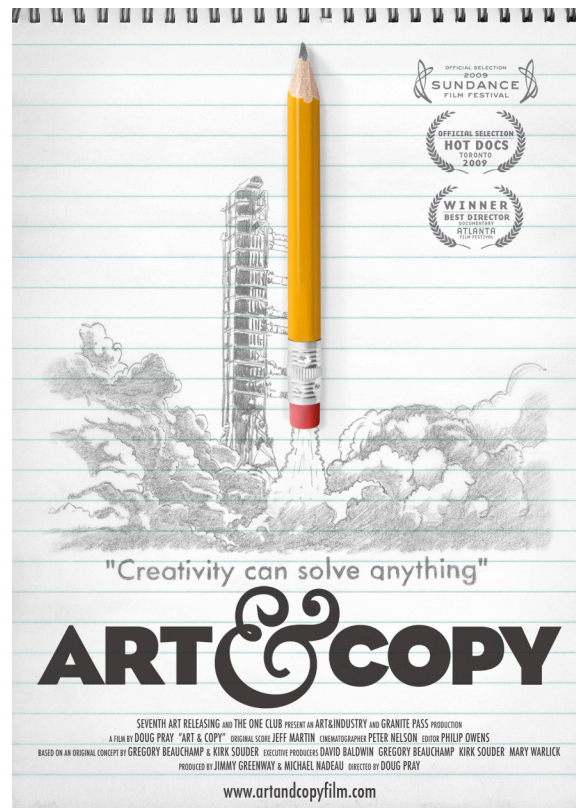


Seventh Art

Releasing
www.7thart.com

Presents



A film by Doug Pray

RELEASE DATE: August 21, 2009 at IFC Center in New York City

RUNNING TIME: 90 minutes

RATING: Unrated

OFFICIAL WEBSITE: www.artandcopyfilm.com

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FILMMAKERS

Directed by **DOUG PRAY**

Produced by **JIMMY GREENWAY**

MICHAEL NADEAU

Original Concept by **GREGORY BEAUCHAMP**

KIRK SOUDER

Executive Produced by **MARY WARLICK**

DAVID BALDWIN

GREGORY BEAUCHAMP

KIRK SOUDER

Cinematography by **PETER NELSON**

Editing by **PHILIP OWENS**

Original Music Composed by **JEFF MARTIN**



FEATURING IN ORDER OF APPEARANCE

DAVID KENNEDY

CHAD TIEDEMAN

GEORGE LOIS

PHYLLIS K. ROBINSON

JIM DURFEE

MARY WELLS

CHARLIE MOSS

HAL RINEY

JEAN-YVES LE GALL

LEE CLOW

CLIFF FREEMAN

TOMMY HILFIGER

RICH SILVERSTEIN

JEFF GOODBY

JEFF MANNING

DAN WIEDEN

ED ROLLINS

LIZ DOLAN

ART & COPY

SYNOPSIS

ART & COPY is a powerful new film about advertising and inspiration. Directed by Doug Pray (SURFWISE, SCRATCH, HYPE!), it reveals the work and wisdom of some of the most influential advertising creatives of our time -- people who've profoundly impacted our culture, yet are virtually unknown outside their industry. Exploding forth from advertising's "creative revolution" of the 1960s, these artists and writers all brought a surprisingly rebellious spirit to their work in a business more often associated with mediocrity or manipulation: George Lois, Mary Wells, Dan Wieden, Lee Clow, Hal Riney and others featured in ART & COPY were responsible for "Just Do It," "I Love NY," "Where's the Beef?," "Got Milk," "Think Different," and brilliant campaigns for everything from cars to presidents. They managed to grab the attention of millions and truly move them. Visually interwoven with their stories, TV satellites are launched, billboards are erected, and the social and cultural impact of their ads are brought to light in this dynamic exploration of art, commerce, and human emotion.





DIRECTOR'S STATEMENT

Hate advertising? Make better ads.

When I began making ART & COPY back in 2005, it seemed like a significant departure from my previous documentaries. Instead of dark clubs, back alleys and truck stops, I was now filming in light-filled, architecturally breathtaking West Coast ad agencies and pristine New York City penthouses. Instead of underground artists and angry independents, I was interviewing people who were worth millions and were pioneers of an industry that literally defines mainstream culture.

Now that the movie is finished, I see more similarities than differences. My subjects in ART & COPY, though dressed in finer clothes and a few decades older, have actually exhibited a rebellious voice not unlike the graffiti writers or screaming rock singers I've shot in the past, even though they're working from deep within the system. They still regard themselves as underdogs. They think they are misunderstood by society. They're all fiercely independent mavericks. But mostly, they too have a personal message—one that transcends the commercial messages they create—that seemingly has to get out. Like my other films, this ad film is about the innate human urge to express oneself creatively.

It crystallized for me in the jungle in French Guiana last summer. We'd gone there to film the launch of a commercial satellite to make the documentary less talking-heads and more visually exciting. I figured that if satellites bring us television, and television is paid for by ads, then... ads launch satellites. It was a way to marvel at the lengths we go to deliver dog food commercials. But there in the forest, a short distance from the Arianespace rocket launch site, was a small outcrop of boulders with a dozen ancient petroglyphs carved into them (the ones seen at the start of the film). The drawings told stories about what once happened to some prehistoric person, and what they did or didn't want their lives to be. They had something to say, and they used communication tools to say it. Art and copy. Same thing... different format.

What's different and perhaps surprising about this movie, is that it isn't about bad advertising, that 98% which so often annoys and disrespects its audience. I didn't want to make a doc that just trashes trashy advertising. Too easy, too obvious, and why bother? Instead, granted access to a handful of the greatest advertising minds of the last fifty years, I felt it could be a more powerful statement to focus the film only on those rare few who actually moved and inspired our culture with their work. And that higher standard made me want to make a film that reflected the same kind of disciplined artistic approach that my subjects used.

Therefore, director of photography Peter Nelson, editor Philip Owens, and I avoided a gritty, handheld doc vibe, and aspired to a classier, more artistic approach in our coverage and editing. We shot lots of steady B-roll and wanted to create a film experience more like "Koyanisqaatsi" or Errol Morris' "Fast Cheap and Out of Control." Musically, I chose to work with Jeff Martin (a.k.a. Idaho) whose mesmerizing

compositions put me into a deeper state of mind, while moving the picture along. In my interviews, I stuck to emotions, creative motivation, and big-idea philosophies of the ad creatives rather than “how-to” stories, industry-insider talk, or the politics of their clients’ products (which is a different film altogether). I knew the film wasn’t going to be “Adbusters,” it wasn’t “Mad Men,” and none of us wanted to just make a straight tribute film to these ad legends—not even the One Club, the non-profit advertising organization who funded the project and provided access to them (and, for the record, did not dictate the creative content of the film). I simply wanted to know: who are these unknown people who’ve so profoundly shaped our culture, and what can we learn from them?

It was, of course, inspiring to meet these creatives and hear their passion for effective communication and their anger at boring clients and market research, but what amazed me was how much their commercial work was a direct reflection of their personal lives. How Mary Wells’ zany and theatrical ads were a result of growing up in a family that hardly ever communicated. How George Lois spent his youth fighting on the streets of West Bronx and kept right on fighting the status quo in his ads for MTV and Hilfiger. Or how the late Hal Riney’s depression-era childhood robbed him of the very emotions that he spent a lifetime recreating in his ads for Saturn, Gallo, and Reagan. By interviewing these icons, they became real for me, and I saw advertising as an art form with enormous potential—when done well.

Yes, I’ve made a positive film about ads. I’d once believed that our systems of commerce might go away, and with them, all unwanted commercial messaging, but they haven’t yet, and won’t soon. Advertising, in fact, may actually be an innately human act itself. But like all creative endeavors (books, paintings, movies, architecture) most of it is mediocre. Ultimately, I hope “ART & COPY” inspires artists and writers to strive to make more meaningful, more entertaining, or more socially uplifting ads. With so much advertising surrounding us these days, it would be great to get that 2% figure a bit higher.

-- Doug Pray



SUBJECT BIOGRAPHIES

Lee Clow, chairman and chief creative officer of TBWA\Chiat\Day worldwide is a surfer, a dog fanatic, and the man behind the Apple ads. His landmark "1984" commercial, which introduced the revolutionary Macintosh personal computer without even actually showing the product, aired just once, during the Super Bowl, but is considered one of the best ads ever made. While encouraging a whole new generation of computer users to "Think Different," he also helped create well-known campaigns featuring the Energizer Bunny and the current campaign for the Apple iPod. For ART & COPY Clow was interviewed at the TBWA Los Angeles office and at Media Arts Lab, the inner sanctum for Apple's advertising team. He is also seen briefly at his Los Angeles home and at a nearby beach chasing seagulls.

In the early '80s, **Dan Wieden** and **David Kennedy** used their creativity and disdain for traditional advertising to co-found Wieden+Kennedy, now one of the world's largest independent ad agencies, and one of the few who operate outside the global "Big Four" ad conglomerates. W+K helped turn a little-known athletic shoe company into a cultural phenomenon with the slogan, "Just do it." Since then, this ground-breaking agency has been creating award-winning work for Nike as well as ESPN, Honda, Coca-Cola, Starbucks, and many more major clients. Both men were interviewed at their stunning offices in Portland, OR, although it should be noted that David "has left the building" (as Dan phrased it for us), that is, he's no longer involved with the day-to-day operations, which might explain why Dan is shown wandering around trying to find his partner's office.

Phyllis K. Robinson was the first copy chief at the legendary ad firm Doyle Dane Bernbach (DDB). A writer, she was at the center of the '60s creative advertising revolution and working on campaigns for Levy's Bread, Polaroid, and eventually Clairol hair products, where her "It Lets Me Be Me" campaigns developed the concept of the "Me Generation." Interviewed in her home near Central Park, Robinson explains how her work reflected rather than created the mood of the time.

With his folksy style and world-renowned soothing voice, which became the narration for many of his commercials, **Hal Riney** created some of the most emotional campaigns of the '70s and '80s for such brands as Bartles and Jaymes, Saturn and Perrier. He also helped re-elect Ronald Reagan in the 1984 Presidential elections with his groundbreaking commercial, "Morning in America." Interviewed in his San Francisco home before his death in April 2008, Riney offers a rare look into his ideas about excellence in advertising and working relationships.

It could be said that **George Lois** is one of the original "Mad Men." This former activist and self-described fighting Greek from the Bronx is known for his in-your-face celebrity advertising. He was the mind behind the seminal covers for Esquire Magazine from 1962 to 1972 and captured the MTV generation with his "I Want My MTV" campaign. Lois' long career also includes notable work for Tommy Hilfiger, USA Today, ESPN, and CBS. Interviewed in the Bronx and his Manhattan home, Lois describes how advertising can be revolutionary.

With two simple words—"Got Milk?"—**Rich Silverstein** and **Jeff Goodby** revitalized the milk industry and made advertising history. Goodby, Silverstein and Partners was also responsible for the hugely popular Budweiser lizards as well as work for HP, Netflix, and The Wall St. Journal. Interviewed in their San Francisco offices, Goodby and Silverstein show how advertising is best when it's entertaining and intelligent.

Mary Wells is full of firsts—first woman to own and run an ad agency, first female CEO to take a company public, first person to paint jumbo jets (her high-flying Braniff Airlines campaign in the '60s). She and Charlie Moss, a creative director at Wells Rich Greene, created unforgettable ads for Benson & Hedges and the ubiquitous "I Love New York" campaign (yes, the city of New York hired them to create it). Wells remains active in media today, a contributor to the women's website wowOwow.com. Interviewed in her Manhattan home, dotted with "Why Not Have a Big Life?" napkins promoting her book, Wells discusses what it was like to create her own big life—and big ad campaigns.

Several other advertising greats appear briefly in the film, including **Cliff Freeman**, creator of such well-known slogans as Wendy's "Where's the Beef?" and Mounds/Almond Joy's "Sometimes you feel like a nut... sometimes you don't."; and **Jim Durfee**, one of the original partners of the legendary Carl Ally agency, who helped launch Federal Express and MCI and wrote the groundbreaking work for Volvo and Hertz.





FILMMAKER BIOGRAPHIES

Doug Pray – Director

Filmmaker Doug Pray has directed a number of highly acclaimed feature-length documentary films about American subcultures and maverick characters.

His best-known and most recent film is “SURFWISE,” which tells the inspiring, humorous and often tumultuous story of legendary surfer Dr. Dorian “Doc” Paskowitz, his wife Juliette, and their nine children. The film premiered at the 2007 Toronto Film Festival and was released in theaters nationwide by Magnolia Pictures. “SURFWISE” won the audience award at New York’s Gen Art Film Festival and still enjoys a “100% Fresh” rating at RottenTomatoes.com.

Doug’s first film was “HYPE!,” a candid look at the emergence and explosion of the Seattle rock music scene, featuring Nirvana, Pearl Jam, Soundgarden and a “ton” of other local rock stars and pranksters. The movie premiered at the 1996 Sundance Film Festival, was released theatrically coast-to-coast, and the DVD is available from Lions Gate. “HYPE!” was ranked #14 by Rolling Stone Magazine in its “Top 25 Music DVD’s of All Time.”

Staying in the genre of rocking music docs, Doug’s second feature, “SCRATCH,” also premiered at the Sundance Film Festival. A dynamic exploration of the world of hip-hop DJs and “turntablism,” it features artists such as DJ Shadow, DJ Qbert, and hip-hop legend Afrika Bambaataa. “SCRATCH” was nominated for an IFP Independent Spirit Award in 2002, was released theatrically by Palm Pictures and worldwide by Intermedia Films, and the best-selling DVD is still widely available.

Last summer, Screen Media Films released “BIG RIG,” a broad portrait of America told through the eyes of long-haul truck drivers. This massive road film portrays 25,000 miles of U.S. highways, 45 states, and a fiercely independent group of truck drivers who defend their role as America’s “last cowboys.”

Past films also include: “INFAMY,” an intense journey into the controversial world of illegal graffiti with six of America’s most notorious vandals (Image Entertainment), and “RED DIAPER BABY,” a feature-length performance film of Josh Kornbluth’s hysterical and emotional stage monologue (Sundance Channel).

In between his documentary production, Doug has worked as a commercial director. In 2006, he won an Emmy Award for an HIV-AIDS awareness campaign he shot and directed in El Salvador. He also directed a highly regarded series of short films about London workers for Dr. Martens, and a national TV campaign for gay rights in the workplace for the Gill Foundation, which won a Clio and Lion awards at the Cannes

Advertising Festival. He has directed ads and short films for ESPN, Ford, Kodak, Adidas, Nike, Sprite, PBS and Kaiser Permanente, among others.

After majoring in Sociology at the Colorado College, Doug received an MFA from UCLA's Graduate School of Film and Television. He has served on the documentary juries of the Sundance, Silverdocs, AFI Fest, AFI Dallas, and SXSW Film Festivals, and is a member of the Directors Guild of America and the Academy of Motion Picture Arts & Sciences. He was born in Denver, Colorado, grew up in Madison, Wisconsin, and lives in Los Angeles.

Peter Nelson – Director of Photography

Peter Nelson has photographed a wide variety of feature films, commercials and documentaries in a multitude of film and video formats. His signature naturalistic style has taken him around the world to capture life as it happens for fiction and non-fiction films. Feature credits include SICKO, A TALE OF TWO PIZZAS, PIPE DREAM, SUITS and the cult New York romance ED'S NEXT MOVE which premiered at the Sundance Film Festival. He has done domestic and international documentary work for PBS, HBO, BBC (often with their flagship arts program Arena), and Granada Television. Recent commercial work includes campaigns for PBS, American Family Insurance, Stop and Shop, Merrill Lynch and Goldman Sachs. Other commercial credits include spots for Lifetime, Coca-Cola, Champion, and Calvin Klein. Peter received a BFA in Film and Television from NYU's Tisch School of the Arts.

Philip Owens – Editor

Philip Owens' idiosyncratic approach has made him a go-to editor for directors such as Doug Pray, Alejandro González Iñárritu (AMORES PERROS, 21 GRAMS, BABEL), Steve James (HOOP DREAMS), Guy Ritchie (LOCK, STOCK AND TWO SMOKING BARRELS, SNATCH, ROCK N' ROLLA), Tony Kaye (AMERICAN HISTORY X), Rob Devor (ZOO), and Ondi Timoner (DIG!, WE LIVE IN PUBLIC). Since Boards magazine named him one of the top new commercial editors in North America in 2002 he has continued to expand beyond commercials and built an eclectic body of work.

Alejandro González Iñárritu and Brad Pitt came to Owens to create a quirky series of Japanese jeans commercials. Global retailer Quiksilver commissioned him to design their flagship Times Square, NYC store's video signage. And President-Elect Barack Obama's team picked him to cut the candidate's historic pre-election network broadcast in November 2008. With a deep production background, he's cut on laptops with Guy Ritchie on Malibu beaches, on set with choreographer Vincent Paterson in Toronto, and supervised visual effects at 15,000 feet on Mont Blanc.

He began his film-making career in Ireland in 1986 as the first computer animator and digital compositor in the country, eventually becoming Head of Graphics at Windmill Lane Pictures. In 1992 he was a key member of the design team on U2's revolutionary "Zoo TV" tour - he directed, animated and edited a multiscreen xerox stop motion sequence for the show opener "Zoo Station", among others.

In 1996, he directed a harrowing PSA about heroin abuse for the Partnership for a Drug-Free America – national media attention and awards followed.

Wanting to expand beyond the VFX business, he ceased working in that field in 1997 to focus exclusively on editing.

In addition to his achievements as an editor Philip has been a director, visual effects supervisor, CGI and stop-motion animator, satellite imagery analyst, hydrologist, DJ and music journalist.

Jimmy Greenway and Michael Nadeau – Producers

Jimmy Greenway and Michael Nadeau are the Co-Founders of ART&INDUSTRY, the Los Angeles-based entertainment company. Together they have collaborated on an array of Entertainment and Marketing-projects with such partners as U2, BRUCE SPRINGSTEEN, HONDA, VIRGIN, THE COCA-COLA COMPANY, FOX, SONY, UNIVERSAL, THE ONE CLUB, CAPITOL/EMI MUSIC, and DREAMWORKS SKG.

Jimmy & Michael produced the award-winning BMW Film *Who Killed The Idea?*, starring Harvey Keitel & Debi Mazar which premiered at the Cannes Film Festival. The BMW Film series is regarded as the first landmark success in the developing field of Branded Entertainment.

Along with *Art & Copy*, ART&INDUSTRY has also completed another film in 2009. Michael and Jimmy produced *Freedom To Choose*, a feature documentary, which Michael also co-directed. It follows the story of a transformational workshop at Valley State Prison for Women in California, one of the largest maximum-security women's prisons in the world. *Freedom To Choose* is the recipient of the 2009 Cannes Film Festival's Emerging Filmmaker Award for Documentary at the American Pavilion.

Mary Warlick – Executive Producer

Since assuming leadership of The One Club for Art & Copy in 1989 as Executive Director and through her promotion to Chief Executive Officer in 2006, Warlick has shaped the non-profit into an organization with global reach and influence. She annually produces the "One Show," the premier and most respected advertising awards program in the world. During her tenure, Warlick has expanded The One Club's roster of annual awards programs to include One Show Interactive, One Show Design and One Show Entertainment.

In addition to producing the awards programs, Warlick has also dedicated herself to championing The One Club's Creative Hall of Fame, acknowledging and preserving the legacy of advertising in an industry that so often forgets its own heritage and sources.

Most recently, Warlick served as co-curator of the exhibition, "The Real Men and Women of Madison Avenue and Their Impact on American Culture." The first-of-its kind exhibition focuses on work by members of The One Club's Creative Hall of Fame, and presents a history of creative advertising through more than 200 advertisements,

posters, books, TV commercials, and video and audio interviews. In also paying tribute to current popular culture in the television series “Mad Men,” this educational exhibition of 20th Century America highlights the lives and work of dozens of brilliant copywriters and art directors who helped shape American consumption and culture over the past eighty years.

Ms. Warlick is an alumnus of Columbia University.

David Baldwin – Executive Producer

David is the founder of Baldwin&, a creative practice in Durham, NC. Over his career he has worked for some of the best creative agencies in the world like Della Femina, Travisano & Partners, NY; Hal Riney, SF; Cole & Weber, Portland; Deutsch, NY; Leonard/Monahan, Providence, RI; and McKinney, where he served as executive creative director for the previous 10 years.

He has created and overseen some of the most talked about work in advertising over the last few decades on such brands as Audi, Sony, Travelocity, Dr. Martens, IKEA, Virgin Mobile and Polaroid. He is also one of the most award-winning creative directors and copywriters in the business today, having won literally hundreds of awards, including 18 One Show pencils, numerous medals and finalists in Cannes, *Communication Arts Annuals*, MPA Kelly awards, ANDYs, Clios, and many others. David also served for five years as the Chairman of the Board of the One Club, the organization behind one of advertising's preeminent award shows, The One Show.

As well as advertising, David is a guitarist/songwriter for the band, Pants!

Gregory Beauchamp – Executive Producer

Gregory is an awarded designer/art director working in the fields of advertising and art. He begun his path as an intern at Ground Zero in Los Angeles and over the course of just a few short years had become the Design Director, taking charge and overseeing all Ground Zero's design and art direction for clients like ESPN, Sega, Atlantis and E! Entertainment Networks among many. In the end, he became one of the most critical and defining forces in the creation and maintaining of Ground Zero's unique culture.

In 2005, Gregory partnered with Kirk Souder and formed Granite Pass – a project-based creative skunk works working for agencies and brands – where he got the opportunity to think of platforms for Coca-Cola, Sony, Converse, Motorola and other global brands.

Today, Gregory continues to explore the power of ideas through freelance projects and has recently been invited to publish his art in a book defining the bridge between mass communication, guerilla art, and graffiti.

Kirk Souder – Executive Producer

Kirk Souder is a Partner and the Executive Creative Director of GMMB, an agency that specializes in cause and advocacy work, including having been one of the lead agencies for Obama for America. Before GMMB, Kirk served as President ECD of Hal Riney Advertising in San Francisco, and prior to that he was Founder and Creative Partner of Ground Zero Advertising in Los Angeles.

Kirk's experience spans major brands including Coke, Google, Disney, Sega and Virgin, and causes such as the Environmental Defense Fund, the Anti-tobacco Initiative for the State of California, and with the Obama administration on the inaugural Call to Service initiative. In his advertising career, Kirk has won every major creative award in the global arena, including Cannes Gold Lions, and Clios Best of Show. Kirk has also served as a judge on every global advertising award competition, for two years on The Board of Directors of the One Club, and has been invited to speak on the power of creativity from New York, to Amsterdam, to Hong Kong. In 1995, he received the University of Delaware's Presidential Citation Lifetime Achievement Award. In 2001, Kirk received the honor of the Advertising Association's Creative Leader of the West Award. On the film and content front, in 2009, "Art & Copy", a film on which Kirk served as an executive producer and co-creator of original concept, was selected as one of only fifteen documentaries in the Sundance 2009 Film Festival. Also in 2009, a branded-content film that Kirk co-directed and co-produced, called "Freedom to Choose", was awarded Best Documentary at the American Pavilion Emerging Filmmaker Showcase at the Cannes Film Festival.

Today he resides in Bethesda, Maryland, with his lovely wife Patricia, and his two amazing children, Lotus and McKinley, from whom he continues to learn every day.