The Foundling*

As for the alluded to 3D learning curve, Cokeliss explained, “The production process is a lot slower, the equipment more cumbersome, the rigs finely tuned. A simple thing like changing a lens can take a half hour on a good day. The slower pace of working means the shoot has to be very carefully planned. With the 3D aesthetic, shots are held for a longer and deeper focus, more inclusive framing. 3D doesn’t lend itself to quick cutting and rapid fire shots in succession. The eye takes and needs more time to digest the rich image. There’s more value to holding on a shot for longer.”

Cokeliss observed that “3D almost requires that you advance the story in a very measured way. It forces you to be purer, simpler in your visual language. It was an interesting lesson in terms of the impact you can gain from keeping things more elegantly minimal in terms of coverage. At the same time, the aesthetic choices

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## Sean Ehringer

A penchant for "Touching Stories"

By Robert Goldrich

Apple's iPad, a new platform which some view as representing the future, had director Sean Ehringer hearkening to his past, back to the days when he was an agency creative, most notably at Goodby, Silverstein & Partners, San Francisco, and later as a partner and co-creative director at Leagas Delaney, San Francisco.

Ehringer's conceptual chops were challenged and then put to good use as Tool of North America—the production company which has been his sole career roost as a director—decided to explore, experiment and invest in the potential of the iPad to deliver a new brand of storytelling.

Called "Touching Stories," this initiative translated into putting the power to create and tell those stories in the hands of five live-action directors at Tool, including Ehringer.

This resulted in four distinctively different interactive shorts (with two of the directors, Erich Joiner and Jason Zada, teaming on one of the films; the remaining two iPad shorts were helmed by Geordie Stephens and Tom Routsen, respectively).

Key in Tool of North America's up-front preparation for "Touching Stories" was linking with technology

partner Domani Studios which integrated the live action with web components and the iPad's multi-touch and accelerometer features, bringing user interactivity to the fore. Domani's technological acumen yielded apps which helped make the stories a custom-made experience for the iPad.

"We're big believers in custom constructing stories specific to platform," affirmed Dustin Callif, Tool's digital executive producer. "In some camps the school of thought is to shoot a spot and repurpose it. I understand the reasoning for that in today's economy. But we're not of that mindset. We want to create something different so that users can intuitively interact with the content of a specific platform."

Ehringer's short, *Jerry and Sarah*, tapped into the director's comedic sensibilities. In the film, freaky experiences beset a couple at home. Turns out its an iPad user who's getting his jollies by messing with Jerry and Sarah and their environment.

Upon discovering they are being toyed with, Jerry takes action to break through the so-called fourth wall and stop the meddling.

The inspiration for the idea, said Ehringer, came from the iPad itself.

"It interested me that an iPad user could control the story as it was developing. That led me to thinking about people who were living in a world that someone else was manipulating. It can be a funny scenario, seeing how they cope with the interference."

The experience of coming up with the original concept was invigorating for Ehringer.

"As a commercial director, you generally come into the process and get the opportunity to collaborate with the advertising agency. You don't control the process from beginning to end. It was nice to get back to creating the original idea in this case. But then there was the added element of trying to figure out the process of how to best take advantage of the interactive component, to make the film play in such a way that you give more control to the viewers and really help to enhance their experience."

Making the quandary more complex was Ehringer's desire to shun cues prompting viewers to touch, shake or turn the iPad to affect the story and the actions of the characters. Instead Ehringer wanted viewers to be more random, explore on their own and see how their actions on the iPad could impact what was unfolding on the screen.

"A prompt felt like too much of an editorial choice where we kind of dictate how the viewer interacts with the story," explained Ehringer. "I wanted something more along the lines of an interactive video game experience where the player makes his or her own choices. If he goes down one alleyway instead of another, he has an experience or outcome quite different from what he would have had if he decided to take another path. That's what helps to make gaming so engaging, relatable and popular."

For example, Jerry is taking a shower when the strange other worldly happenings begin. Viewers can on the touch screen move the shower curtain, exposing him. When the iPad is tipped to one side, Jerry is suddenly thrown out of the shower.

There aren't prompts leading to these reactions; viewers have to discover them—in essence they have to act and the story reacts, making for what Ehringer regards as more of an interactive dynamic.

So he provided alternative actions, filming Sarah, for instance, falling down three different ways, each way triggered by a different action/touchpoint chosen by the viewer.

In the big picture, Ehringer made the creative decision to first have

Jerry and Sarah in different rooms of the house, with each being individually messed with by an unknown third party. Sarah is initially in the living room, Jerry in the bathroom taking a shower. Then when they scream for each other and come together in the living room, they realize that it's not just one of them going crazy, hearing, seeing and feeling things that aren't there—instead there's truly something amiss that's affecting them both.

Their first instinct is to escape the house but upon reaching the front yard, Jerry—dressed in a wet towel—takes a stand and starts talking to the unknown intruder/manipulator. Jerry then runs back into the house to combat his adversary, leaving Sarah alone and apprehensive.

Jerry returns shortly thereafter, though, with his bag of golf clubs which seems to give him a new found element of control. He pulls out a club and begins repeatedly striking what we see as the iPod screen, eventually cracking it and thus wresting power away from the up until now untouchable touch pad assailant.

Ehringer said he found the filmmaking experience for iPad fascinating and challenging.

"You realize," he observed, "how complex it is for a director shooting actors on film to figure out the best approach so that iPad users can have the best interactive experience possible, with different fulfilling options."

Asked to put on his ad agency creative director's hat and assess the prospects for iPad, Ehringer related, "It's clearly an interesting platform from advertising and creative perspectives. From a business standpoint, you have to figure out if indeed you are—or at what point you'll be—reaching a significant number of people. But no matter what, it's valuable to become familiar with the medium, to experiment in storytelling through it, and to figure out the different ways interactivity can happen for consumers."

In the meantime, Ehringer continues to enjoy his largely comedy/dialogue niche in commercials with new assignments for McDonald's out of Burrell, Chicago, and TruGreen via Publicis Dallas adding to a recent body of work that includes Tide To Go's "Give Up Pants" for Saatchi & Saatchi, New York, which was short-listed at the Cannes Lions International Advertising Festival this year, and a TGI Friday's web campaign for Publicis and Digitas, New York, which won a Webby Award in Rich Media, and earned finalist status at the Interactive One Show.



"I wanted something more along the lines of an interactive video game experience."

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Turn.  
Touch.

Four interactive, live-action stories told on the iPad.



[toolofna.com](http://toolofna.com)

"Touching Stories" downloadable at the iTunes App Store.



Jerry and Sarah



“Within a 30-second format, you have to do it better, even faster and with the most inventive images imaginable.”

## Dennie Gordon

### Answer to a rhetorical question

By Robert Goldrich

“How many female directors are there who are known for their comedy work?”

That rhetorical question was posed by Gary Rose, partner/executive producer at GO Film, in reference to director Dennie Gordon. Rose noted that in an industry known for pigeonholing and specialization, Gordon embodies an atypical niche that the advertising community can tap into for expansive creative and comedic sensibilities.

Gordon is perhaps best known for her TV sitcom work spanning *30 Rock* and *The Office*. She won a Directors Guild of America (DGA) Award in 2000 for an episode of *Tracey Takes On...*, which stars comedian Tracey Ullman.

Gordon’s credits also include the comedy shows *Samantha Who?*, *Sports Night*, and *Everybody Hates Chris*.

GO Film signed Gordon for spot representation earlier this year. She immediately wrapped a GO-produced Mercedes-Benz job out of New York agency Merkle+Partners.

Since then, though, Gordon has been immersed in series work, including two episodes of *Burn Notice*, and one apiece of *Good Guys*, *Royal Pains*, *The Glades*, *Hell Cats*, and *The Cape*.

Rose noted that her episodic schedule is slated to ease shortly, and thus her availability for commercialmaking assignments will open up. She did manage to recently helm promos for *30 Rock* and the new FOX romantic comedy series *Running Wilde*.

Gordon is no stranger to the advertising arena as her experience over the past few years includes spots and branded entertainment.

The latter came in the form of spot tie-ins to *30 Rock*, including a humorous

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 lassies who bill themselves as network executives and ask him to plug the Fit during episodes of *30 Rock*. This branded content came out of NBC Universal’s Creative Partnerships and Innovation department.

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.



[CLICK HERE TO VIEW SPOT](#)

A Honda Fit promo tie-in to *30 Rock*

### Dramatic beginning

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 as shows that meshed elements of comedy and the dramatic.

Gordon is particularly gratified that she 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*).

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“The best work is done when there’s true collaboration.”

## John Hillcoat

### Two Perspectives On A Small Town

By Robert Goldrich

Following the advice and campaign mantra unfurled on a banner in last year’s anthem commercial “America” for Levi’s, Wieden+Kennedy, Portland, Ore., has decided to indeed “Go Forth” for the client in search of people who’ve adopted a pioneering spirit to work through incredible adversity. W+K’s search led to Braddock, Penns., a town embodying the demise of the blue collar base that is now mobilizing to again gain traction.

Mayor John Fetterman has enlisted the help of residents to serve as modern pioneers—artists, craftsmen, musicians, business owners—to rebuild and revive the community. This process has made Braddock somewhat of a model for how any city can pull itself and its people up, providing a semblance of inspiration and hope for other towns hit hard by the recession.

Thus Braddock is where Levi’s “Ready to Work” multimedia campaign is situated. A centerpiece of the unfolding integrated effort is the launch film “To Work” directed by John Hillcoat of production house Skunk in the U.S. and Stink in London. Feature filmmaker Hillcoat’s credits include such movies as *The Proposition* and *The Road*, the latter (based on the Pulitzer Prize-winning novel *The Road* written by Cormac McCarthy) having been shot in Braddock.

With a cast of Braddock residents, “To Work” starts out like a look at yesterday, spanning the 1830s to 1930s. Then as dawn comes up, viewers begin to see that the pioneers they’re witnessing are real people in a real place and are not only wholly relevant to today, but are today’s people.

The simple yet poignant narration of a girl takes us through the years. She notes, “A long time ago, things got broken here. People got sad and left.”

She observes, though, a silver lining: “Maybe the world breaks on purpose so

we have work to do.”

The time for that work is now. The film towards its end offers a reworking of the opening shot from the movie *The Searchers*, one of the most famous frontier vistas in cinema history. Pushing past the door and onto a Braddock street, the girl tells us, “Some people think there aren’t frontiers anymore. They can’t see how the frontiers are all around us.”

Similarly and fittingly, “To Work” represents a new filmmaking frontier for Hillcoat, who decided to “Go Forth” into advertising. “To Work” represents his spot directing debut.

Hillcoat had been looking to extend his reach into the ad arena. With roots in music videos, he diversified into feature filmmaking and in recent years started to become interested in commercials, particularly the work being done

by such notables as Frank Budgen and Spike Jonze. “In many ways, commercials are now dealing with more storytelling than music videos. I wanted very much to try my hand at it and that’s how Levi’s came about. My understanding is that the agency was drawn to my film work, both *The Proposition* and *The Road*. Both are in a way frontier films, and there’s a heightened realism to them, a lyrical quality. The agency wanted this lyrical feel with real people and real locations. Then there was the additional connection of Braddock when they heard about *The Road* having been shot there.”

For Hillcoat, the spot was a chance to reflect a side of Braddock he had to avoid in filming *The Road*. The feature reflected the town’s urban blight in order to capture what the storyline demanded—a post-apocalyptic world. “The demise of the steel industry and the other businesses that have downsized created a

*Continued on page 23*



[CLICK HERE TO VIEW SPOT](#)

Levi’s “To Work”

## Tom Hooper

*Eloquence in The King's Speech, POV on commercials*

By Robert Goldrich

Based on its recent screenings at the Telluride Film Festival and the Toronto International Film Festival, *The King's Speech* directed by Tom Hooper has emerged as an early leading Oscar contender spanning best picture, actor (Colin Firth) and director, among other categories.

*The King's Speech* tells the story of King George VI (Firth stars as the World War II monarch) whose stammering is treated by a speech therapist (portrayed by Geoffrey Rush). While a period piece, the film centers primarily on the friendship that develops between the two characters and the life's lessons that come from confronting and overcoming obstacles. The therapist gets to the psychological roots of the stuttering as we ultimately see King George VI put his fears aside to formally address the U.K. people, informing them of the nation's declaration of war against Germany.

In-between the screenings of the film at Telluride and Toronto came the announcement that Hooper had signed with Smuggler for U.S. representation in commercials. Just as *The King's Speech* is marked by eloquence, so too is the director's explanation for the appeal of spotmaking to him and his decision to join Smuggler.

Hooper—who helmed some ad work years ago, including for John Hegarty of Bartle Bogle Hegarty in London-related, “The more I work on feature films, I find myself on a scene-by-scene basis exploring the best way to express the DNA of a story through almost the simplest possible execution of a shot. Sometimes you can fall into the trap of trying to be so visually interesting that you don't express the DNA of the moment—and that's the kind of work that ends up on the cutting room floor. I am constantly working at distilling into compositional framing all the information I need to express the

moment, to capture the performance of the actors and use their space to do justice to the story. I am constantly asking myself, ‘What's the one shot that can give you the right information in a simple way?’

“Because I've gone on that journey of trying to find a really pure way to encode the story and the movie in each frame, I'm very much intrigued with how to accomplish that within 30 or 60 seconds,” continued Hooper. “With fewer shots, each image in a commercial must work efficiently to tell the story, to develop the character. It's all about stripping out the waste. Commercials are a very pure form of communication. Commercials are like poems—the purest form of short form at their best. I'm interested in commercials that tell stories.”

As for Smuggler, Hooper noted that several factors led him to the production house. “John Hart who produced *Revolutionary Road* is on the film side at Smuggler. John is an eminent producer and his choice to be with Smuggler means a lot to me. There's a synergy in the company that has an understanding of film, and the demands of the film and advertising worlds. I also like what they've done for [director] Bennett Miller. Coming back from *Capote*, Miller has done well in commercials. Smuggler seems interested in the challenges of directors who aren't always available but hunger to do great work when they are available. Additionally, I have a great respect for [Smuggler executive producers/partners] Patrick [Milling Smith] and Brian [Carmody].”

### History buff

Hooper has a penchant for history as reflected in a filmography that includes not only *The King's Speech* but the HBO miniseries *John Adams* which won a record high 13 Emmy

Awards in a single year, including for best miniseries and outstanding directorial achievement in movies for TV or miniseries. Hooper also earned a DGA Award nomination for *John Adams*.

Hooper described part of his approach to *The King's Speech* and period pieces in general as using historical accuracy to dispel viewers' preconceived notions of what a particular era was like. He cited a speech at Wembley Stadium made when Firth's character was a prince, not yet a king. The popular notion today might picture the prince decked out in sartorial splendor, replete with royal family trappings, separating him from those who surround him. But the historical record shows that the prince wore a black suit, black tie and black hat, as did those in the stadium audience. “The scene looks like he's going to a funeral,” related Hooper. “So the film starts out by subverting the idea of what a movie about the royal family should be. I'm not a subversive person. But subversion is in my work.”

The director explained that this subversion can become a critical dynamic to building drama. “How do you create suspense over who is going to win the Revolutionary War?” he asked regarding his *John Adams* miniseries. “Viewers know the outcome. But if you can show historically how that world, that period, actually was—making it quite different from clichés envisioned by the audience—you create an unfamiliarity that is more helpful to generating a viewer's sense that he or she doesn't quite know where the story is going.”

Hooper noted that for *The King's Speech* he began to start his closeups on wider lenses to center on “the central spine of the film—the relationship between the speech therapist and the King. I didn't want to go with the conventional closeup shot with an out of focus background and not being able to use the space the two characters are in to help tell the story.”

Additionally for Firth as King George VI, Hooper continued to strive for the perfect storytelling shot.

“I almost exclusively put him against negative space when the camera was focused on him—big distressed walls where the wallpaper was almost falling apart. His face was floating in negative space, much like stammering can cast a person into isolation and a world of nothingness.”

Among Hooper's other notable credits was his first collaboration with Academy Award-nominated screenwriter Peter Morgan in 2005: *Longford*, a drama charting Lord Long-

ford's attempts to secure the release of convicted serial killer Myra Hindley. *Longford* won Golden Globes for Jim Broadbent (who portrayed Longford), Samantha Morton (who played Hindley) and for best TV film.

After *John Adams*, Hooper then collaborated again with screenwriter Morgan on *The Damned United*, the film adaptation of David Peace's bestselling novel about football manager Brian Clough and his turbulent tenure in charge of the 1970's Leeds United team.



“Commercials are like poems--the purest form of short form at their best.”



Colin Firth in *The King's Speech*

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## Kris + Scott

*Directorial duo's debut worthy of Replay*

**By Robert Goldrich**

Kristopher Belman and V. Scott Balcerek were used to working with one another—just not directing as a team. But that lack of co-helming experience didn't dissuade the then newly fashioned Kris + Scott duo of production house Caviar from making one of the most impressive directorial debuts in recent memory with the Gatorade-sponsored documentary series *Replay*, which went on to win assorted honors on the awards show circuit, including Grand Prix distinction in both the Promo & Activation Lions and in the PR Lions at this year's Cannes Festival (tallying 11 Lions in total), the AICP Next Award for Integrated Campaign, three Pencils at the 2010 One Show, and Best of Show Grandy at the ANDY Awards. Kris + Scott also earned inclusion into *SHOOT*'s 2010 New Directors Showcase.

Conceived by TBWA\Chiat\Day, L.A., *Replay* brought two high school football teams back to the field to break a tie in a game from 15 years earlier. Lighting a fire under the already intense 100-year rivalry between Easton and Phillipsburg high schools (in the blue collar towns of Easton, Penns., and Phillipsburg, N.J.), *Replay* captured the attention and imaginations of viewers as well as the ad industry at large, the latter for having shown the power of branded entertainment to engage audiences and to be the basis for an enduring, ongoing platform.

Kris + Scott directed the five-episode online documentary series chronicling the road to the tie-breaking game, the personal stories, the intense training involved for the players to get back into shape, and then the event itself.

The show garnered mainstream news coverage, and the story it represented resonated with viewers on a down-to-earth human level, which is evident in the directors' reflections on the project now that it's in their rearview mirror.

“We became attached to the town. It was much more of a soulful experience than I expected.”



**Gatorade's Replay**

“I wasn't sure about the project at first,” related Belman. “It had the potential to come off as Al Bundy types wanting to get back on the gridiron and knock heads. But when we got to know these guys, we saw they wanted this game for the right reasons—to teach their kids about second chances, to represent overcoming a battle against leukemia. The players became personal to us. We still are in touch with many of them. They continue to inspire us.”

Balcerek recalled, “It turned out to be a fascinating process—these guys let us into their homes and their lives, and everyone had a story. We became attached to the town. It was a much more soulful experience than I expected.”

Viewers also bonded with the players and the townspeople, with *Replay* gaining airtime on Fox Sports Net, and a new incarnation of that TV series now chronicling other rivalries.

(Kris + Scott are not currently involved in that ongoing series.) Indeed *Replay* has spurred on people to revisit, if not resume old rivalries, creating a continuing media platform that extends beyond the original initiative. TBWA\Chiat\Day is teaming with Fox Sports Net and Gatorade and TBWA\Chiat\Day on producing a new series of *Replay* TV shows as well as live events and web content.

### Simpatico

A key element in the web series' success was the rapport between Belman and Balcerek. The two first came together on *More Than A Game*, a feature-length documentary following the journey of LeBron James to NBA super stardom as well as shedding light on the lives of his talented high school basketball teammates in Ohio. Belman was on his own trying to bring the documentary to

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## Kevin Macdonald

*Capturing “Life in a Day”*

**By Robert Goldrich**

*SHOOT* caught up with Kevin Macdonald as he was in the cutting room. It's a venue to which the feature filmmaker, documentarian and commercial director has grown even more accustomed given his commitment to the YouTube movie “Life in a Day,” a project that intends to document July 24, 2010, based on user-submitted videos from around the world. The call for entries yielded some 80,000 submissions representing 197 countries, with content in 45 languages.

Macdonald is charged with culling from this content a final movie of 80 or 90 minutes, which will debut at the 2011 Sundance Film Festival in January. Twenty-two people are logging, viewing and describing the material, as Macdonald sits down with an editor and watches the best footage, developing a game plan for what to use and how to use it. Executive producing the project is filmmaker Ridley Scott, with his and brother Tony Scott's feature/TV company Scott Free Productions producing the film.

Several factors led to Macdonald agreeing to take on the job. For one, he's fascinated with the Internet and “the opportunity to get involved in something that's never been done before on this scale.” He also comes off of having done three feature films in succession, the latest being *The Eagle*, a period piece centered on a Roman soldier and a Celtic slave who go on an expedition that takes them to no man's land, an experience that transforms their master-slave relationship into a friendship.

“When you go from one feature to the next all in a row—with just several weeks off before the next one—you can end up feeling drained and debilitated,” related Macdonald. “Each movie takes a lot out of you. This YouTube project represents

something utterly fresh and takes me somewhere quite different. Instead of making all the decisions, I wanted to open myself up to what other people thought—what they chose to capture to represent life in a day. It has been refreshing to see

all these different perspectives, even to just see the places where people put their cameras. It's been a stimulating experience for me, reconnecting you with regular people from all walks of life, reconnecting you with life—and that can only help when I get back into commercials and narrative films. We as directors are trying to make things real in ads and films. We draw upon what we see in real life—but that bank can get overdrawn after awhile. I feel I'm stocking up, getting a deeper understanding and awareness of reality as expressed by other people.”

As for what he's seen thus far, Macdonald shares, “You get an optimistic and reassuring

sense that people care, that many are really fundamentally interested in the same things—Earth, love, death, family, food, simple honest joys. There's been a huge variety of parties, celebrations, family. Some of it is shot beautifully on 5D camera, some on film, some amateurish stuff. But the texture of all this work combined is beautiful and interesting.”

At the same time, there's material that inherently belongs on the cutting room floor. “A lot of stuff feels like teenagers in their bedroom fantasizing about being famous. We stripped that stuff out immediately.”

Macdonald added that American culture is dominant in the entries. “That's partly because people in America are so much more used to having cameras and are familiar with the Internet and movie making. Even entries from other countries often show an American influence—aping stateside pop culture in places

*Continued on page 28*



**“Life in a Day” gallery website**

“I feel I'm stocking up, getting a deeper understanding and awareness of reality as expressed by other people.”

# Gary McKendry

*The long and short of it.*

By Robert Goldrich

With a long-running career in commercials, director Gary McKendry has managed to extend his creative reach in-between spot assignments, diversifying into short as well as feature-length films.

The former came with *Everything This Country Must*, which earned an Academy Award nomination for best live action short in 2005. Based on a tale in *Everything In This Country Must: A Novella and Two Stories* from author and fellow Irishman Colum McCann, the short is set in Northern Ireland and centers on a man and his daughter trying to save their horse as it struggles in a river on a stormy night. Soldiers come to their aid, hearkening back to an incident years earlier in which soldiers crashed into a car with a woman and her young son. At its core, the short explores the human dynamics that exist when a nation is in a warlike state.

Fast forward to today and McKendry has just wrapped shooting of his feature film directorial debut, *The Killer Elite* starring Robert De Niro, Jason Statham and Clive Owen. It's a project McKendry has had in development for years, penning it with another writer. McKendry held out so that

he could direct the film, a key catalyst for his getting that chance being *Everything This Country Must* getting an Oscar nom.

"I was best known in commercials for comedy and getting performances from actors," related McKendry. "My short film was necessary in order to show people I could take on real drama, a dark drama. Commercials alone might not have been enough to convince people I could direct *The Killer Elite*. I made the short to help sell myself for the feature film. The short was my calling card of sorts for the feature."

That calling card helped to bring major Australian studio Omnilab on board, which gave McKendry the green light to direct *The Killer Elite*.

However, paradoxically, McKendry does indeed have spot work that demonstrates dramatic and emotional range. Via Blinder, his production company affiliation in Ireland, McKendry directed late last year a PSA for children's charity Barnardos out of Dublin-based agency The Hive.

The :30 shows us the life of a young boy who has to endure an alcoholic father and physical abuse, witness the physical, emotional and mental abuse

of his mother, as well as see an older brother who hangs with the wrong crowd, enters a life of crime and ends up dead. All these tragic chapters, though, unfold through the young child's eyes, a POV that at times appears strangely lyrical and which is accompanied by a song that is the hopeful antithesis of what is being experienced. There are scenes of drug dealing and abuse, as well as vandalism, which includes spray painting of a public place and the firebombing of a car.

At the end, as we see the lad look up at us, a supered message simply reads, "We are what we remember. Help children make good memories," followed by the logo and website address for Barnardos, which offers kids and their families the chance for a better life through educational and support services, and counseling.

McKendry described the scenes in the PSA—at times brief moments, expertly pieced together by editor Juniper Calder of Screen Scene, Dublin—as "the unvarnished truth" of what many at-risk youngsters face in Ireland. Many of the scenes are real-life instances captured by DP Simon Walsh in depressed, impoverished areas of Dublin.

Last year, McKendry signed with Aero Film for U.S. spot representation. His American ad work over the years spans such clients as AT&T, Ikea, and Porsche. Irish fare includes some notable Heinken commercials.

McKendry's industry roots are as an agency creative at such New York shops as Chiat\Day\Mojo (now TBWA)\Chiat\Day), Ogilvy & Mather, and Margeotes/Fertita + Partners.

## **The Killer Elite**

McKendry described *The Killer Elite* as a large-scale, reality-based dark drama/action thriller. The feature was shot in Australia as McKendry worked closely with cinematographer Simon Duggan, ACS.

Duggan—who has a track record of spotmaking as well as features connected to directors with strong commercial backgrounds (he shot Alex Proyas' *I Robot*, for example)—said that McKendry "easily segued into the additional complexity and demands of long-form work with a formidable cast of actors."

McKendry observed that his work in commercials helped to make the transition to feature filmmaking a smooth one.

"You're thrown into the deep end with weights on your feet," observed McKendry of the pressures involved

in movie directing. The clock's ticking, you have a crew of 250, the sun is going down, and there's a fight scene on a train you need to get with De Niro who's only available for a limited stretch of time. Thankfully, advertising gave me the wherewithal to work under the pressure of time, money and high expectations.

"Advertising is my training," he continued. "I've been on countless sets, stood on cranes, used helicopters, been under water for commercials. One of the great lessons I learned in advertising is when you're under the gun with time, you must work with the right people. The same applies to a big budget film—especially one where the film is bigger than the budget. Instead of a five-day shoot for a campaign, though, it's a 60-day shoot for a feature."

Therein lies the big difference, observed McKendry, that separates the feature experience from commercials—the endurance test.

"You've shot for umpteen consecutive days—the routine being going to bed late, waking up in the same clothes to go to work again the next day. It's the sheer duration of a theatrical feature that advertising doesn't prepare you for."

Now McKendry is fully prepared and excited to jump back into commercialmaking via Aero.

"After a long feature, the chance to work with new concepts and storylines—and new creative faces from one project to the next—is something I crave and value."



**"I made the short to help sell myself for the feature film. The short was my calling card of sorts for the feature."**



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## Nanette Burstein

Continued from page 16

dynamics was being able to manage a big production. Commercials gave me that experience. When doing documentaries, you have a small crew, tend to use natural light and you try to be as unobtrusive as possible. But in commercials, you're directing actors, you're extremely conscious of the style and tone, you're lighting where the camera goes.

"This experience was invaluable for me when I walked onto a feature set," she continued. "In commercials you have to tell a very sharp story in 30 seconds. You think of every tiny choice you're making to tell the story as sharply, as visually compelling, and if it applies, as humorously as possible. This is a great craft to develop and apply to the scenes in a full-length theatrical motion picture."

Additionally, Burstein's documentarian skills figured prominently in

*Going the Distance*. "You develop an eye and ear for authenticity in the documentary world," she observed. "You get a sense if real people or actors are being genuine on camera. That helped me to keep the romantic comedy true to the characters' lives we were trying to capture."

Indeed Hollywood seems to be increasingly turning to documentary filmmakers to bring authenticity and emotional truthfulness to fictional narrative films. Burstein said that a factor drawing her to *Going the Distance* was the orientation of New Line Cinema. "I knew this studio had worked with documentary filmmakers before on features—Seth Gordon [director of the acclaimed documentary *The King of Kong: A Fistful of Quarters*] on *Four Christmases* and he's doing another film as well. There was a comfort level for me in working with a studio that works and values what documentary

filmmakers can bring to a project."

Burstein made her first mark as a co-director of documentary fare, teaming with Brett Morgen (now with Anonymous Content for commercials) on *The Kid Stays In The Picture* (lauded on the festival circuit), and *On The Ropes* (which received an Oscar nomination and won a DGA Award). Burstein and Morgen were a team out of necessity, having met in film school at NYU and needing to pool their talent and resources in the face of very challenged budgets.

Then in a natural progression, they went their separate ways to embark on successful solo directing careers, with Burstein's big splash being *American Teen*. Prior to that, she created and directed a 10-part series for IFC titled *Film School*, which followed NYU grad students trying to make their names and calling cards in movies. Burstein also directed *Autobiography*,



On the set of *Going the Distance*

a series of portraits of celebs and icons for the AMC network.

Among Burstein's most recent commercials, wrapped prior to her embarking on *Going the Distance*, were a Stouffers campaign as well as repeat biz for Sprint.

"I casted actors for Stouffers, to capture the feel of a real family," said Burstein. "I guess the bottom line for me is that no matter if it's comedy, drama, slice of life, I'm just looking to make it all feel as real and authentic as possible."

## Barney Cokeliss

Continued from page 16

we made for 3D I think benefited this as a 2D film—and many people will be seeing this in 2D. There's something to a somewhat more classically cinematic inclusive style of framing."

(Online viewers see *The Foundling* in 2D but the short is being screened in full 3D at select Philips retailers.)

### Shorts cited

*The Foundling* is the second brand-sponsored short film of note directed by Cokeliss, who earlier helmed one of the Liberty Mutual shorts, *Be Good*, for Hill Holliday, Boston, upon joining RSA a couple of years ago.

Prior to RSA which is breaking him into the U.S. marketplace, Cokeliss was with London house Godman. Over

the years, he has directed commercials for such clients as Volkswagen, Lexus, Toyota, and Deutsche Bahn, as well as an acclaimed National Health Service campaign, and a long running series of French spots for CIC Bank.

Cokeliss' body of work in advertising is known for its cinematic style, visual storytelling and eliciting deft actor performances.

A U.S. citizen, Cokeliss grew up in London and before he left school was shooting record covers and book jackets as a photographer.

He studied English literature at Magdalen College, Oxford, and spent a year at Princeton as a visiting fellow in the film and creative writing departments before earning his way onto the prestigious BBC television

training program.

His directing career began with *Tea*, a short commissioned by MTV Europe which went on to be a Sundance Film Festival selection. Cokeliss then wrote and directed *Queen's Park Story* for BBC 2, which *The Observer* deemed as the year's "best British drama on television." *Queen's Park Story* was screened at the Venice Film Festival and won best director honors in Toronto.

Cokeliss continues to be involved in varied disciplines. He said a priority for him is to garner more commercial-making and branded content opportunities in the U.S.

He is also currently prepping a portion of a feature film—*Geography of the Hapless Heart*—consisting of five



*The Foundling*

stories happening simultaneously in five cities.

Cokeliss is one of five directors con-

tributing to the film. He is directing the portion which entails a story that is set in Berlin.

## Dennie Gordon

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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 Kelley, leading to Gordon getting what turned out to be her first primetime television directing opportunity—an episode of *Picket Fences*.

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

As for what her longer-form experience enables her to bring to commercial-making, Gordon related, "Television 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 time table is something I've honed over the years in television and which has helped me considerably in taking on commercials."



Jordan Friedlander mulls over if he should get into a Honda Fit.

## John Hillcoat

Continued from page 18

lot of unemployment in Braddock, a city which during its heyday was one of America's wealthiest," related Hillcoat. "We saw abandoned areas, homes going for \$5,000, with some having signs asking prospective buyers to just 'make an offer.' At one point, 90 percent of the population had vacated. But what I remember most about the town is that the people of Braddock and Pittsburgh were brilliant, caring, helpful—without any kind of ulterior motive. Despite the dire sum of circumstances, there is an incredible spirit there. They even showed an uncanny dark humor about the fact that we picked their neighborhood for the apocalypse. We saw another side of Braddock that we couldn't reflect in *The Road*. The opportunity to go back there and work with some of the same people and show some of the same locations, the small businesses trying to make a go of it, to show the community in a different light was a real treat. I'm a humanist at heart. What we were aiming for with Levi's was ambitious—an uplifting emotional resonance in a short span of time. The imagery and the people in Braddock enabled us to do that."

### "The Answer"

Also uplifting is Hillcoat's latest mu-

sic video, "The Answer" for the band UNKLE, produced by his long-time music clip production roost, Factory Films, London.

In the video, actor Ray Winstone talks about his brush with death when he was struck by lightning at the age of 17. "I had this incredible sense of a bright light, a flash and then I woke up about half an hour later, 20 feet away from where I was struck by lightning," he says. "I was a lucky boy. And the lightning, it was what they call a splash hit, it... went down my left arm, down my left leg...if it'd come down the middle, then I probably wouldn't be talking to you today. It'd be somewhere else."

As the song "The Answer" begins to play in the background—performed by the band UNKLE—Winstone explains how the near-death experience gave him a new lease and perspective on life. He looks at the daily wonders of life with a new found awe and appreciation.

The music plays against a backdrop of birds flying, the time lapse blossoming of a flower, a horse galloping free in the wild.

Winstone concludes, "My life was forever changed. One life had ended and a new life had begun."

For Hillcoat, "The Answer" marks a return to video directing. "In the

old days, MTV became too powerful. There was censorship involved in what you could do. Then music videos went into a bit of a decline as the record companies went into crisis mode with music downloading running rampant. Budgets were cut dramatically. There was a decline in the number of videos running on an MTV. Now, though, we've turned a corner. YouTube has become a far reaching medium for videos, offering a lot of creative free-

dom. The rules are changing and it's an exciting time again."

Asked how his video work has informed his feature filmmaking and/or approach to commercials, Hillcoat observed, "I see them all as distinctly different mediums. I don't like the music video aesthetic when applied to movies—eye candy and quick cutting, though, has ironically become popular among a number of big budget films. Also I find certain commercial

sensibilities to be distracting in feature films. Obviously all the experiences a director has informs his work. There was a color grading process, for example, in Levi's that I would like to explore for other projects. But what I see as the shared bond among all the disciplines is collaboration. With Levi's, with *The Road*, with the UNKLE video, all of this filmmaking was based on collaboration. The best work is done when there's true collaboration."

## Kris+Scott

Continued from page 20

fruition, gaining financing and bringing on a post crew when he secured Balcersek to edit the feature.

"Scott and I sat in a room editing a feature-length documentary on and off again over nearly two years," related Belman. "We gravitated towards one another's sensibilities. We found it fun to work together."

About a month after *More Than a Game* screened at the Toronto Film Festival in 2008, Belman got a phone call from an agent about a project in the works which turned out to be *Replay*. "I had never worked on anything on the ad side before," recollected Belman. "I called Scott who played high school football and we had already

had sort of a football rivalry going—I'm from Cleveland, he's from Pittsburgh. We were drawn to the project—not so much because it was about football but we saw a theme for these former high school players involving an opportunity for redemption."

*Replay* has ignited the spotmaking careers of Kris + Scott at Caviar. The duo's work includes documentary-style campaigns for The Game Show Network out of agency 72andSunny, L.A., and the University of Phoenix via Pereira & O'Dell, San Francisco. At press time, Kris + Scott were in the midst of directing the *NBC Sunday Night Football* Toyota halftime show mukumentary campaign on the Tiny Football League for Saatchi & Saatchi

LA. The tongue-in-cheek miniseries—with each episode coming in at around 45 seconds—juxtaposes documentary coverage of Pee Wee/Pop Warner Football teams with professional *ESPN SportsCenter*-type anchors/reporters providing larger than life highlights. The kids are real, deploying Kris + Scott's documentary chops; the highlight shows are scripted, showcasing the directors' comedic prowess.

As alluded to, Balcersek has editing acumen, though he hasn't cut any of the recent spots he and Belman directed. Balcersek's editing credits include: *The Wild*, an animated Disney feature; *2x4*, which premiered at Sundance; and *Men Cry Bullets* which debuted and was honored at the SXSW Fest.

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Tom Duff

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**Optimus:**  
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**Editor:** Ruben Vela  
**Colorist:** Craig Leffel  
**Effects:** Paul Rosckes/Marko Markewycz  
**Audio:** Joel Anderson

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**Agency:** One Agency  
**Production:** Liberal Media Films. Jeremy Bartel, director  
**Postproduction:** charlieuniformtango. Justin Wilson, editor  
**Online:** charlieuniformtango. Allen Robbins

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Short listed in Cannes and winner of Communication Arts 2010 competition, director Jeremy Bartel leads Liberal Media Films, a team who is not only creatively ambitious, but desires to see client's expectations exceeded. In the case of Samsung, the challenge was to highlight the endless functionality of the new Galaxy Tab and the premium content available on its Media Hub to a broad demographic. The two :90 spots not only required casting thirty-five actors, finding twenty-five locations, but achieving and shooting it all in a week. With LMF at the helm, the results are impressive.



Jeremy Bartel



# 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 in which noted industry executives and artists reflect on the changes they've seen over the decades, the essential dynamics that have endured, and their visions and aspirations for the future.

In this installment we add a pair of accomplished filmmakers to the mix: MJZ's Tom Kuntz, who earlier this year won the Directors Guild of America (DGA) Award as the best commercial director of 2009 (for Cadbury's viral sensation "Eyebrows" out of Fallon, London; Skittles' "Tailor" for TBWA\Chiat\Day, N.Y.; and CareerBuilder.com's "Tips," a 2009 Super Bowl spot, as well as Old Spice's "Scents For Gents," both from Wieden+Kennedy, Portland, Ore.); and Lance Acord, a past nominee for the DGA Award, co-founder of Park Pictures, a noted spot director/DP, and a feature cinematographer whose credits include director Spike Jonze's *Where the Wild Things Are*, *Adaptation* and *Being John Malkovich* as well as director Sofia Coppola's *Marie Antoinette* and *Lost in Translation*.

### Tom Kuntz

In several respects, the Tom Kuntz-directed, MJZ-produced Old Spice Body Wash spot "The Man Your Man Can Smell Like" for Wieden+Kennedy, Portland, Ore., eloquently reflects how the industry has evolved. The commercial has become part of mainstream pop culture and rebranded Old Spice with a cool, contemporary dynamic that is dramatically different from the traditional, somewhat stodgy Old Spice associated with previous generations. This clearly is no longer your grandfather's Old Spice and for that matter the old P&G—and the change has seen the product enjoy breakthrough sales success in the consumer marketplace.

It's also an ad that has enjoyed significant viewership both on television as well as online. Underscoring the spot's entertainment value, it won this year's

primetime commercial Emmy Award. On the advertising industry awards circuit, "The Man Your Man Can Smell Like" also earned the Film Grand Prix at Cannes, and the best of show/single commercial honor at the AICP Show.

"Sometimes I hear people hailing the demise of advertising and traditional format commercials," said Kuntz. "But for me, that's missing the real point which is what keeps me moving—as long as you're doing something interesting, it doesn't matter what medium you're working in. Being interesting, entertaining and of value is more important than ever in order to reach and connect with an audience. People have a lot more control over what they choose to watch and absorb. They can fast forward through commercials, call up what they want on the web. The pressure is on directors like myself and ad agencies to turn out work that earns its way into people's lives.

"With Old Spice, we managed to do that. It's an ad that people have been seeking out. It would be interesting to find out how many people saw it on TV or on YouTube or both. Clearly it was a spot that people forwarded to others. And Wieden has spun out the campaign and given it a much more multi-dimensional feeling, with Isaiah [actor/former pro football player Mustafa], for example, answering people's questions and comments on YouTube."

Mustafa also provided a touchpoint that doesn't come easily to Kuntz. "Being so close to the work, I haven't been that cognizant of how pop culture comes into play," related the director. "But one indication came during the Emmy Awards ceremony. I saw that Isaiah was a celebrity. I found that amazing off of a commercial campaign. He hasn't acted in anything else. Other actors recognized him, came up to him, talked to him. He was embraced by his peers as a celebrity. Isaiah is extremely talented and will go on to do more great things—but he already has celeb status. No one looked down on him for not being a film actor.

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# PRELUDE TO 50TH ANNIVERSARY SERIES

That showed me that our commercial had gained acceptance as—and had become part of—mainstream culture.”

Meanwhile becoming part of the ad/entertainment culture are longer form opportunities beyond the broadcast :30, which elicits mixed feelings from Kuntz. “On one hand, having more time to communicate and entertain can be a wonderful opportunity for directors and creatives,” he said. “If it’s exciting and well written content, if it feels like entertainment and not an ad, there’s great value there.

“But sometimes I worry that clients, agencies and directors are being delusional if they think people are just going to automatically tune in. There’s relief in knowing that a commercial, good or bad, will be over in 30 seconds. It’s like hearing a joke. I’m happy to hear it, but I might not want to sit down and hear a 10-minute joke. Just because we have the Internet and are not confined to the 30-second format doesn’t mean we can be long-winded and someone on the other end will care.”

Kuntz additionally brings an agency creative perspective to the discussion, having made his first mark in the business as an art director, working at such shops as JWT New York, Kirshenbaum Bond+Partners, New York, and MTV’s on-air promotion department.

“I think things are more daunting than ever on the creative side, the bar is constantly being raised—and this was happening well before the advent of new media,” observed Kuntz. “Back in the 1950s when you made a TV commercial, you didn’t have to do much to make it neat-o. But when the novelty wore off, the pressure was on to do more as people over the years became more and more numb to advertising. The remote control gave TV audiences power, and now TiVo and the Internet have increased that power of choice. Creatives have to earn people’s attention, at times even sneaking messages past them so they don’t even readily know they’re being sold to. Messages have to entertain, inform, cause a spark just to attract meaningful viewership.”

As for opportunities for new directorial talent to get noticed, Kuntz



**Tom Kuntz**

sees a mixed bag. “I get the sense it’s quite hard to break in right now. It’s a saturated directors market with a lot of really talented people out there trying to get in but fewer jobs that are realistically available to up-and-coming talent. At the same time, there are things being made that are budget challenged, that a seasoned director might not do but a person starting out would jump on if given the chance.”

A major plus, continued Kuntz, is the web as a far reaching medium for exposure. “Ten years ago you had to shoot something and show it to somebody at a production house or ad agency—if they would even consent to see it in the first place. You had to go a linear way to get your work seen and appreciated. On the web, though it’s not easy, you can go from nobody to an ‘overnight sensation.’ Getting a great piece of work noticed online can translate into getting your foot in the door or even having a career.”

## Lance Acord

Offering a perspective that dates back about 15 years when he was transitioning from shooting music videos and commercials to directing spots, Lance Acord recalled his starting to settle into the director’s chair towards the end of the dot-com era.

“There was a lot of free associative thinking in terms of making dot-com ads,” he recollected. “It was more about coming up with an idea that would get attention rather than a message that would advance sales. Often you didn’t know exactly what was being sold, the need to get attention being timed to an IPO. In some ways, there was a lot of creative freedom but that all grounded to a halt when the

dot-com bubble burst.”

Fast forward to today and that free wheeling creative mindset with little or no grounding in sales is a distant memory, with the state of the economy being a key catalyst for the dramatic about-face. “I see a lot of fear-based decision-making going on. In the past agencies had more of a final creative say but their relationships with clients have since changed. As a director, you still collaborate with an agency in creating the piece. But when it comes down to the edit, it seems that frequently the final decisions are being made by the clients themselves. Agencies aren’t willing to take the same creative stand they might have five years ago.”

This has translated into more creatively conservative work at times, observed Acord who noted that it also seems to take more time to arrive at the final script and message, which means less time between when the job is awarded and then shot. “There’s less time and less money, which I suppose stems from the economy.”

Still, though, Acord is an optimist by nature. Longer-form opportunities beyond the :30 format, the reach of the Internet all offer new possibilities for creatives and filmmakers. Furthermore, he sees promise in mainstream commercialmaking, which still requires actor performances, exhibiting humanity and/or comedy. Paradoxically these ads are sponsoring prime-time network programming that often requires no actors or writers as the reality-based genre increases in its prominence. The outlets for programs containing production value, actor performance and storytelling are the HBOs, AMCs, the Showtimes while the traditional ad supported broadcast networks opt for a larger percentage of shows that are cheap to produce like reality TV.

“I’m finding that when flipping through the channels, the commercials are more interesting than the programming in terms of story and character,” said Acord who conjectured that is why he is hearing higher profile actors expressing increased interest in performing in spots and branded entertainment. Actors, he related, are



**Lance Acord**

noticing for instance that there are growing opportunities for original long-form content on the Internet.

Just as more name actors are seriously considering involvement in the ad sector, music bands and artists have already gravitated to this arena. “Now that selling CDs doesn’t exist all that much and touring is becoming a primary source of income for talented bands, music performers are exploring new opportunities for exposure such as licensing or creating music for commercials and [branded] content. The music industry has embraced commercials and TV as vehicles to get artists and their work out into the world. And this doesn’t diminish the public perception of a band’s credibility. It depends on what’s being sold to a degree but the stigma attached to being involved in advertising is no longer there. It’s much more accepted today.”

Acord remembered a Volkswagen job he shot quite some time ago for the directorial duo Dayton/Faris of Bob Industries as reflecting the early development of this music trend. Titled “Milky Way,” the spot was driven by a score consisting of music from the late Nick Drake’s “Pink Moon” album. The commercial fueled a resurgence of interest in Drake’s music.

A recent counterpart example, noted Acord, would be the French band Phoenix whose music has gained widespread exposure in a 2010 Cadillac campaign, spurring on a new, expanded following for the artists.

Acord co-founded Park Pictures in 1998 and the production house continues to enjoy a successful run, active in commercials and diversifying into other areas as evidenced by its short *The New Tenants*, directed by Joachim Back,

which earlier this year won the Oscar for best live action short film. A darkly satirical, twisted mistaken identity caper, *The New Tenants* had a cast that included Vincent D’Onofrio, Jamie Harrold, Kevin Corrigan and David Rakoff. Among the film’s executive producers were Park Pictures’ partners, Acord and EP Jacqueline Kelman Bisbee.

Asked if a Park Pictures could be launched successfully today, Acord assessed, “The business model is still viable. We have maintained a close-knit roster of directors and kept the company small in comparison to many other houses. You call here and you know who you’re talking to—we have an executive producer on the East Coast and one on the West Coast. I think the bigger company models are more difficult to sustain in today’s climate—huge rosters, offices everywhere, six executive producers. By contrast, we have maintained a manageable size while selectively branching out into other forms of content. We’re also a company where directors have the freedom to go off and take on other projects. I’ve shot feature films and not done commercials for close to a year in some cases but the model is sustainable because we have other directors continuing to work in commercials. And they are able to bring a lot to commercials because they know that when the opportunity arises for them to take on other challenges, we encourage them to do so. These experiences energize them and add to what they can contribute when they return to commercials.”

As for changes impacting his role as a feature cinematographer, Acord cited digital filmmaking and the process of deciding on a shooting format.

“It used to be left to the director and cinematographer to decide how a movie would be shot,” related Acord. “Now sometimes these decisions are made before hand, which can be a deal breaker for some cinematographers. They don’t want to be told what format a movie will be shot on. They don’t feel comfortable being put in a role where they must deliver to the high creative standard they’re known for but in a format they didn’t make the decision to use.”

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# Lens Crafters & Artists

## DPs Discuss Their Work, Technology, Collaborating With Directors

By Robert Goldrich

In this installment of our Cinematographers and Cameras Series, we share a tale of two DPs. One cinematographer has the ongoing creative challenge of shooting the lauded FOX TV series *Glee*, continuing a groundbreaking collaboration with its creator Ryan Murphy, which includes their having earlier teamed on another unconventional TV series, *Nip/Tuck*, as well as the critically acclaimed feature *Running with Scissors* (Murphy's feature directing debut).

The other DP too has an enduring working relationship with a director, namely Alex Gibney, which includes *Taxi on the Dark Side*, winner of the Best Documentary Oscar in 2008. This DP is active not only in documentaries but also in narrative films and commercials. Last year she earned an Independent Spirit Award for Best Cinematography on the strength of director Darren Aronofsky's *The Wrestler*.

Here's our close-up look at cinematographers Christopher Baffa, ASC, and Maryse Alberti.

### Christopher Baffa, ASC

A phone call will be forever etched in the memory of Christopher Baffa, ASC. He was overseas on his honeymoon, picked up his phone and was awed to hear Owen Roizman on the other end.

"My wife looked at me and asked if something was wrong," recollected Baffa. "I guess my face had turned ashen white. Owen had invited me into the ranks of the ASC [American Society of Cinematographers]. I can't begin to describe how deeply I was honored. I have been going to the ASC Awards for 15 years [the first dozen as a non-member] and the organization means so much to me. It is dedicated to our craft. But once you are granted the honor of membership, you really discover what a wonderfully generous organization the ASC is—how it embraces young talent and helps it to develop. There's a great camaraderie in the ASC. Members don't look at each other as competition but rather

colleagues whom they are eager to help. In fact, ASC members are chomping at the bit to help you, to share experiences about equipment, film stocks, to answer questions and serve as sounding boards for ideas."

Baffa got a taste of that generosity well before he became an ASC member. He recalled attending an ASC open house where he had the chance to meet and talk with the noted cinematographer John Seale, ASC. "It was right around the time he had done *The English Patient* and he told me of his penchant for using a single film stock for a movie, giving it a unified feel," said Baffa. "If you want more or less contrast, you build that into the lighting. Staying with the same

stock, throughout, provides a clean palette for you to work on."

The encounter with Seale influenced Baffa who would later go on to decide on a single film stock (Kodak's Vision2 5218) for the feature *Running With Scissors*. And Baffa has pretty much gone the same single stock route with *Glee*, opting for Kodak Vision3 500T 5219 film in the 3-perf 35mm format.

"That was the best approach for those projects," related Baffa who at the same time sees the prudence of going with multiple stocks and looks if they advance the story. He cited as a prime example "the brilliant work" of DP Robert Richardson, ASC, on *JFK*—using 16mm, 35mm, black and white, and color to represent different perspectives and sources of footage that wove themselves perfectly into the tapestry of that Oliver Stone film.

"It all comes down to what is right for the project," affirmed Baffa, sharing some of the creative considerations that went into *Nip/Tuck* and now *Glee*, two visually bold series created by Murphy. Baffa is the DP on *Glee* and prior to that shot the majority of the F/X network's *Nip/Tuck* episodes.

"*Nip/Tuck* changed the landscape of television to a certain degree," observed Baffa. "Ryan Murphy is a very visual person with a lot of ideas. He's attracted to and creates unique material—what I'd call 'heightened' or larger than life material. When you have dark characters and storylines, material that is on the edge, at times seemingly outlandish, you don't want flashy stylized cinematography. Ryan instead wanted the cinematography to give the show a realistic foundation. If you're too broad in your visual approach, it's harder to get the audience to accept how broad Ryan wanted to get in his storytelling. You need to give the story a realistic visual grounding."

At the same time, continued Baffa, "I don't use that as an excuse to avoid or to not try to tell the story creatively with the camera, to have the lighting help set an emotional tone. What this

approach Ryan and I have taken means I have to exercise a little more restraint. The visuals have to capture a realism that allows accessibility for the audience."

*Glee* is an extension of that naturalistic, realistic approach—"high school should feel like high school," said Baffa who observed that a major challenge for him is to keep believable the dichotomy that exists between the reality of high school and when the kids in a sense "escape that world" by getting up and performing, sometimes on ambitious sets.

"When the kids perform their musical numbers," related Baffa, "they can

*Continued on page 28*



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## Christopher Baffa, ASC, Maryse Alberti Reflect On Their Work

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escape the cornfields of Ohio, their socioeconomic standing or their lower rung status in the school's social hierarchy. It's an opportunity for them to shine. So Ryan wanted a high school reality that was visually neutral enough to then allow us to go to a special place for the performances. They both have to feel like the same world—but there's a separation between the normal and the super normal. We have to make it so our viewers suspend their disbelief and want to go along for the ride."

Baffa credited *Glee* writers/creators Murphy, Ian Brennan and Brad Falchuk with taking that extraordinary leap "from a dangling bridge" between the normal and super normal, entrusting him and such artisans as production designer Mark Hutman and costume designer Lou Eyrich to somehow maintain the desired visual equilibrium.

In turn, Baffa observed he too has to have trust in other artists, citing as an example colorist Kevin Kirwan of Encore Hollywood. "So much can be achieved in telecine. I feel comfortable collaborating with him to create there [at Encore] and in my photography."

Professionally Baffa has worked pretty much entirely in the film medium. But he has experimented on his own with digital photography. "I'm not as big a fan as others are of digital, yet there have been huge leaps there. I continue to do my homework because digital is something that's coming on. But I'm not into the argument for digital being along the lines of it can be made to look like film. Why for the most part go there when you have film already? I can embrace the decision to go digital because it gives a different visual look or feel that supports the storyline. And I certainly understand economic realities but I'm not convinced that digital is always cheaper [than film]. I'm generally fine with the new technology—and certainly fine if it proves to be substantially cheaper and allows someone to do a project they couldn't easily do otherwise. But I'm nervous when that decision is made by others before the cinematographer is consulted. The cinematographer needs to be involved in that decision."

While he hasn't been involved in commercials for some time, Baffa—who's handled by The Caleel Agency—is starting to entertain the prospect of again getting his feet wet in the ad arena, noting that he greatly admires the visuals that a number of cinematographers are creating in spots.

Baffa went to film school at USC with ambitions to be a director. But an instructor he befriended gave him some pivotal career advice. "He said that I should think about being a DP. He conveyed it in a tongue-in-cheek manner



Christopher Baffa, ASC

but the bottom line is he was telling me my films look great but they don't make much sense. At first that seemed harsh but upon reflection he was accurate. The fact is that I feel I'm better at helping others tell and realize their stories."

To this day, Baffa does not aspire to the director's chair. "Some DPs on series now write that into their contracts—that they want the chance to direct an episode or two. But that's not for me. I love being a cinematographer, having conversations with the director about story, thematic elements we're trying to bring forward, character, plot. This kind of collaboration has hopefully made me a better cinematographer."

### Maryse Alberti

This year's festival circuit speaks volumes about cinematographer Maryse Alberti, showcasing her versatility spanning narrative films and feature-length documentaries, as well as her ongoing collaborations with notable directors. On the narrative front, last month's Toronto Film Festival saw the debut of *Stone*, a dramatic thriller directed by John Curran and starring Edward Norton as the title character who's a convicted arsonist, and Robert De Niro as parole officer Jack Maybury. In order to secure his freedom, *Stone* asks his wife, played by Milla Jovovich, to seduce Maybury. From a script by *Junebug* writer Angus MacLachlan, the film garnered positive reviews in Toronto and was released in the U.S. earlier this month.

"To work with a director like John and actors like Robert De Niro and Edward Norton, you have to bring your best game as a cinematographer—and that opportunity is what attracted me to the project," related Alberti.

This is the second film Alberti has shot for Curran, the first being the critically acclaimed *We Don't Live Here Anymore* (which earned Alberti a Best Cinematography nomination at the 2004 Independent Spirit Awards). "John and I have a trust that was built during our first film together. Our approach [to *Stone*] was to let the actors and the dialogue be in the forefront, keeping the look of the film realistic."

The 2010 film fest circuit also saw the debut at Tribeca and then a screen-

ing at the Toronto Festival of *Client 9: The Rise and Fall of Eliot Spitzer*, a documentary directed by Alex Gibney with whom Alberti has enjoyed a longstanding collaborative relationship. Earlier in the year at Sundance, Gibney's *Casino Jack and the United States of Money* premiered, a documentary also lensed by Alberti.

Alberti's filmography with director Gibney additionally includes the Academy Award-winning documentary *Taxi to the Dark Side*, the Oscar-nominated documentary *Enron: The Smartest Guys In the Room*, and *Gonzo: The Life and Work of Dr. Hunter S. Thompson*.

"I started working with Alex on *Enron*," recalled Alberti. "He is very bright, a great interviewer, well prepared and a great collaborator. Once he trusts you, he will discuss the approach to the movie and let you go on and do your work. He approaches his documentaries in many respects as you would a narrative feature—lighting and making the documentary as stylized as the subject matter will allow. It's quite different from the school of [documentarian] Frederick Wiseman. Alex is a wonderful person. In documentaries, you travel a lot and there are only three or four people in the crew. It's important you like them since you're spending so much time together. Alex is a joy to work with."

Alberti's collaborations with Gibney often have her shooting with varied digital cameras. A soon-to-be-released Gibney-directed documentary she shot about multiple Tour de France winning cyclist Lance Armstrong, for instance, deployed a tiny camera perched on a bicycle seat.



Maryse Alberti

Her documentary and spotmaking exploits have seen Alberti shoot with such cameras as RED, Iconix, the Arri D21, Sony's F35 and EX3. The DP's latest commercial, Southwest Airlines directed by Whitey of Hungry Man, deployed the Canon 5D Mark II. Alberti also shot a museum/art gallery piece with the 5D for fine artist Laurie Anderson. Alberti finds herself lensing art installations for museums and art galleries, collaborating with and showcasing the work of such artists as Anderson and Pierre Huyghe.

Alberti of course continues to regularly shoot a variety of projects on film, including commercials (like a recent Rob Bindler-directed, Chelsea-produced 16mm job for Visa) and narrative features (such as *Stone* shot on 35mm). Alberti's notable movies include director Todd Haynes' *Velvet Goldmine* and Darren Aronofsky's *The Wrestler* which, respectively, won the 1999 and 2009 Independent Spirit Award for Best Cinematography.

Luck played a part in her landing *The Wrestler*. Alberti noted that Aronofsky's DP and friend Matthew Libatique wasn't available at the time

to shoot the film, opening up a chance for her to get the assignment, for which a hand-held camera approach was adopted, somewhat inspired by the Dardenne brothers (Jean-Pierre and Luc) and their work on such films as *Rosetta* and *L'enfant*. Alberti observed that the decision to go with a hand-held 16mm camera helped to give the movie a feeling of realism, a sense of place that conveyed the world of the lead character brilliantly played by Mickey Rourke.

Alberti started out as a still photographer, then diversified into moving pictures, shooting for herself and others before getting her first big break, a full-length documentary titled *H-2 Worker*. Directed by Stephanie Black, *H-2 Worker* went on to win Best Documentary and Best Cinematography distinction at the 1990 Sundance Fest. The same two Sundance honors came again in '95 for *Crumb* which Alberti shot for director Terry Zwigoff.

She shot the Susan Seidelman-directed *Dutch Masters* which won a Best Short Film Oscar in '94. Alberti also garnered a Best Cinematography Emmy nom in '06 for Non-Fiction Programming for HBO's *All Aboard! Rosie's Family Cruise*.

Alberti, who is repped by Dattner Disputo and Associates, believes one discipline informs another, noting that her documentary work helps her in narrative features and vice versa, which in turn can benefit her work with artists on museum and gallery pieces.

Spots also help to hone one's craft. "You have to tell a story in 30 seconds, meaning that each shot is vital. A two-second shot has to be really perfect."

## Kevin Macdonald

Continued from page 20

like France and Pakistan."

Currently, assorted submissions can be seen on YouTube's "Life in a Day" channel. And the final feature-length movie will become available at YouTube.com simultaneously with its screening at Sundance. Those whose footage makes it into the film will be credited as co-directors and 20 of them will be flown to Sundance in Park City, Utah, for the premiere.

"Life in a Day" also has a marketing/branding side. The initiative is sponsored by LG Electronics. Thematically "Life in a Day" is somewhat aligned with the spirit of LG's "Life's Good" campaign mantra.

Macdonald is no stranger to the advertising/marketing discipline. He is repped stateside for commercials and branded content by Chelsea, and in the U.K. by Rogue Films. His spot endeavors have primarily been European

and marked by documentary sensibilities such as work for HSBC, the Royal Bank of Scotland, and BBC's Radio 2. For the latter, Macdonald directed a spot featuring R.E.M.'s Michael Stipe and another starring Paul McCartney. Macdonald's work with celebrities extends beyond the small screen. He helmed the documentary *Being Mick*, which follows Mick Jagger and the making of the singer's solo album "Goddess in the Doorway."

Macdonald is also quite accomplished in long-form filmmaking. He directed the 1999 Academy Award winner for best documentary feature, *One Day in September*, as well as the acclaimed mountain-climbing documentary *Touching The Void*, which won the '04 British Academy of Film and Television Arts Award for outstanding British film of the year.

The director's narrative feature filmography includes *State of Play*,

and *The Last King of Scotland* in which Forest Whitaker's portrayal of dictator Idi Amin won him the 2007 Oscar for best performance by an actor in a leading role.

Macdonald said he has been inspired as a director by the work of 1930s and '40s British documentary filmmaker Humphrey Jennings. In 2000, Macdonald made a documentary about Jennings who co-founded the Mass Observation movement, which chronicled everyday life by turning hundreds of diaries into a book. In a sense cut from this cloth, the contemporary "Life in a Day" is described by Macdonald as being a kind of time capsule containing what people give of themselves as reflected in the content they submit. Macdonald sees "Life in a Day" as the ultimate experimental film, and thus far he's very much enjoying the ride and the process of discovery.

# The Fall Collection

User-generated content and contests have made their mark in our fall crop of up-and-coming directors. Consider Keegan Wilcox who responded to a call for entries into Philips' Tell It Your Way filmmaking competition. His short film *Porcelain Unicorn* won, thus joining the ranks of shorts directed by notable directors from RSA Films for Philips' "Parallel Lines" campaign out of DDB London. Furthermore, making the final selection of Wilcox's film—which topped more than 600 contest entries—was none other than the acclaimed director, RSA Films' Sir Ridley Scott.

Then there's Angela+Ithyle, a stop motion animation directing duo who got on the commercialmaking map because they bought Amazon Kindles for each other. Through those Kindles, Angela Kohler and Ithyle Griffiths received a mass email communique from Amazon seeking user-generated spot entries. Angela+Ithyle wound up winning the contest.

Add to our fall mix of up-and-comers another duo who scored at both the AICP Show and in *SHOOT*'s "The Best Work You May Never See" gallery with distinctly different spec spots; a documentary short filmmaker who's breaking meaningfully into branded content; and a music video artisan who too is diversifying into the ad arena.

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

## Sean Dunne

For Sean Dunne, right after college came film school—not in the form of a formal curriculum but rather an education derived from trial by fire, writing, producing and occasionally directing promos for The History Channel and A&E in New York.

A fateful turn of events came in Pittsburgh where he was shooting some promo fare for a History Channel show. On their own time, Dunne and his bare bones crew took on an impromptu project, filming Paul Mawhinney, owner of—but not able to find a viable buyer for—the world's largest record album collection.

"It makes me nervous to think where I would be today if I didn't go off to

film that guy after reading about him," said Dunne. "Where would I be today? I made a documentary short about Paul on a fluke. I applied the interview skills I got from working at The History Channel and we struck up a rapport. I was somehow able to get genuine emotions and humanity from a guy who doesn't normally give much of that out."

Dunne captured that footage in June 2008, put the resulting documentary on the web in September '08, and in January '09, the docu short—titled *The Archive*—was screened at the Sundance Film Festival.

*The Archive* also led to Dunne being courted and signed for commercials by Nonfiction Unlimited, a company he aspired to join but didn't think would be interested in him—at least not for several more years. "All my heroes were there—filmmakers like Albert Maysles, Barbara Kopple and at the time Ondi Timoner. But *The Archive* accelerated my career journey and I found myself at Nonfiction."

Right after *The Archive*, Dunne also found himself with a small but vocal Internet following that was interested in what he would do next. That turned out to be another documentary short, *Man in Van*, which was about a guy who was forced to move out of his home and live in a van parked in Manhattan.

"It was the opposite story of *The Archive* where a man had too much and it ruined his life," said Dunne. "In sharp contrast, the man in the van was happy not having anything."

Completing what evolved into a self-described "American dream-themed trilogy" of short documentaries involving materialism, happiness, hopes and broken dreams, Dunne next directed *The Bowler*, a profile of Rocky Salerno who hustled bowling for a living. His life has been marked by booze, women, bowling and a serious gambling addiction.

Collectively this "American dream trilogy" helped Dunne realize a dream of his own, getting the chance to apply his documentary penchant to advertising

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Directors with varied roots take varied routes to recognition

A *SHOOT* Staff Report



# UP-AND-COMING DIRECTORS



Sean Dunne



Angela+Ithyle



Keegan Wilcox



Contraband



Chris Sims

## Aspiring Directors Navigate Different Paths To Recognition

Continued from page 29

as he landed and recently wrapped a campaign consisting of three web shorts profiling young National Hockey League star Steven Stamkos for Nike Canada out of Wieden+Kennedy, New York. (See this week's "The Best Work You May Never See" gallery for more on the first short in this package, *Road To Boom-Moment 1*.)

Dunne enjoyed the project and wants to take on more advertising assignments. He described the biggest challenge as having to adjust from being an instinctive filmmaker who only had to answer to himself, to being a director who had to express the reasons for his actions and decisions to agency collaborators—while still retaining the instinctive sensibilities that make him an effective documentarian.

"I found myself getting better at expressing my ideas and explaining myself to others, which is a good thing. I enjoyed collaborating with the agency people on Nike."

Dunne recalled being told years ago that his first ad project would probably come from an agency like Wieden+Kennedy. That educated speculation proved prophetic. In fact, shortly after *The Archive* came out, prior to Dunne even having representation, creatives from Wieden New York approached him regarding a NASCAR job for ESPN.

"I remember thinking to myself even after I didn't get that job, 'These guys really think out of the box. I have no representation, no exposure to the agency world and they

sought me out.'"

Fast forward about a year and a half, and Dunne ended up working for Wieden N.Y., recently wrapping the Nike Canada package.

### Angela+Ithyle

The directing duo Angela+Ithyle—Angela Kohler and Ithyle Griffiths—arrived on the industry scene in a big way with the playful Amazon Kindle spot "Fly Me Away," which they conceived while traveling on a multi-national commercial photography campaign for Microsoft.

The commercial photographers created the stop-motion animation spot as an entry in an online user-generated contest, which they wound up winning. They wouldn't have even known about the competition to begin with if they hadn't bought Kindles for each other, subsequently receiving a mass email from Amazon seeking user-generated entries.

Amazon went on to air "Fly Me Away" on television and then approached the directorial team to create an entire campaign.

Since then there have been two more Kindle stop motion spots, "Stole Your Heart" and "Mom," as well as the accomplishment of Angela+Ithyle gaining inclusion into this year's Saatchi & Saatchi New Directors Showcase unveiled at the Cannes Lions International Advertising Festival. The Showcase honor was earned largely on the strength of "Lost Things," a short/music video for the band A Fine Frenzy.

Soon after making a major initial

splash for Kindle, the directing team secured its first production house roost, joining the roster of Workhorse Media, a Santa Monica-based shop headed by executive producer Pola Brown who noted that "Fly Me Away" was an instant favorite of hers. She described the pair as having "style and energy in their work that is very contemporary and I wanted to bring their progressive style to our roster."

Angela+Ithyle have taken on several projects under the Workhorse banner, including a charming stop-motion "Love Notes" spot for Hellman's Mayonnaise out of Ogilvy & Mather, New York, depicting short messages written in mayo on and in sandwiches, underscoring that love notes aren't always written—some are made.

Kohler studied photography at Brigham Young University before launching her commercial photography career in New York, working for such clients as Old Navy, Lexus and Scion. Her fashionable, lifestyle photography is feminine and whimsical while also engaging the audience's sense of fun and adventure.

Griffiths is a self-taught photographer as well as an artist and musician, working for such clients as David & Goliath, Toyota and Saatchi & Saatchi. Griffiths' camera is a fly on the wall, very much in the moment capturing the triumphs of children and the parallels of adulthood.

Together, Angela+Ithyle see signing with Workhorse Media as a way to connect with new audiences.

"We want to show our viewers something that makes them think, that makes them remember the most enchanting parts of their lives," reflected Kohler.

Griffiths added, "We want to make work that taps into a sense of play."

### Keegan Wilcox

"What is that?"/"It's a unicorn."/"Never seen one up close before."/"Beautiful."/"Get away. Get away."/"I'm sorry."

These six lines of dialogue represented the challenge issued by DDB London for its "Parallel Lines" campaign promoting Philips' movie-the-

ater proportioned TV set.

DDB eventually wound up asking select filmmakers from RSA to create and direct shorts that contained that dialogue and which provided a cinematic experience worthy of the Philips television. As chronicled in *SHOOT*, the initial batch of five short films—directed, respectively, by RSA's Greg Fay, Carl Erik Rinsch, Jake Scott, and Hi-Sim, as well as Johnny Hardstaff from RSA sister shop Little Mix—reflected a wide range of stories and approaches. The sixth film would also offer a unique perspective—but from outside the RSA family.

DDB London created a contest inviting budding and/or aspiring filmmakers to create a sixth "Parallel Lines" short. This elicited more than 600 entries, culled down to finalists from which the winning film was selected by RSA's co-founder, filmmaker Sir Ridley Scott.

The winning short was *Porcelain Unicorn* directed by Keegan Wilcox. The film is a sensitive and moving tale of how a traumatic wartime encounter inspires a man in later life.

The brief encounter is between a German boy and a girl he finds in hiding. The girl lives underground to avoid Nazi persecution during World War II. She shows him a curious toy/artifact—a porcelain unicorn. Nazi soldiers then come on the scene, the girl flees and he takes a beating.

Fast forward to today and the boy is now an elderly man who seeks and finds that girl to return to her the gift of that special unicorn.

Wilcox said the idea was sparked by his grandfather's war stories as well as eBay's "Toy Boat" from Goodby, Silverstein & Partners, San Francisco, a spot which helped Noam Murro of Biscuit Filmworks earn the DGA Award for commercials in 2005. In the spot, an adult is reunited many years later with a beloved toy boat he had lost as a boy—now found via eBay.

"I love that commercial and it got me thinking of the power of a physical object—like the porcelain unicorn—and how it could make for a good story to explore," explained Keegan who had to scramble to bring *Porcelain Unicorn* to fruition.

For one, he didn't know of the contest until a couple of months in, meaning he had about a month to create and produce his entry. Brainstorming sessions during the course of a week with director Jeremiah Jones—who is both his partner at Southern California shop 100to1 Productions and a former film school classmate at Chapman University—yielded the *Porcelain Unicorn* storyline.

That left three weeks to make the period piece short, with Wilcox enlisting the help of his frequent collaborator, DP Adam Biddle, the brother of Adrian Biddle, the late DP who had worked frequently with Ridley Scott on commercials and longform. Earlier in his career, the now accomplished Adam Biddle served as a focus puller on Scott-directed spots and films. Now as it turns out, Adam Biddle's contributions helped Wilcox's *Porcelain Unicorn* on several fronts, with the film eventually gaining



Nike Canada's Road To Boom



[CLICK HERE TO VIEW SPOT](#)

Porcelain Unicorn

# UP-AND-COMING DIRECTORS

contest-winning recognition from Scott. “Adam was a tremendous help to me on this short film—more than a cinematographer, he helped me in the art department and in so many other ways,” related Wilcox.

Scott said he selected *Porcelain Unicorn* because “it had a very strong narrative; a very complete story that was well told and executed.”

Wilcox and Jones maintain 100to1 Productions where they continue to work on varied projects, including local/regional spots for Verizon and Audi. Through a London producer colleague, Wilcox also occasionally directs creatively ambitious commercials for clientele in South Africa, including a *Mission Impossible*-like thriller 60-second spot for a communications company there.

But the chance to do a moving narrative short prompted Wilcox to enter Philips’ Tell It Your Way contest. “The challenge of telling an emotional, evocative story in three minutes was too good to pass up,” he said. “And just the possibility of having Ridley Scott watch my work felt like award enough for me when I entered.”

But actually winning that contest now represents a career break which Wilcox hopes can help him get more narrative opportunities in spotmaking, perhaps opening doors for him in terms of a mainstream commercial production house affiliation and with ad agencies turning out national work.

Wilcox can be certain of at least getting a brief stint at a leading international production company. Winning the Philips contest lands him a weeklong experience working at RSA, accommodations, spending money, and the new Full HD 3D cinema 2L:9 Platinum series TV from Philips. Meanwhile *Porcelain Unicorn* continues to appear on the Philips cinema website and is being promoted globally by Philips.

## Contraband

We open on a homeless man who is looking to better himself, raising money every which way he can in order to pay for training as a boxer at a local gym. We get glimpses of his life on the streets, his makeshift sleeping accommodations near train tracks, and the various means he uses to make a living—or in this case to graduate to some semblance of a livelihood in the boxing ring.

We see him being paid for his blood at a blood bank, waiting for and getting a gig as a day laborer, pawning jewelry, even promoting himself as a street fighter which leads to a match in which he’s practicing a crude form of the so-called sweet science in order to get a piece of the wagering that’s been placed on him.

The hard work and his hard life finally pay off as we see him adorned in boxing trunks and a robe, accom-

panied by his trainer into a boxing ring in the center of a packed arena. He has arrived, in a sense victorious even before the first punch is thrown in the bout.

The spot then cuts to an end tag for HBO’s *Boxing After Dark*.

This intriguing portrait was conceived, directed, and edited by Liam O’Neil and Jason Koburov who comprise the directorial duo known as Contraband. O’Neil and Koburov made the little over two-minute HBO spec piece, which is entitled “I Still Have A Soul,” under their informal production banner Paradise Square.

Koburov explained that he and O’Neil gravitated towards a boxing story based on their love of the sport. “One of the great things about doing spec work is that you get to explore your passions,” said Koburov. “So we created a story about boxing and the New York scene.”

The HBO piece is Contraband’s second spec spot, the first being “Red Eye,” a promo for the Tribeca Film Festival which earned shortlist status in the spec category of this year’s AICP Show. “Red Eye” was one of 11 finalists that made the AICP Show’s spec shortlist.

O’Neil and Koburov first met one another at RSA Films where they were support staffers—O’Neil serving as a production assistant, Koburov as a media manager.

Koburov still works at RSA Films’ New York shop as a media manager and sales support person, but O’Neil has moved on to serve in freelance production roles.

Upon getting to know each other at RSA, Koburov and O’Neil found they were on the same creative wavelength. This translated into their teaming to executive produce and direct episodes of the web series *Rise of the Radio Show*, which featured such comedians as Colin Quinn, Dave Attell and J.B. Smoove as well as several notable actors. One of the comedians Koburov and O’Neil ran across during that endeavor was Wil Slyvince, who would later be cast as the homeless, aspiring boxer in “I Still Have A Soul.” The choice proved to be an inspired bit of dramatic casting.

After *Rise of the Radio Show* was wrapped, Koburov and O’Neil decided to return to where their filmmaking education began, in commercials. Under the Contraband moniker, they directed the alluded to Tribeca Film Fest spec spot, a cinematic spec piece in which we see a prison through the eyes of an incoming inmate. As he is escorted by a guard to his cell, he walks by and glances at other prisoners who are behind bars. Stark black-and-white flashbacks show how each of these men wound up in jail.

As the camera focuses on the new prisoner, a message appears on screen

which reads, “Everyone has a story. What’s yours?” Then the Tribeca Film Festival logo appears as the commercial come to a conclusion.

Koburov noted that he and O’Neil received a great filmmaking education simply by being at RSA, getting the chance to see directors work there, even getting feedback from them on their spec pieces.

“Everybody is extremely supportive around here [at RSA Films],” said Koburov, noting that he is also afforded a measure of scheduling flexibility for going out and shooting Contraband’s work. “It’s just been a great working environment here.”

Koburov hopes that the spec work will help Contraband secure an official production house affiliation and dedicated commercial and branded content representation.

## Chris Sims

Back in the day—just a scant seven years ago—Chris Sims was very much into filming skateboarding. So when he connected with a number of punk rock bands in Orange County, he was the “guy with the camera” and ended up deploying that camera for some rock documentary work. A couple of the bands hit big, signing with major labels, leading to Sims getting electronic press kit gigs and then eventually music videos.

From there, his music clip lensing career blossomed, among the assorted credits over the years being Daughtry’s “September,” Stone Temple Pilots’ “Between the Lines,” OneRepublic’s “Mercy” and “Marchin’ On,” Tamar Kaprelian’s “New Day,” Jimmy Eat World’s “Big Casino,” and Staind’s “Believe.”

Sims’ music video home, Hollywood-based DNA, has now also become his spotmaking roost. Sims recently broke into the ad arena with “Paul’s Story,” a PSA he directed and edited for the Sea Shepherd Conservation Society, an anti-poaching organization that intervenes to shut down illegal exploitation of marine wildlife and habitats.

The spot, which last month earned inclusion into *SHOOT*’s “The Best Work You May Never See” gallery, features Paul Watson, founder of Sea Shepherd, reflecting on his life and involvement in the wildlife preservation movement, including a seminal moment when he was with Greenpeace, trying to save whales by putting himself in harm’s way and within harpooners’ range.

The PSA is quite moving, with Sims recalling that while he is not the emotional type, he felt his eye tearing up as it was pressed against the camera eyepiece focusing on Watson as he related that particular Greenpeace experience.

While Sims’ music videos are varied, the Sea Shepherd PSA showcased a different kind of range. On one



“Paul’s Story” for Sea Shepherd Conservation Society

hand, Sims has directed his share of self-described frenetically visual, at times chaotic music clips.

In sharp contrast, Sims’ PSA simply had Watson looking into the camera (Jessica Young was the DP) and talking directly to the audience, striking an emotional chord.

Sims got the PSA gig through singer Zoli Teglas of the band Pennywise. Teglas told Sims about Sea Shepherd as it related to a breaking story of a Santa Monica eatery illegally serving whale sushi. Sims became interested in the group and saw CNN footage of its boat being smashed by a Japanese whaling fleet.

“I remember reaching out to Zoli and asking him how could I help this organization,” said Sims. “I first thought about going on a boat for them and shooting for a couple of months but they already had people doing that. Then the idea of a PSA emerged, we connected with Sea Shepherd’s media person, got support from Panavision, Kodak and Deluxe, and were able to make this spot.”

The experience has whetted his appetite for more commercialmaking, as he has helmed spec work to help real-

ize that aspiration.

Sims has also put his “down time” from directing to good use, following through on advice from DNA director Marc Webb whose reach spans commercials, videos and features—the latter including *(500) Days of Summer* and the next *Spider-Man* movie.

Sims related, “Marc has a background as an editor and he suggested that I do as much editing as possible when I wasn’t directing. I started editing some videos for other DNA directors like Marcus Raboy and it’s helped me better understand film.

“Marc also advised me to study great movies and break them down scene by scene to see what makes them great,” continued Sims. “He loves *China Town* so I started with that film. Between editing videos and dissecting different movies, I’m having a great learning experience which advances my directing. It’s been great to feel the support, advice, expertise and sharing of the directors here—Marc for his counsel and directors like Marcus giving me the chance to edit during down time in my schedule as a director. Studying art and craft is an ongoing, fulfilling process.”

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION: 1.) Publication Title: SHOOT 2.) Publication Number: 006-234 3.) Filing Date: October 1, 2010 4.) Issue Frequency: Monthly except in July & November 5.) No. of Issues Published Annually: 10 6.) Annual Subscription Price: \$75. Complete Mailing Address of General Business Office of Publisher: DCA Business Media LLC, 256 Post Road East, #206, Westport, CT 06880 9.) Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor: Publisher, Roberta Grier, 256 Post Road East, #206, Westport, CT 06880; Editor: Robert Goldrich, 650 N. Bronson #B140, Hollywood, CA 90004; Managing Editor: Mike Morgera, 256 Post Road East, #206, Westport, CT 06880 10.) Owner: DCA Business Media LLC, 256 Post Road East, #206, Westport, CT 06880; Roberta Grier, 256 Post Road East, #206, Westport, CT 06880; Gerald Giannone, 256 Post Road East, #206, Westport, CT 06880 11.) Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities: None 14.) Issue Date for Circulation Data Below: September 24, 2010 15.) Extent and Nature of Circulation: Business to Business - Advertising/Film Indy Publication 16. Publication of Statement of Ownership and will be printed in the October 15, 2010 issue of this publication.

	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
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d. Nonrequested Distribution (By Mail and Outside the Mail)		
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f. Total Distribution (Sum of 15c and e)	11,234	12,673
g. Copies not Distributed (See Instructions to Publishers #4, (page #3))	88	64
h. Total (Sum of 15f and g)	11,322	12,827
i. Percent Paid and/or Requested Circulation (15c divided by f times 100)	70.61%	59.86%

I certify that all information furnished on this form is true and complete. Gerald Giannone, Business Manager

# MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 <b>Lexus IS' "Music Track"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Elias Arts, bicoastal Jonathan Elias, chief creative officer; Dave Gold, creative director; Chris Kemp, John Wicks, composers; Ann Haugen, executive producer. Butcher, Santa Monica, Calif. Dave Henegar, sound designer	Juice West, Santa Monica Bob Gremore, mixer	Team One Advertising, El Segundo, Calif.	Rabbit, bicoastal Kevin Fitzgerald, director
2	 <b>Metropolitan Police's "Wallpaper"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	750MPH, London Phil Bolland, sound designer	750MPH Phil Bolland, mixer	AMV BBDO, London	The Sweet Shop, bicoastal/international Ben Quinn, director
3	 <b>Xerox's "Wind Tunnel"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Mackenzie Cutler, New York Dave Koza, Sam Shaffer, sound designers	Sound Lounge, New York Philip Loeb, mixer	Young & Rubicam, New York	O Positive, bicoastal Jim Jenkins, director
4	 <b>Sensis White Pages' "Piano Man"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Electric Dreams Studios, Melbourne, Australia Mark Dawson, composition	Final Sound, Melbourne	Clemenger Proximity, Melbourne	Hungry Man, bicoastal/ international Brian Billow, director Prodigy (production support), Melbourne
5	 <b>Baby Carrots/ Bolthouse Farms' "Extreme"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Beacon Street Studios, Venice, Calif. Andrew Feltenstein, John Nau, composers; Paul Hurtubise, sound designer; Adrea Lavezzolli, producer.	Beacon Street Studios Paul Hurtubise, mixer; Faye Armstrong, producer	Crispin Porter+Bogusky, Boulder, Colo.	Smuggler, bicoastal Guy Shelmerdine, director
6	 <b>Honda's "Opera"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	HUM Music, Santa Monica Alex Kemp, creative director; Keith Horn, composer; Jeff Koz, executive creative director	Lime Studios, Santa Monica Mark Meyuhaus, mixer	RPA, Santa Monica, Calif.	Hungry Man, bicoastal Whitey, director LAIKA/house (animation), Portland, Ore.
7	 <b>Ikea's "Katalog 2011"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Yessian Music, bicoastal, Detroit and Hamburg Chris Plansker, Michael Schmidt, composers; Michael Yessian, Brian Yessian, Ingmar Rehberg, executive producers	Studio Funk, Hamburg Jochen Koempe, mixer	Grabarz and Partner, Hamburg	539090, Hamburg Jorn Haagen, director
8	 <b>Hudson Jeans' "Night"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Q Department, New York	Q Department	Lipman, New York	Hest, Inc., New York Mario Sorrenti, director
9	 <b>KFC's "Origins"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	DeepMix Music LA Dave Curtin, executive music producer; Kelley James, artist/composer	Another Country, Chicago John Binder, mixer	Draftfcb, Chicago	PYTKA, West Hollywood, Calif. Joe Pytka, director
10	 <b>Pampers' "Play On"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Trivers/Myers Music, Manhattan Beach, Calif. John Trivers, Elizabeth Myers, composers	Trivers/Myers Music Brian Humphrey, mixer	StrawberryFrog, New York	User-generated content

## Elias Arts, Team One, Lexus IS Navigate Ambitious "Music Track"

Automobile's Percussion Solo Spot Earns The Number One Slot In SHOOT's Quarterly Top Ten Tracks Chart

### A SHOOT Staff Report

A sound system can be a selling point for an automobile. But this spot for the 2011 Lexus IS takes audio to a whole new level with the car performing a percussion solo as it motors along a special race track, hugging the curves in a display of precision, power and musicality.

It all begins in a sleek warehouse where 122 percussion instruments are arranged to create a precision-driving course full of angles and straightaways. Each instrument has a tiny lever. An Ultrasonic Blue 2011 Lexus IS sport sedan revs its engine, wheels spinning as it roars to life to debut its musical prowess. The vehicle navigates the raceway, precisely tripping each and every drum lever on the track, creating a beat as it speeds by, igniting the base, snare, toms and cymbals. Through it all, the IS doesn't knock over a single instrument. As it comes screeching to a halt, the final drum beat is triggered. The new 2011 IS has just laid down its first custom track.

Titled "Music Track," this latest Lexus TV spot out of agency Team One has the IS taking on the role of musician to demonstrate that the most exhilarating kind of performance is power wielded with precision. With the help of a team of music compos-

ers, a mathematician and a skilled stunt driver, the IS was put to the precision performance test.

Dave Gold, creative director of bi-coastal Elias Arts, the music house on the commercial, said that "a lot of brain power approaching the job from different angles and considering different approaches" went in to the making of "Music Track." He noted the vision of the spot's director, Kevin Fitzgerald of Rabbit, was a guiding force. "He absolutely wanted the car to perform the music. There might be some audio sweetening later but basically he wanted the car to be true to the concept. He didn't want to take any short cuts like having a car driving around with CG drums put into the scenes later."

For the car to become a musical performer, Gold said it was clear that Elias had to come up with a basic beat and rhythm. "We had to keep it simple and straight forward but at the same time not boring. We were trying to make something exciting that was feasible."

Elias Arts chief creative officer Jonathan Elias teamed with Gold, composers Chris Kemp and John Wicks, and executive producer Ann Haugen. Gold cited Wicks' drumming prowess as being key to the composition. "John

is a great drummer and he helped us create music that was exciting and yet doable for the car."

But the initial composition was a creative foundation--there was much more work to be done. Next came the challenge of translating sheet notes on a page into a physical track in which the car could maneuver. "We had to figure out how to lay out a track that would allow the car to really play a beat," said Dave Nordstrom, VP of marketing for Lexus.

"From there, it became a math

equation," observed Gold who noted that Curtis Bennett, the head of mathematics from Loyola University, was brought onto the project. He broke down measures of music into increments, computing the measures depending on the rate of speed at which the car was traveling. "If you want the car to travel at 30 miles per hour, what distance does it cover in one-and-a-half seconds--one measure of music is one-and-a-half seconds long. Our meetings were with the director, the creatives and the mathematician."

Bennett helped to determine how and where to place the drums based on calculations of the car's speed, the beat of the music and the space allocation on the course.

Production designer Paul Martin was enlisted to help create a system of levers that would set off the drums when the wheels of the vehicle rolled over them. According to Gold, technicians built "these fantastic little electronic or air triggers. They were laid out like a line sensor. There was an

*Continued on page 34*



## Listen Up: Music & Sound Talent

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**Agency:** Gardner Nelson + Partners  
**Production Company:** MJZ. Phil Joanou, director  
**Editorial:** Beast Editorial  
**Audio Post:** Color NY  
**Music & Sound Design:** Tonal. Creative Director/Composer, Alex Lasarenko; Engineer, David Little; Executive Producer, Warren Wolfson



Alexander Lasarenko

### WHAT WE DO

Founded in 2002 by Alexander Lasarenko as a place to create original music and new ideas in an artistic environment, clients from such diverse areas as advertising, network TV, motion pictures, record labels and designers come to collaborate. Located in Manhattan's vibrant West Chelsea arts scene. Our space has become a destination for artists/performers from around the globe.

### OUR PHILOSOPHY

Tonal is a collaborative company that encourages everyone we work with to participate as much as time will allow. The relationship that we help create between the brand and the consumer through music and sound is in many ways an extension of the relationship we have with you - it leads to better work.



"Flying Over America"  
4D-Ride Film



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### CREDITS

**Agency:** OCT/Happy Valley Theme Park-China  
**Production/Editorial Company:** Super 78  
**Music & Sound Design:** Yessian Music. Composer, Dan Zank; Sound Designer, Jeff Dittenber; Audio Mixer, Scotty Gatteño; Creative Director, Brian Yessian; Producer, Michael Yessian



Brian Yessian

### WHAT WE DO

We're all about sound. Yessian/Dragon Licks is a global collective of music producers, music supervisors, recording artists and composers with main offices in New York, Detroit, Los Angeles and Hamburg.

### OUR PHILOSOPHY

Music has always been a primal undercurrent of the human experience. Yessian/Dragon Licks harnesses the power of sound by combining integrity and talent with swift and intelligent executions to create an effective way to reach any target market or audience through original music, sound design or licensing.

## Lexus' "Music Track" Is Chart Topper

Continued from page 33

electronic trigger for every drum."

A precise vehicle and skilled driver were required to ensure a beat that was accurate within fractions of a second. Lexus selected a professional stunt driver, Eddie Braun, to meet the challenge of wielding the IS on the course so precisely that it would hit its mark, every time. Braun utilized the vehicle's performance technology to meet the demands of the course while relying not only on the speedometer to measure speed, but by simultaneously listening for the tempo.

The result of the IS' precision? Music to anyone's ears. "The first time it all came together on rehearsal day, the crew burst into applause," said Nordstrom.

Gold related that three days were set aside for testing to see what could be done and what had to be done, including figuring out how much time the car needed to get up to the consistent desired speed. "It's one thing to have the mathematical formula and all the planning, but the driver has to execute."

As alluded to, some audio sweetening was done afterwards. "But for the car to perform the drum part in the manner it did was quite remarkable," assessed Gold.

David Henegar of Butcher, Santa Monica, edited the spot and served as sound designer. Audio post mixer was Bob Gremore of Juice West, Santa Monica.

"Music Track" is part of the "Wield

Precision" campaign for the 2011 Lexus IS. It can be viewed at YouTube.com/lexusvehicles, on television, as well as on full episode players online. The campaign is also being featured in an outdoor, print, mobile and online banner campaign, as well as partnerships with Pandora, CNET and in *Esquire* magazine's October issue and Yahoo! Sportacular iPad applications.

"Music Track" was shot by DP Neil Shapiro.

The Team One creative ensemble included chief creative officer Chris Graves, associate group creative directors Jason Stinsmuehlen and Craig Crawford, senior art director Nik Piscitello, copywriter Molly Grubbs and producer Leah Bohl.

## Music Notes: Yessian, MusicBox, Et Al

**Yessian Music**, bicoastal and Detroit, has extended its reach globally, launching an office in Hamburg, Germany, with executive producer Ingmar Rehberg. As a seasoned performer with over 500 live concerts to his name, Rehberg brings to Yessian 10 years as a music producer for Germany's advertising industry. The opening in Hamburg continues Yessian's international push. The company has created and licensed tracks for global projects in Europe, China, Australia, South America, Africa, Japan and Russia. Yessian has been working with German agency Grabarz & Partner on successful campaigns for Volkswagen and Ikea, with BBDO/Moscow for Pepsi, and on a 4D theater experience at the Happy Valley amusement park in Shenzhen and Shanghai China. Currently, Yessian is creating music for an entertainment venue in Abu Dhabi.

Yessian has also taken on a mix of stateside projects, including GMC's "Tilt" for Digitas Boston, a whimsical spot featuring "Dream A Better Way," a novel tune written and sung by Tim Hanuaer; rap lyrics and music for Bounty Paper Towels viral videos out of Publicis New York; and music for *Triangle*, an interactive story created for the iPad, produced by Tool of North America and conceived and directed by Tom Routson (*SHOOT*, 8/20)...**MusicBox**, an original music production and music licensing company in Calabasas, Calif., which provides over 16,000 songs and tracks from its original music catalogs, has signed an exclusive U.S. administration deal by which the company will handle the licensing of 700-plus songs from indie artists, from the Hella Good Records (HGR) record label. Joel Goodman, MusicBox founder, said, "We have wanted to add a high

quality song catalog of current bands and artists for some time now. When I listened to the music from Hella Good, I knew we found the right music for our clients." Based in Encino, Calif. Hella Good Records is known for opening the industry door for indie bands and singers/songwriters. Its artists include The John Mancini Band, Hazelmain, The Good Fiction, Channel Theory, Milquetoast & Co., Defibulators, Bardo, Blindswitch, Run The Red Light, Salme Dahlstrom, and Mod Amish. Meanwhile MusicBox provides all genres of music to network and cable TV programs, TV promos, major motion pictures, independent films, movie trailers, national advertising campaigns, and radios. Representing 14 unique catalogs, the MusicBox offerings are well suited for all underscoring needs. Combined with staff composers, music editors and a recording studio, MusicBox can deliver customized music quickly and competitively...**Richard Stumpf** has been appointed president of Iagem Music USA, the American branch of the pop music publishing company owned by Iagem. Stumpf's hiring was announced by André de Raaff, CEO of Iagem, which also owns the giant publishing brands Rodgers & Hammerstein (musicals) and Boosey & Hawkes (classical music). Stumpf was most recently the senior VP of creative services & marketing at Cherry Lane Music, where he oversaw writer and joint venture signings, catalog acquisitions, and copyright exploitation. Stumpf's roster at Cherry Lane included such artists as The Black Eyed Peas, John Legend, Mick Mars, David Cook, Quincy Jones, Wolfmother, and The Sex Pistols. He sits on boards for the American Association of Independent Music and the As-

sociation of Independent Music Publishers. "The opportunity to expand the Iagem Pop brand into the US using the 'writer first' service-oriented philosophy that I used in building up Cherry Lane, is extremely exciting," said Stumpf. "I've met very few people with the passion that André has and I am thrilled that he has entrusted me with this task. To succeed today, you have to be quick on your feet and willing to explore new ways of doing things. André and I share this vision. The sister companies of Iagem Music USA—Rodgers & Hammerstein and Boosey & Hawkes—are 'best in breed' and come with extremely talented music executives. It will be a pleasure to work alongside them as I build the contemporary music company." Recent Iagem Music USA signings include the work of Phil Collins and Genesis...**Omnimusic**, a Port Washington, NY-based production music company headed by founder/CEO Doug Wood, has created a series of videos that use humor, satire and social commentary along with animated text to demonstrate music's unique power to fuel the imagination. Omni's new "Track of the Week" videos are being posted on the company's newly designed video web site and YouTube video channel. The fast-paced, mini music videos were created by Wood and video artist Rob Bellon, and cover a wide range of subjects from the worldwide economic meltdown to political elections to the hectic pace of the average business day. "No matter what idea you're trying to communicate, you can do it better with the right music" said Bellon. "We figured the easiest way to prove it was to do it." The current track of the week can be viewed at <http://www.omnimusic.com/totw/...>

## street talk

**Bicoastal Aero Film** has named Sara Eolin as executive producer for its New York office. Eolin, who hails from the advertising agency side of the business, handles an Aero roster that includes directors Klaus Obermeyer, Ken Arledge, James Mangold, Austin Smithard, Jason Farrand, Sam O'Hare, Gary McKendry, Nelson McCormick, and Indrani. She had previously been serving as a hands-on producer/sales rep for Aero. Her agency pedigree spans such New York shops as Grey, Merkley+Partners, and Lowe. At the latter, she worked on the GMC and Saab accounts before being promoted to head of integrated production....**Arsenal FX**, a Santa Monica-based special effects boutique founded and owned by VFX artist Mark Leiss, has added designers/directors Nathan Boldman and Lauren Mayer-Beug. The pair recently completed projects for *Taxicab Confessions* and MasterCard, along with numerous music videos. Their other credits include projects for HP, Red Bull, the 2010 Winter Olympics, Fox Sports and the opening of 24. Prior to joining Arsenal FX, Boldman and Mayer-Beug were partnered in motion graphics house De Motu. Boldman and Mayer-Beug have done work spanning several media formats, including television, cinema, installations, and projections. In addition to directing their own projects, the duo has collaborated with directors who include Joseph Kahn, Chris Milk, Dave Meyers, and Ruben Fleischer....**Producer Alicia Balestrino** and senior editor/director Jonathan Budine have joined New York-based **Motive**, a creative studio specializing in identity, branding, interactive, creative development and live action production for television, online, radio and print....

## rep report

**Beef Films** has signed the collective **Little Red Robot** to its directorial roster for exclusive representation on the East Coast and in the Midwest. LRR continues to be handled on the West Coast by indie rep **Sandra Riley**. Led by **Seth Shukovsky**, LRR cultivates teams of directors, writers, fashion stylists, art directors, CG artists, and interactive developers to take on projects, with recent work including **Mahindra Foundation's** donation-based online film series *A Girl Story* for **StrawberryFrog**, and campaigns for **Sony**, **Ubisoft**, and an experimental project featuring the **Lincoln MKS...Bikini Edit, N.Y.**, has secured **Mary Ford** as its East Coast/Midwest Rep and **Lisa Houck** of **Salon Reps** for the West Coast and Texas....**Maria V. Elgar** of **Hardtribe Creative Representation** has signed L.A.-based music/sound house **Noisy Neighbors Productions** for national representation....**Innovative Artists, Santa Monica**, has signed **DP Checco Varese** for commercials, music videos, TV and features. Varese recently wrapped *5 Days In August* with director **Renny Harlin** and is now available for spots....**ICM** has signed production designer **John Hammer**....

## bulletin board

- >Oct. 20-Dec. 16/AICP Show Tour dates: Dallas, TX-10/20, Richmond, VA-11/11, Chicago, IL-11/18, Boston, MA-12/16. [www.aicpshow.com](http://www.aicpshow.com)
- >Oct. 23/Marina Del Rey, CA. **VES Production Summit**: [www.visualeffectssociety.com](http://www.visualeffectssociety.com)
- >Oct. 26/New York, NY, **The AICP Conference**: [www.aicp.com](http://www.aicp.com)
- >Oct. 27-28/Los Angeles, CA: **Hollywood Reporter & Billboard "Film & TV Music" Conference** (includes *SHOOT Music for Commercials* panel; *SHOOT* readers save \$170 on registration-use promo code FTSHOOT) [www.billboardevents.com/billboardevents/filmtv/index](http://www.billboardevents.com/billboardevents/filmtv/index).

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