

# SHOOT®

THE LEADING NEWSWEEKLY FOR COMMERCIAL, INTERACTIVE, & BRANDED CONTENT PRODUCTION

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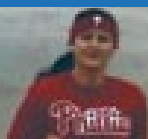
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This Week



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## Spot Incentives Appear To Be Gaining Legislative Momentum

Pro-Filming Measures—Some Passed, Some Pending—Make Headway In Several States Per *SHOOT* Survey At AFCI Show

By Robert Goldrich

SANTA MONICA—A day prior to the start of the Association of Film Commissioners International (AFCI) 2005 Locations Trade Show this past weekend (4/15-17) in Santa Monica, a panel discussion—sponsored in part by the AFCI—took place at Loyola Law School, Los Angeles, to address how to best take advantage of filming incentives. The session focused primarily on benefits available to features and TV programs, which is understandable given what's typically been the nature of anti-runaway legislation.

However, AFCI president Pat Swinney Kaufman—executive director and deputy commissioner of the New York State Governor's Office For Motion Picture and Television Development—noted that by this time next year, it might make sense to schedule a panel discussion about how to capitalize

on spotmaking incentives since momentum as of late seems to be building on that legislative front. "I'm making a mental note to consider putting that discussion on next year's [AFCI Locations] agenda," said Kaufman.

*SHOOT* has recently reported on filming incentive prospects for commercials in California (*SHOOT*, 3/11, p. 1) and New York (*SHOOT*, 4/8, p. 1). The latter proposal, which has taken the form of bills in the New York State Senate and Assembly, is believed to be the first major tax credit incentive designed for and exclusively targeting commercials. No measure has yet been introduced in California but word is that the administration of Gov. Arnold Schwarzenegger (R-CA) intends to push a major anti-runaway bill that will cover features, TV and spots.

## Avid, Apple Unveil Wares At NAB

By Carolyn Giadina

LAS VEGAS—Many from the commercial editorial community made the annual trek to the National Association of Broadcasters (NAB) convention, which concluded yesterday (4/21) in Las Vegas, to get the latest from industry leader Avid Technology, Tewksbury, Mass., and its rival, Cupertino, Calif.-headquartered Apple. Both companies

focused on new price/performance goals and their continued emphasis on making HD accessible to the masses.

Also, as prevalent rumors suggested (*SHOOT*, 4/8, p. 1), Avid introduced an HD Symphony—the Avid Symphony Nitris, a nonlinear SD and HD finishing system with the popular Avid interface, designed to offer real-time editing and effects for multi-stream 10-bit HD and

SD media, as well as HD Total Conform with its Media Composer product family. This represents a development that many Symphony users in the spot community had been hoping for—a high resolution finishing system with the familiar Avid interface.

"We are very excited," said Steve Beal, co-president of New York-based Bionic Media, which posts commercials,

## A Custom Ad Fit: Refinery, Visible World

By Robert Goldrich

NEW YORK—Although Joe Krings of Refinery, New York, is a seasoned editor, the past year has been a learning experience for him and his company colleagues. That's because in spring 2004, Refinery and addressable ad technology company Visible World, New York, entered into a cooperative working alliance. This has put Refinery on the ground floor of customized advertising, with extensive experimentation and an ambitious campaign for the Ford Dealers in the New York Tri-State area out of J. Walter Thompson (JWT), Detroit, and New Brunswick, N.J.

## Franklin And Martinez Top AICE Finalists

By Robert Goldrich

NEW YORK—Editor Chris Franklin of Big Sky, New York, topped the field with four finalists in the 2005 Association of Independent Creative Editors (AICE) Awards competition. Next up with three nominations was Paul Martinez of bicoastal Lost Planet. Garnering two

## Going North

The Association of Independent Creative Editors (AICE) Awards and Hall of Fame gala isn't until May 24 at Chelsea Piers in New York, but this year's competition has already made history with just two of its



recently announced 33 nominations (see story, p. 1).

The pair of nominations went to Panic & Bob Editing, Toronto—one for editor Matthew Kett, the other for cutter Brian Williams. Kett was nominated in the music/sound category for Country Music Television's "Dueling Sitar" directed by Michael Downing of Radke Films, Toronto, via agency Zig, Toronto. (Downing directs in the U.S. via harvest, Santa Monica.) Williams' nomination came in the local spot category for Elections Ontario's "Office" directed by Tim Godsall of Untitled for DDB Canada. (Godsall's stateside home is Biscuit Filmworks, Los Angeles.)

These are the first two AICE Award nominations in the history of

the competition to be bestowed upon editors from a house outside the U.S. As in years past, only editors from AICE member shops are considered for awards recognition. However, with the AICE's formation of a Toronto chapter (*SHOOT*, 10/22/04, p. 1)—the organization's first chapter not in the U.S.—this means that entries from Canadian shops became eligible for the AICE Awards.

As earlier reported (*SHOOT*, 11/5/04, p. 1), the AICE is also exploring the possibility of expansion overseas. This means that the geographic scope of future AICE Award competitions could continue to grow. But for now, the competition extending its reach to Canada is a significant stride unto itself.

Finalists are selected by editors from AICE member houses in the U.S. and Canada. This makes the nominations particularly special in that they represent recognition from one's peers. And for Panic & Bob, there's the added bonus

of being the first shop in Canada to have editors included in the field of nominees.

Editor Williams' support team on the nominated :30 titled "Office" for Elections Ontario included assistant editor Naveen Srivastava and Panic & Bob executive producer Sam McLaren. The DDB creative ensemble consisted of creative director Neil McOstrich, art director Marketa Krivy, copywriter Ben Weinberg, and producers Andrew Schulze, Shenny Jaffer and Tom Evelyn.

McLaren was also the exec producer on "Dueling Sitar," a Country Music Television :30 cut by Kett. The creative coterie at Zig included creative directors Elspeth Lynn and Lorraine Tao, art director Stephen Leps, copywriter Aaron Starkman and producer Amanda Loughran.

This is the fourth AICE Show—the inaugural event was in New York in '01 and then shifted to Los Angeles in '02. Those first two shows took place during the last quarter of the year, a

schedule which meant that the awards honored editing on spots that debuted during a July through June eligibility period. Rather than hold a November '03 awards ceremony, AICE officials opted to push back the event some six months so that the competition could be positioned from '05 on to recognize the best-edited work of the previous calendar year. The '04 Show covered an 18-month eligibility period (July 1, '02-Dec. 31, '03) to account for the event's altered schedule.

A blue-ribbon panel of judges will review the '05 AICE Awards' finalist spots and select the winner in each category. The blue-ribbon body consists of judges from the editorial, directorial and ad agency communities. The competition's 11 editing categories are: Comedy, Dialogue, Graphics, Local Spot, Montage, Music/Sound, PSA, Storytelling, Spec Spot, Visual Effects, and National Campaign.

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## Production View

By H. Loren Nielsen

## Preparing Commercials For Theatrical Exhibition

The decline in audience viewing of television advertising due to personal videorecorders (PVRs), picture-in-picture and channel surfing has led advertisers to look for alternative venues to hock their wares. Movie theatres are one of the hottest spots to place advertisements today. They offer a premium experience, a targeted audience and an opportunity to link a product or service with mega-budget features. In the *2003 Arbitron Cinema Study: Appointment Viewing by Young, Affluent, Captive Audiences*, Pierre Bouvard, president, New Ventures, states "Worldwide, nearly a billion dollars is spent in cinema advertising, little of it in the United States. Our research indicates cinema audiences



H. Loren Nielsen is co-founder/principal at Entertainment Technology

are open to advertising, and represent a large and highly attractive target audience for advertisers. The U.S. cinema advertising market is poised for growth."

The theatrical market presents unique challenges to the commercial producer: especially today—when many different forms of playback and projection are being deployed in theatres for pre-show presentation. It's important to understand the system your content is destined for and then to post your ads to

ensure proper playback. Post production for advertisements destined for the big screen differs from TV post in many important ways. Here are some things to consider when you're preparing your ads for exhibition in the multiplex:

### EXHIBITION FORMATS

No standards exist for pre-show exhibition. Theatre chains use a variety of technologies and media for their pre-show entertainment. Some theatres use their 35mm systems and all content must be delivered in that format. Most theatres today have some kind of digital projection and playback system. The quality and the technology vary wildly. Some systems are standard definition,

others high definition. Some use higher quality digital cinema type projection, others lower quality business projectors. Learn about the system on which your theatrical commercials will be displayed. The success of your image depends on it.

### SCALE

Movie screens vary from 20 feet to 70 feet wide. The area covered in an average 35 foot movie screen is 665 square feet. Compare that to a 25 inch television screen, which is 3.25 square feet. Audiences sit relatively closer to theatre screens. The average seating distance in theatres is 2 to 3 times screen height while at home, it's 7 to 8. Things look different when they're big and close. Colors appear brighter, makeup is

# The Viral Factory Spreads To The Stateside Market

By Kristin Wilcha

The Viral Factory, a London-headquartered shop that creates viral advertising for an array of marketers, is setting its sights on the stateside market. The company, perhaps best known in the U.S. for its award-winning series of Trojan virals that presents coital activities as Olympic sport, is offering its services to U.S. ad agencies via its affiliation with the newly launched Outsider, Santa Monica. (James Rouse, who's now handled for spots by Outsider, London and Santa Monica, directed the Trojan campaign.) Currently, The Viral Factory with Microsoft and agency GLG, San Francisco, is working on a viral package for the stateside market, as well as with Ford and Oglivy & Mather, London, on a U.K. job.

The Viral Factory, headed up by Ed Robinson and Matthew Smith, launched three years ago in London. Later production house Outsider, London, under the aegis of partners/executive producers Robert Campbell and Toby Courlander, acquired a 25 percent stake in The Viral Factory.

“Robert thought [what we were doing] fitted in with his work at Outsider,” explained Robinson of Outsider’s interest in the shop. “He saw we were doing something that offered an element of newness, and perhaps of the future.”

Before partnering, Smith produced Web sites, and other online content, while Robinson worked in production. “[Virals] just seemed like something that had to take off,” related Smith of his company’s formation. “Especially given the fact that there wasn’t really a compelling way to advertise on the Web at the time—there was no real rich media advertising on the Web.”

When The Viral Factory works on a project, its artisans write and produce the content, as well as distribute it. While Outsider has a stake in the company, its directors do not necessarily work on projects done through The Viral Factory, although Outsider directors have worked with the shop.

“We do work alongside directors,” Robinson related. “[We don’t work] in a traditional advertising sense of we come up with scripts and then we hire directors and we make them. . . . When we make work, it’s co-directed by a director and by the Viral Factory. Because of the confines of the delivery mechanism—the fact that you have to work within a certain frame rate, file size, et cetera—we’ve created a new way of working that’s much more collaborative and collective rather than driven by individual directors. . . . Matt, I and the director work as a triumvirate. The best people we’ve worked with have never directed a commercial in their lives, because the tone is completely different. The media defines a totally different way of communicating with the audience. . . . The viral senders, those are the guys who direct what we make. We just put on screen what we need to show.”

One of the big differences between viral advertising, and more traditional TV advertising is how budgets are allocated. For instance, with the Trojan work, most of the ad budget was invested in the production, rather than in the media. “The most you want to spend on media is 25 percent,” says Smith, noting that figure is on the high side. “The rest is spent on content.” Smith notes that the Trojan work has been seen by estimated 40 million people worldwide—something that likely wouldn’t have occurred had the

# Dirs. Merhar, Thurber Join Sandwich Films

By Robert Goldrich

NEW YORK—Bicoastal Sandwich Films has signed directors Dave Merhar, formerly of bicoastal HSI Productions, and Rawson Thurber, who had been with Santa Monica-based F.M. Rocks and its commercial division, Boondoggle.

The two directors share a couple of common bonds; they have built reputations as comedy specialists and both have scored with ads on the Super Bowl. For example, Merhar's Super Sunday endeavors include Bud Light's "Falconer" in 2002 and "Shopping" in '98. The latter depicts several men finding refuge in a department store clothes rack while their significant others shop in the mall. The dress rack not only hides the men from view, but also houses a TV and a healthy supply of Bud Light. "Falconer" shows a falcon delivering bottles of Bud Light to a man in a high-rise building. His female companion is impressed; the spot then reveals that the falcon is swooping down on patrons of an outdoor café, wreaking havoc and absconding with the bottles of brew.

Meanwhile, Thurber made his first major spotmaking splash during the '03 Super Bowl telecast. His *Terry Tate: Office Linebacker* series of shorts evolved into a successful Reebok campaign for The Arnell Group, New York. The humorous "Terry Tate" ad fare spurred Big Game viewers to log onto the Reebok Web site in record numbers in order to see the short films starring the Tate character whose vicious linebacker hits and tackles bring employee obedience to the office workplace.

## MERHAR

Merhar's move to Sandwich Films marks a reunion with company principal/executive producer Bill Sandwich. They and Merhar's exec producer Grayson Bithell, who's also shifted over to Sandwich Films, worked together at HSI.

Merhar brings an agency creative pedigree to the Sandwich studio. Having first gained industry prominence as a creative director

at DDB Chicago, Merhar then became a partner/co-founder in boutique agency Fusion Idea Lab, Chicago. He started directing select projects at DDB and then helped to set up Fusion with the goal of continuing to work on Anheuser-Busch brands, involved in both creative and production.

He then divested himself of his interest in Fusion to pursue directing full time for a greater range of clients and agencies. Merhar first joined now defunct production house Visitor, and later came aboard HSI. Since leaving DDB in '96, Merhar has teamed with exec producer Bithell.

In addition to Anheuser-Busch ads, Merhar's credits include work for such clients as Washington Mutual and ESPN. He recently helmed jobs for Taco Bell and Pepsi, which are slated to break soon.

## THURBER

Thurber, who wrote and directed the Terry Tate series of shorts, has also been active in longform. He wrote and helmed the feature film *Dodgeball: A True Underdog Story* (starring Ben Stiller), and is gearing up for his next theatrical movie.

Thurber's commercialmaking credits include a comedy campaign for General Motors' "Mr. Goodwrench" brand of vehicle repair services, out of agency Chemistri in Troy, Mich. The GM spots star Stephen Colbert, a "reporter" on *The Daily Show with Jon Stewart*. In the GM campaign, Colbert plays an annoying reporter trying to do an expose on the actual identity of Mr. Goodwrench.

Thurber and Merhar round out a directorial roster at Sandwich Films that includes Jeff Gorman, Steve Kessler and Marc Klasfeld. Sandwich acquired the former JGF, Hollywood, from Gorman in spring of '04, and renamed the shop Sandwich Films, bringing in such talent as Kessler and Klasfeld, and last fall launching a division, The 5th Column, specializing in handling feature filmmakers for select commercials.

# Lookout Entertainment Welcomes *Hero* Director

## Zhang Yimou Lands First Stateside Spot Affiliation

**By Robert Goldrich**

HERMOSA BEACH, Calif.—Hong Kong-based director Zhang Yimou—best known in the U.S. for the stylized martial arts films *House of Flying Daggers* and the Jet Li-starring *Hero*—has secured his first stateside spot representation, landing at Lookout Entertainment, the Hermosa Beach shop headed by veteran executive producer Yvonne Bernard.

Yimou is no stranger to the commercialmaking discipline. His reel currently contains spots for such Asian market clients as Soutec cell phones, Tsing Tao Beer and Bank of China. Yimou's credits also include a fashion/beauty commercial for Giorgio Armani fragrance Sensi, and a pitch film for what turned out to be Beijing's successful bid to host the 2008 Summer Olympics.

Bernard said she was drawn to Yimou's stylistic storytelling, which she feels will translate well in the American advertising market. Yimou also represents a new wrinkle for Lookout, a production house which works regularly with several freelance directors. Yimou is exclusively handled by Lookout in the U.S.

Lookout is active not only in commercials but also corporate communications, special venue fare and features. On the latter score, the company plans to produce *The Sitter*, a scary comedy based on the work of author R.L. Stine. The script for the film is currently being penned by Pat Proft whose credits include *Scary Movie 3*, *Scary Movie 4* and *Hot Shots! Part Deux*.

Bernard noted that Lookout has a track record with Stine, an author known for his horror tales popular with kids and teens. Lookout earlier recruited feature director Joe Dante (*Gremlins*, *Looney Tunes: Back In Action*) to helm a 3-D/4-D film based on Stine's "Haunted Lighthouse." The film is currently being shown at Anheuser-Busch theme parks throughout the country, including Sea World, San Diego and Orlando, and Busch Gardens' parks in Williamsburg, Va., and Tampa. The alluded to 4-D dynamic refers to sensory effects rigged throughout the theme park theater venues.

In addition to production, Lookout offers character and conceptual design services.

# Area 51 Breaks Ruell Into Spots, Wraps Big Bang Job

## Dynamite Artisan Available To Direct Ads And Videos

**By Robert Goldrich**

SANTA MONICA—Director Aaron Ruell, known for his portrayal of older brother "Kip" in last year's surprise hit comedy *Napoleon Dynamite*, has signed with Area 51, Santa Monica, for exclusive spot and music video representation.

Ruell has just wrapped his first

assignment under the Area 51 banner, directing a campaign for iSoldIt, out of Seattle agency Big Bang. The spots are marked by offbeat humor, including several in which stir-crazy warehouse workers have invented imbecilic games in order to use their overstocked inventory











## 48-Hour Judges *Moved By Short Film*

they are also teaming up on some feature projects.) Bill Burton was DP.

The genre the team had to work within was science fiction. But all of the teams in Atlanta had to incorporate the same prop, line of dialogue and character: a pair of gloves, “All we’ve got is parts,” and professor N.B. Hunsecker. In the local competition, the team won Best in Atlanta, Best Screenplay, Best Editing and Best Use of the Line of Dialogue.

Although they didn’t attempt to develop any story ideas beforehand, Ricque said they did intend to make the mandatory elements integral to the story. Once the writers knew about the prop, they started their process with the question, “Why does he wear gloves?”

From there, they developed a main character who has an ability to move objects with his mind—even when he doesn’t want to do so. When he wears gloves, the force of his power is quelled. The otherwise ordinary man is able to use his power toward the end of the film to save the woman he cares for from robbers. When he’s done with the thieves, all the police find are parts, body parts that is.

### RAPID REWARDS

This was Ricque’s second year participating in the event. Last year he was a writer on *Revelation and the Atomic Wedgie*, which won several awards in the Atlanta competition, including Best Screenplay and runner up for Best Picture.

Ricque cited two reasons he likes participating in the event. “There’s that feeling when you’re in advertising like everything is revised and edited all to hell and you have to wait for weeks and weeks to get something approved,” he said. “In this case, just knowing that you’re coming out on the other end with something finished and that’s purely creative was a big deal.” The second reason he cited is the energy that comes from working on a project where everyone volunteers their time (another festival requirement).

Sampson is also a previous festival winner. He produced *White Bitch Down*, which won National Best Picture in ‘02.

On why she wanted to get involved in the festival, Peacock cited creative control as an alluring element of the project, as well as fun, of course. She added that they can now, “use it as a calling card for what we can do. We think this is a good example of the type of work that can be harnessed into short film advertising. This project specifically wasn’t to advertise any product or service, however, look at the resources we can pull together under a very limited amount of time and money. This is what we can do and the kind of effect we can have on viewers without spending millions and millions of dollars.”

Additional credit goes to editors Jay Hunt, Michael Tew and Noel Dowd of Lab 601, Atlanta. Robin Finch cut the trailer.

Greg Crawford of Crawford Communications, Atlanta, was sound designer.

TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK

TOP SPOT  
OF THE WEEK

# Dir. Phil Morrison Hits A Home Run For XM Satellite Radio

## Mullen-Created Ad Brings Together Rival Baseball Fans For Peaceful Coexistence

By Christine Champagne

There is no love lost between fans of the Boston Red Sox and the New York Yankees. But they—as well as other arch rivals—miraculously find common ground in “Truce” (:60), a new spot for XM Satellite Radio created by Mullen of Wenham, Mass., and directed by Phil Morrison of bicoastal Epoch Films.

Set to the classic War tune “Why Can’t We Be Friends,” “Truce” finds fans of opposing teams in humorously awkward face-to-face meetings. For example, while a Red Sox fan and a Yankees fan can’t avoid running into each other in their neighboring driveways, a New York Mets fan and a Philadelphia Phillies fan endure an unavoidable encounter as they jog toward each other on the beach. Elsewhere, a trio of San Francisco Giants fans squares off against a trio of Los Angeles Dodgers fans at a barbecue.

No words are exchanged between the rivals—all decked out in full team regalia. But the looks on their faces show just how uncomfortable they are being so close to their foes.

Ultimately, everyone realizes that they have at least one thing in common. Turns out they all listen to their favorite team’s games on XM Satellite Radio via the portable Delphi XM MyFi receivers that they take with them everywhere they go.

### BATTER UP

While the message that XM Satellite Radio carries all of the MLB games is a simple one, the creatives at Mullen had the task of delivering it in a way that would appeal to *all* baseball fans—and that was a challenge.

After some brainstorming, Mullen senior vp/group creative director/copywriter Tim Cawley and senior vp/group creative director/art director Michael Ancevic thought, *What if there was one thing baseball fans could agree on?* That thing being the benefits of XM Satellite Radio.

“So we took that and created the arc of a story—there is this hatred between the fans, then them looking at each other, then the moment of realization that they both have MyFi, a softening and finally acceptance,” Ancevic related.



Click Poster To View “Truce”

Communicating this kind of subtly—especially given the fact that the fans in the spot don’t speak—isn’t within the realm of every director, of course. After a search, Mullen chose to rely on Morrison, who is known for his performance-driven work.

“He got it from the second we were on the first call with him, and he just nailed it,” Ancevic praised.

Among Morrison’s strong suits is casting, according to Ancevic. “The casting for this was so important, and he realized from day one [the actors] would have to be able to do this with their eyes and their body language,” Ancevic said. “They couldn’t really say anything, so it was important to find people who could *show* that softening and that transition.”

### BACK IN THE LINEUP

“Truce” marked a return to spots for Morrison who had taken nearly a year off to direct his debut feature film *Junebug*, which premiered at the recent Sundance Film Festival and will be in theaters later this year. “I am very, very happy to have gotten to do this as the first thing back,” Morrison said, musing, “I like when something is absurd but there is a real honesty to the way the people behave.”

Morrison shot “Truce” over three days on location in Los Angeles, with Claudio Miranda as DP. “What we were shooting wasn’t that complicated,” Morrison remarked. “But it was one of those commercials with lots of different locations, and you eat up so much of

your shoot day with the company move.”

Upon settling in at each location, Morrison focused on coaching his actors. “What we kind of went for with the actors wasn’t that there was some secret code between them that they already understood, like, ‘Oh, you’ve got the radio, so therefore you’re cool,’” Morrison said. “It was more like, ‘Hey, I hate you. Wait a second. You have this thing [the MyFi device], so suddenly I don’t hate you. Wait, I don’t know what to do with that idea. This is weird.’”

Incidentally, while Morrison worked with a cast of professional actors (the fans were portrayed by Ptolemy Slocum, Michael Horsley, Rafael Noble and Jonathan Glaser), he also got the opportunity to direct legendary Baltimore Orioles third baseman Cal Ripken Jr., who also appears in the spot.

Once Morrison wrapped his shoot, editor Steve Hamilton of Mad Mad Judy, New York, was able to take a crack at the footage, cutting “Truce” to the aforementioned “Why Can’t We Be Friends.”

“My editorial style is really subtle,” Hamilton said. “For me, I’m always looking for nuance, and I haven’t worked on a commercial in a long time that had so much nuance in it—from the look on the Red Sox fan’s face when he finally looks up at the Yankees guy to the little hand gesture as the Mets fan starts to run off down the beach. These little, tiny gestures were so loaded with pathos and just everything.”

### HOMERUN HAMILTON

Hamilton, by the way, can be credited in part for taking what was initially supposed to be one 30-second spot and helping launch an entire campaign.

At the outset of the edit, “I edited each [fan showdown] scenario as an individual thirty-second scenario, figuring what I would do was find the essence of each, and then incorporate that moment into the thirty-second anthem spot,” Hamilton explained.

Then Cawley and Ancevic saw what he had done and couldn’t help but want to see “Truce” mushroom into an entire campaign, Cawley said. Fortunately, the client shared their enthusiasm. “When you’re that excited about a product, the client can kind of smell it on

### Client

**XM Satellite Radio**

### Production Company

**Epoch Films, bicoastal.**

Phil Morrison, director; Claudio Miranda, DP; Doug Halbert, executive producer; Marc Marrie, producer. Shot on location in Los Angeles.

### Agency

**Mullen, Wenham, Mass.**

Edward Boches, chief creative officer; Michael Ancevic, group creative director; Tim Cawley, group creative director/copywriter; Zeke Bowman, executive producer.

### Editorial

**Mad Mad Judy, New York.**

Steve Hamilton, editor; Jeff Drury and Amy Khoshbin, assistant editors; Heather Brown, producer.

### Post/Visual Effects

**Company 3, New York.**

Victor Mulholland, colorist.

**Brickyard, Boston.**

Dave Waller, Flame artist; Michael McCarthy, executive producer.

### Audio Post

**Soundtrack, Boston.**

Mike Secher, mixer.

### Principal Talent

Rino Ramano (voiceover), Ptolemy Slocum, Michael Horsley, Cal Ripken, Rafael

# Headquarters Dir. Eric King Enters School Construction Zone

## “Welder” Burns Bright, Sparks Humorous Message For WA Lottery

By Robert Goldrich

You wouldn't call this crew for your home improvement needs. But it's comforting to know that these folks are contributing in other ways to build community—or as the tagline says, helping communities to build.

We open on a woman wearing a hard hat and wielding a hammer. She looks the part of a construction worker. But looks are deceiving, at least for a moment until we see that she's trying to hammer a bolt into a wood plank. The woman doesn't know a bolt from a nail, which sets the bar in terms of what we should expect from her construction crew colleagues.

## XM Radio

you,” Cawley mused, “and your excitement becomes their excitement.”

Morrison, of course, was thrilled that his footage was fashioned into an entire campaign. “That was like a gift from the client,” the director said, noting, “It's a tribute to [Mullen's] relationship with their client that they were able to show their clients the benefits of expanding this.”

In addition to the 60-second “Truce” featured as this week's Top Spot, there is a :30 version of “Truce” as well as three additional 30-second spots, each focusing on one particular rivalry.

“It worked out great,” Cawley said of the expansion of the campaign, citing the screening of the Yankees/Red Sox showdown spot “Truce Driveway” on the Jumbotron at Fenway Park, home of the Red Sox.

“There were all these fistfights in the playoffs between the Red Sox and the Yankees last year, and on opening day [at Fenway Park] they showed a montage of fight footage [on the Jumbotron] before the game, then they cut directly to our spot of the individual Yankees/Sox stare down,” Cawley said, marveling, “And we didn't even plan it. It just happened.”

Next up is a welder. The only problem is that instead of metal, the blowtorch is being applied to a building's wooden framework. The wood is set ablaze as the oblivious welder moves onto to kindle the next disaster.

Then we see a man driving a large cement mixer truck. He's driving the vehicle through a parking lot. Unfortunately, the turrets are sticking out the back of the truck, spilling cement mix over the parked cars, setting off their alarms. Again, oblivious is the appropriate adjective as the man drives on, paying no attention to the havoc pouring off the back of his truck.

A voiceover then provides some context to this construction run amuck: “Every year, millions of Washington Lottery players help with school construction throughout the state.”

The voiceover continues, “Thankfully, their contribution is purely financial,” as we see the welder trying to fan away the smoke rising from the torched wood.

A supered message appears, which reads, “Lottery ticket sales help communities build



Click Poster To View "Welder"

schools.”

An end tag carries the Washington State Lottery logo, accompanied by the slogan, “It's good to play.”

Titled “Welder,” the spot is one of three in a Washington Lottery campaign directed by Eric King of bicoastal Headquarters for Publicis In The West, Seattle. The other two similarly themed spots are “Steamroller” and “Sander”; they too

show construction workers being anything but constructive.

Tom Mooney and Scott Flor executive produced for Headquarters; line producer was Darrin Ball. The DP was Steve Chivers. Production designer was Chris Goodmanson.

The agency team consisted of president/executive creative director Bob Moore, senior VP/creative director Todd Grant; senior VPs/group creative directors Robert Rich and Gethin Stout; copywriter Joe Gerlitz; art director Greg Wyatt; senior VP/director of broadcast Derek Ruddy; and producer Mary Ellen Farrar.

The spots were edited by Johnna Turiano of Slice Editorial, Seattle, with Molly Woodruff serving as executive producer for the company. Online editor was Troy Morrison of Flying Spot, Seattle. Jeff Tillotson of Flying Spot was the colorist, with Kellie Graces producing. Audio mixer/sound designer was Vince Werner of Clatter & Din, Seattle. Kris Dangla produced for Clatter & Din.

The principal actors were Carrie Nicholson, Vini Kanal and Wilson McKay.

## SPOTLIGHT

## X-Ray, Michael J. Fox Stop Parkinson's

**CLIENT**

The Michael J. Fox Foundation for Parkinson's Research.

**PRODUCTION CO.**

X-Ray Productions, bicoas-tal and Chicago.

Robert Hales, director; Mott Hupfel, DP; Camille Taylor and Dan Lindau, co-owners; Carole Hughes and Joseph Uliano, executive producers; Bettina Schneider, producer. Shot at Silvercup Studios, Long Island City, N.Y.

**AGENCY**

Deutsch, New York.

David Graham, senior VP/group creative director; Carlos Fernandez, art director; Jeff Bartsch, copywriter; Richard Horlick, senior producer.

**EDITORIAL**

89 Editorial, New York.

Jordan Green, editor.

**POST/VISUAL EFFECTS**

Company 3, New York.

Fred Keller, colorist.

Headlight Design + Visual Effects, New York.

Steve Zourntos and Bryce Barrows, visual effects artists; Sara Mills, producer.

**AUDIO POST/  
SOUND DESIGN**

Q Department, New York.

David Logan and Drazen Bosnjak, mixers/engineers/sound designers; Julie Brassem, executive producer.

**THE SPOT**

The :30 "Video Degeneration" shows Parkinson's sufferer, actor Michael J. Fox, discussing the debilitating effects of the disease. As he does so, the spot's focus becomes blurry and out of focus. After Fox informs viewers that a cure could be found for the disease with help, the PSA comes back into focus and ends with the tagline, "Make it stop," and the Web address, michaeljfox.org.

Spot broke in late March.

THE BEST WORK YOU MAY NEVER SEE THE BEST WORK YOU MAY NEVER SEE THE BEST WORK YOU MAY NEVER SEE THE BEST

## "Like To Win"

By Robert Goldrich

Let's face it. Despite our boyhood dreams, many of us aren't cut out to be athletes. Even recreational pursuits can be challenging, much less breaking into the ranks of professional sports.

In this spot, a would-be weekend athlete not only isn't very good but also is a danger to those around him. First we see his prowess on the tennis court, playing mixed doubles. He serves and the ball hits his female partner at the net right in the head.

We move onto foosball. With one twist of the rod handle, the ball flies toward his opponent, striking him in the eye.

Bowling? Don't ask. He lets go on his backswing and the ball sails backwards, knocking out cold a man seated at the scorer's table.

Predictably, billiards offers much of the same. The cue stick kisses a ball, causing it to carom into the eye of his opposing player.

Sportscaster Sam Rosen's voiceover asks, "Like to win? Not very good at it? Play Max A Million, the new instant game from the New York Lottery."

The :30 ends with a man picking up darts in a bar, asking if anyone would like to play. Instead, all the bar patrons run for cover.

Bruce Hurwit of Crossroads Films, bicoastal and Chicago, directed the spot for DDB New York.

The DDB creative team consisted of: Lee Garfinkel, chairman/chief creative officer, New York; Scott Grayson, creative director/copywriter; Rich Sharp, creative director/art director; Bob Nelson, director of broadcast production; Walter Brindak, executive producer; and Stephanie Whitehead, producer.

Carole Hughes executive produced for Crossroads, with Carla Tate serving as producer. The :30 was shot on location in New York by DP Manuel Ruiz.

Editor/sound designer was Clayton Hemmert of Crew Cuts, New York. Michelle Bellas produced for Crew Cuts. Tim Masick of Company 3, New York, was the colorist. Peter Flack of Buzz, New York, was online editor. Buzz's Michael Marinelli was the audio mixer.



Click Poster To View "Like To Win"











# Behind The Music

## A look at how each track in the Spring top 10 chart came into being.

By Kristin Wilcha

For *SHOOT*'s top 10 music and sound design chart, variety in both original music and licensed tracks abounds. Sam Spiegel of Squeak E. Clean, Los Angeles, composed a dreamy tune performed by Karen O of the Yeah Yeah Yeahs for the new adidas\_1 shoe, while

James Brown's classic "Superbad" is updated for Mountain Dew. Speaking of adidas, ads for the brand are proving to be a great showcase for music, as evidenced by its double appearance on the spring chart. Original music continues to have a strong showing, with great compositions supporting ads for Heineken, Match.com and others.

Below is a look at how the chart-topping tracks were created.

### *Number One*

"Hello Tomor-row," out of TB-WA/Chiat/Day, San Francisco, and promoting the new adidas\_1 shoe is the first spot from director Spike Jonze of bicoastal/international Morton Jankel Zander (MJZ) since his Ikea "Lamp" commercial scored the Grand Prix



at the Cannes International Film Festival two years ago. Like that ad, "Hello Tomorrow" is a visual tour de force, which compels the viewer to pay attention. Accompanying the visuals is a haunting soundtrack. The spot opens on a sleepwalker who awakens in a dark bedroom, furnished with only a bed and nightstand. As the guy sits up, a pair of adidas\_1 sneakers magically rolls out of the blackness and onto his feet. The pajama-clad dreamer gets up, and leaps through a just-created door. Realizing that he can manipulate his environment, the sleepwalker begins a journey that takes him through city streets, a forest, and back to bed. The remarkably visual spot features a dreamy tune sung by Karen O of the Yeah Yeah Yeahs, and composed by Sam Spiegel of Squeak E. Clean Productions, Los Angeles.

Spiegel notes that the music lends a surreal feeling to "Hello Tomorrow."

"The music is very simple and soft and sweet," he says of the track that makes liberal use of the violin, cello and piano. "For percussion, we just took two drumsticks and hit them together.

# SHOOT

## TOP TEN SPOT TRACKS

		TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1		adidas "Hello Tomorrow" <small>&lt; To view click poster</small>	Squeak E. Clean, Los Angeles Sam Spiegel, composer	Framework Sound, Santa Monica Ken Dahlinger, mixer	TBWA/Chiat/Day, San Francisco	Morton Jankel Zander, bicoastal/international Spike Jonze, director
2		Heineken "Disturbance" <small>&lt; To view click poster</small>	stimmüng, Santa Monica Jason Johnson, composer; Gus Koven, sound designer; Kelly Fuller, producer	Sound Lounge, New York Glen Landrum, mixer	Publicis, New York Kara Drown, music producer	Morton Jankel Zander, bicoastal/international Dante Ariola, director
3		Match.com "Football" <small>&lt; To view click poster</small>	Human, New York Gareth Williams, Andy Bloch, Morgan Visconti, Lindsay Jehan, Sloan Alexander, and John Connelly, composers/sound designers; Marc Altshuler, executive producer	Final Cut Audio, New York Roland Alley, mixer	Hanft Raboy and Partners, New York	Independent Media, Santa Monica Peter Chelsom, director
4		Nike "Masks" <small>&lt; To view click poster</small>	Agraphone, New York Cop Shoot Cop, "Migration" Dawn Sutter Madell, music supervisor	RavensWork, Venice, Calif. Eric Ryan, mixer	Wieden + Kennedy, Portland, Ore.	@radical.media, bicoastal/international Tarsem, director
5		adidas "Night Practice" <small>&lt; To view click poster</small>	PS, Brooklyn, New York Jeff Derringer, composer Lost Planet, bicoastal Paul Martinez, sound designer; Keala Asato, assistant sound designer	Crescendo! Studios, San Francisco Craig Helmholz, mixer	TBWA/Chiat/Day, San Francisco	House of Usher, Santa Monica Kinka Usher, director
6		Subaru "Two Wheels" <small>&lt; To view click poster</small>	stimmüng, Santa Monica David Winer, composer; Reinhard Denke, sound designer; Ceinwyn Clark, executive producer	Sound Lounge, New York Tom Jucarone, mixer	DDB New York	Believe Media, bicoastal/international Zack Snyder, director
7		Cadillac "Elope" <small>&lt; To view click poster</small>	Asche & Spencer, Minneapolis Thad Spencer, creative director/composer; Thomas L. Scott and Al Wolovitch, compos- ers; Alan Omerovic, audio engineer; Janell Schmitt, producer	Airstream Audio, Chicago David Axelbaum, mixer	chemistri, Troy, Mich.	@radical.media bicoastal/international Antony Hoffman, director
8		Saab "Lost" <small>&lt; To view click poster</small>	Amber Music, bicoastal/international Colin Smith and Simon Elms, composers; Bill Chesley, sound designer; Patrick Oliver, music supervisor; Kate Gibson, producer The Who, "I'm Free"	audioEngine, New York Carl Mandelbaum, and Hillary Kew, mixers	Lowe, New York	Anonymous Content, bicoastal Christian Loubek, director
9		Mountain Dew "Let's Play" <small>&lt; To view click poster</small>	Bang Music, New York Wendell Hanes, arranger; Lyle Greenfield, executive producer; Sara Russo, producer James Brown, "Superbad"	Sound Lounge, New York Tom Jucarone, mixer	BBDO New York Rani Vaz, director of music and radio production	Partizan, bicoastal/international and Traktor, Santa Monica Traktor, director
10		Skittles Smoothie Mix "Blender Hands" <small>&lt; To view click poster</small>	Marshall Grupp Sound Design and Music, New York Marshall Grupp, sound designer	Sound Lounge, New York Philip Loeb, mixer	TBWA/Chiat/Day, New York	Moxie Pictures, bicoastal/international Martin Granger, director

# A Look At The Genesis Of The Top 10 Tracks

It's just really simple and pretty, and it just fits the spot really well. ... [The track] gives it that soft, sweet sleepy feeling."

## Number Two

Heinen's "Disturbance," out of Publicis, New York, and directed by Dante Ariola of MJZ, illustrates how the breaking of a few bottles of Heineken

is literally felt by men everywhere. The ad opens with a bartender balancing too many beers as he moves to stock the bar. Several bottles from the case he is carrying fall, breaking on the ground. At that same moment, a boxer becomes distracted, and is knocked out, a group taking a citizenship oath stops mid-sentence with worried looks upon their faces, a surgeon stops operating. Finally, a man in bed with a woman rolls over, unable to continue their physical encounter. When she asks him what is wrong, he replies that he just feels sad, and rebuffs her efforts to comfort him. A mournful, melancholy track scores the ad, starting with soft piano notes, and building with orchestral sounds like a violin and a cello, punctuated by sound design, including an ominous thundering sound that indicates that the beer has broken.

Jason Johnson, of stimmüng, Santa Monica, scored the spot, which featured sound design by Gus Koven, also of stimmüng. Johnson wasn't brought onto the project until after the rough cut was complete, and wrote the final track literally the night before it was due to the agency. "The agency presented me with a cut that had a great piece of music on it and I knew it was going to be difficult to

beat," states Johnson. "After seeing it, I wrote two pieces of music. The first piece was inspired by their direction, but I made it more emotional. The second piece was more of a departure.

"It was repetitive and mechanical, written for piano, cello and mellotron," he continues. "For both pieces, I felt it was crucial to have a dramatic shift in tone when the couple was in bed together at the end, so I made the music more tragic, simple and looser. The agency went with version two."

## Number Three

Online dating service Match.com's "Football," out of Hanft Roboy and Partners, New York, and directed by Peter Chelsom of Independent Media, Santa Monica, features a guy so desperate to win his girlfriend's forgiveness for something left up to the viewers imagination, he strips down to his skivvies and runs out onto a football field in the midst of a game. After sprinting onto the field, he turns to the camera—he's written "forgive me Andrea" on his chest—and screams out "I love you Andrea," before being tackled by a player. Meanwhile, Andrea, at home watching the game with friends, is thoroughly

disgusted, while one of her girlfriends exclaims that it's such a romantic gesture. The idea behind the spot, which is scored with a stirring, orchestral ballad that wouldn't be out of place in a romantic film, is that love is complicated, but finding it via Match.com is pretty simple. A contingent of composers at Human, New York, scored the ad's track. "We talked it over in depth," says Andy Bloch, partner/composer at Human. "[The agency] had very clear ideas, but they were open to ours as well. We came up with several approaches."

Bloch and his team came onto to the spot after the rough cut was assembled. "We had a good amount of time on this one. Which in current terms means more than a couple of days," jokes Bloch. "I can't remember how many versions we submitted but it was significant. We really focused on one in particular, took it through several revisions, but at the last minute the current version came from behind! It came down to the wire. The creative team was very supportive throughout. It's nice when you get that positive re-enforcement. It really enables you to go with your instincts a bit more."

## Number Four

Nike Apparel's "Masks," out of Wieden+Kennedy (W+K), Portland, Ore., and directed by Tarsem of bicoastal/international @radical.media, envisions athletes as warriors preparing for battle. In the ad, athletes such as Yankees closer Mariano Rivera and Brian Urlacher, linebacker for the Chicago Bears, get on their game faces in the form of primordial masks—the tagline: "For Warriors." The track to the spot is the gripping song "Migration," off the album *Ask Questions Later*, from the group Cop Shoot Cop. The song, which elevates the tension as each athlete's face morphs into a mask to signal his readiness for game time, was licensed by W+K via Agoraphone, New York; Dawn Sutter Madell was music supervisor on "Masks." Storm Thorp, art director for W+K on the ad, relates that the agency team and the director were on a tight schedule—the spot shot over the holidays—meaning that a licensed track would likely make the most sense. "We were all pretty sure of a tonal quality," notes Thorp, "meaning we could narrow [the music selection] down. There were areas we knew we wanted to investigate." He praises the skill of Agoraphone for their ability to



Sam Spiegel



# A Look At The Genesis Of The Top 10 Tracks

assemble a number of great tracks. Thorp notes that “Migration” helped to increase the tension of the spot—much the way the theme from *Jaws* or *The Exorcist* does—making it more memorable. “Most of the time there’s an intention that you want the track to be memorable,” he says, adding that the spot had a natural build with the unveiling of the masks, and the music helped convey the feeling of tension as each one appeared.

## **Number Five**

Adidas’ “Night Practice,” directed by Kinka Usher of House of Usher, Santa Monica, out of TBWA/Chiat/Day, promotes the shoemaker’s involvement with Major League Soccer. In the spot, young soccer players seemingly play against their MLS idols, who are actually being broadcast against walls and garages, as the up-and-coming players hone their skills. The music, from Brooklyn-based band PS, and composer Jeff Derringer—PS’s drummer—takes center stage, starting off as a haunting orchestral piece, and speeds up to a dramatic drum refrain midway through, as the soccer players intensify their efforts.

Joe Calabrese, the agency producer on the spot, relates that he knew the unsigned band from his days in New York, when he would see them play at venues such as the Mercury Lounge. Calabrese had called on the band for previous efforts, but none of those projects panned out. With “Night Practice,” he relates, it was important to get across the feeling that the kids playing soccer were alone, which the initial string portion of the track achieved. The percussive elements that build toward the end of the spot neatly tie up the action.

This is the first spot track PS has created, and Calabrese and the creatives have already called on the band for another project, an upcoming FOX Sports ad directed by Nicolai Fuglsig of MJZ.

## **Number Six**

Subaru’s “Two Wheels” out of DDB New York, and directed by Zack Snyder of bicoastal/international Believe Media, feature cars up on two wheels as they motor through the streets going about daily business—paying tolls, pulling out of a driveway. The strange sight is explained: what is the point of having four wheels, when you just use two wheels. Instead, you should opt for the all-wheel drive Subaru Legacy. The spot’s track is an ethereal melody that deftly sets up the explanation for why cars are driving around on two wheels. David Winer, a freelance composer who works through stimmüng, Santa Monica, composed the track, which also features sound design from Reinhard Denke of stimmüng. Winer, who began work on the track while the spot was in the storyboard phase, says the agency “wanted something not necessarily ethereal, but otherworldly.” Winer notes that there were about three versions of the track prior to the final. “It’s great,” he relates of “Two Wheels.” “The real nice thing for me about it, is visually it’s high concept, and looks really unique, but the main idea

of it is accessible and it’s delivered so well.”

## **Number Seven**

“Elope” for Cadillac’s XLR, out of chemistri, Troy, Mich., debuted during this year’s Super Bowl. The spot, directed by Antony Hoffman of @radical.media, features a young couple stealing off into the night to elope. The girl’s father hears his daughter sneaking out in his XLR, and follows the young couple. When he catches up with them on a darkened road, she makes an impassioned speech about how she and her fiancé love each other, and are going off to get hitched. He has no problem with this—he just wants her to take her mother’s car, rather than his Caddy.

The music is a haunting string melody out of Asche & Spencer Minneapolis. Thad Spencer, creative director at the shop, and composer on the commercial along with Thomas L. Scott and Alan Wolovitch, notes that he and his team were brought onto the project before it was shot. “The creatives had a strong idea about what role the music would play in the spot, but the musical style and direction

was left to us,” he explains, adding that they had several weeks to work on the project.

“Since we started before the shoot,” he says, “we had the luxury of time. It gave us a chance to compose many different ideas. A proper schedule was a very cool part of this project. I think when all was said and done, we composed around ten pieces of music for the spot.”

## **Number Eight**

“Lost” for Saab out of Lowe, New York, and directed by Christian Loubek of bicoastal Anonymous Content, positions the car as a way to be original in a sea of conformity. In the ad, people suddenly become aware of just how much in common their surroundings and belongings are with everyone around them. For instance, a woman drives through a suburban subdivision, desperately trying to figure out which house is hers; a guy at an airport baggage claim carousel realizes his bag is the same as his fellow travelers; a woman trying on a dress walks out the fitting room to see several other would-be



# A Look At The Genesis Of The Top 10 Tracks

owners of the same garment. At the end of the spot, a voiceover touts the individuality of the Saab, as the car is seen. The action is backed by a track comprising sounds of horns, maracas, and soft drums that segues into The Who's "I'm Free," as the Saab appears on screen.

"We started at the animatic stage," explains Patrick Oliver, music supervisor at bicoastal/international Amber Music, the shop behind the track. "The client had bought the Who track and wanted to see if there was some way in which the track could be edited to work against this creative idea. To no avail it turned out. Instead, we opted to try and find some music that would work for the main body of the spot with the Who track as a tag at the end.

.... We actually went through the process with a few of these. In the end, though, everyone agreed to use a piece by Colin Smith and Simon Elms, composers at Amber in London, as a basis. Colin and Simon worked with the agency to revise the track to better suit the spot."

Oliver notes that the process of creating the track was highly collaborative. "It was a constant exchange and evolution of ideas within the agency and we acted as

a consultative resource throughout," he says. "At times we bounced ideas off each other and of course we were there to do any musical research throughout."

The Amber team was pleased with the end result: "We love it," states Oliver. "It creates a great atmosphere throughout the main body of the spot and does a great job of branding the car with the Who track at the end."

## *Number Nine*

Mountain Dew's "Let's Play," out

***"The creatives had a strong idea about what role the music would play in the spot, but the musical style and direction was left to us."***

***—Thad Spencer***

of BBDO New York, and directed by Traktor of bicoastal/international Partizan and Traktor, Santa Monica, features an arranged version of the James Brown song "Superbad." The spot opens on young African-American guy with an Afro buying a Mountain Dew from a vending machine. As he presses the button to vend the soda, the button flashes the word "play," just like in a video

game. As the guy sips his Dew, a basketball rolls towards him. He begins to dribble it towards a basket, and is confronted by various videogame-like characters—sword-wielding Samurais, a knight in armor, etc.—who he must defeat to make the basket. He deftly weaves his way through, fending off attackers to ultimately dunk the basketball; he notes that none of the villains even touched him, as his clothes fall off his body, and his Afro drops to the street—seems a few swords got to him after all. Scoring the action is the James Brown classic "Superbad," along with deft sound design, which was created by François Blaignon at Nomad Editing Company, Santa Monica.

Wendell Hanes, of Bang Music, New York, served as the spot's arranger. He notes that there were four musical directions on the ad before the final James Brown version was selected. "The first direction was edgy orchestral, the second was street hip-hop and the third was remixing a Stravinsky composition," relates Hanes, who was brought onto the project after the edit. "The fourth and final direction was a James Brown 'Superbad' remix."

Hanes relates the turnaround time on the project was quick. "I had about a day and a half to do the track

before they wanted to hear something," he says. "I was actually being filmed for an entire week for an upcoming network television show so my schedule was a bit overwhelming but I work best when under pressure!"

The composer is pleased with how the final product turned out: I love the final spot. It was worth all the work to end up with a spot this entertaining. How can one compete with James Brown?" he states. "It was great mixing my rhythm styles with his timeless music. When you have great film like this, you're automatically inspired with each new musical approach."

## *Number Ten*

Smoothie Mix Skittles "Blender Hands," out of TBWA/Chiat/Day, New York, presents a rather strange sight—a guy with blenders for hands. The ad, directed by Martin Granger of bicoastal Moxie Pictures, opens on a somewhat nerdy looking guy who joins two of his friends in a garage. The guy, spinning his blenders hands, says "look what I did. Now we can make creamy fruit smoothies whenever we want." His unimpressed friend notes that instead, they can munch on new Smoothie Mix Skittles, which just came out. The disappointed blender guy dejectedly lets his blender hands fall to the floor. Sound design by Marshall Grupp, of Marshall Grupp Sound Design and Music, New York, comprises the spot's track, which



Marshall Grupp

consists of the blender hands making a loud, rotating noise.

"There was no music in this spot, only sound design," notes Grupp, who began his efforts after the edit. "I worked on the spot for two days. The most important element was coming up with the right sound for the blender hands. The agency had production sound, but I felt that it needed to be sweetened with additional sound effects. The agency didn't want it to sound too good—we all wanted the contraption to sound a little funky."

Grupp is pleased with how the final work came out. "I loved the spot's idea of 'low tech,'" he states. "The joke is that the boy's invention is a bit cartoony, but not too cartoony. The final sound was a combination of the production sound and sounds I created from my own recordings of a blender and other machinery, motor and gear effects."

# Musical Chairs

Audio post house **audioEngine**, with offices in New York and Phoenix, has diversified. The shop is expanding its sound design services in New York, and adding music production through its Phoenix studio. Heading up original music services is Phoenix-based composer **Jason Camiolo**. Sound design and music supervision is under the aegis of **Tom Goldblatt** in New York. AudioEngine's general manager **Michael Porte** described the diversification as "a natural next step" for the company, "allowing us to provide quality service to our clients and deliver a complete package as appropriate." The audioEngine talent roster consists of sound designers/audio post mixers Goldblatt, **Rex Recker**, **Joe Vagnoni**, **Bob Giammarco**, **Carl Mandelbaum** and **Hillary Kew**, as well as composer Camiolo...

Composer **Andrew Hollander**, who helped start New York-based Company X with editor Barney Miller in '02, has announced the launch of music/sound design company **SugarboX**, New York. Joining the new venture will be composer **Paul Riggio**, formerly of Big Foote Music, New York. Other key artisans are partner/engineer **Robert L. Smith** and assistant engineer/composer **Jeff Slutz**...

New York-based music/audio post shop **Tonic** has entered into a cooperative venture with audio post house **Light at the End of the Tunnel**, best known for its work in the Hispanic market. Light at the End of the Tunnel has moved into Tonic's Manhattan space, bringing both companies' resources together under the same roof. Tonic principal/composer **Peter Fish**, noted that his shop has been active in Hispanic ad assignments and that the affiliation with Light "will help us to better serve and expand into that marketplace. Conversely Light owner/mixer/sound designer/composer **Juan Aceves** said the relationship allows his company to be part of a larger infrastructure, freeing him to spend more time behind the console.....In a separate development, **Tonic** has launched the **Tonic Song Library (TSL)**, a collection of fully licensed songs from a range of songwriters, from street-level indie artists to Grammy Award winners. All master and synch licenses are administered for Tonic by **Spirit Music Group**, an independent publisher. **Metro Music** is also on board to handle some of the library's distribution....

**Yessian** has graduated from its temporary digs in New York City to a full-fledged facility. Ad agency vet **Marlene Bartos** joined Yessian last June as East Coast exec producer, heading operations at the interim quarters in preparation for the completion of the new studio, which she now oversees. Meanwhile, Yessian's geographic expansion is not confined to the Big Apple. Continuing to maintain its original Detroit office, Yessian has opened a state-of-the-art audio facility in nearby Royal Oak, Mich. All three Yessian shops are networked together with both audio and video. Executive producer **Brian Yessian** oversees production at the three studios. **Michael Yessian** is VP/director of operations....

Chicago-based **BAM! Studio** has hired audio design veteran/voiceover artist **Dave Leffel** as its new engineer. He comes over from Swell, Chicago. The move reunites him with BAM! owner **Brian Reed**; the two first met while developing the audio department at Szabo Tohtz/Skyview, Chicago....

**Bryan Hanna** has joined **Modern Music & Sound**, Minneapolis, as a composer/sound designer/mixer. He is well known as a rock producer in the records industry, working out of **Terrarium Recording Studios**, Minneapolis. Per the arrangement, Modern Music & Sound has forged an alliance with Terrarium, a shop for which Hanna continues as an engineer/producer and co-owner....

**Lisa Blackwood Hope** has been named VP of operations at **Media City Sound**, a Studio City, Calif.-based audio post house associated with the **Alan Ett Music Group**....

**Groove Addicts**, West Los Angeles, sent a team—headed by executive producer/creative director **Dain Blair**—to Jose Feliciano's estate in Connecticut to record Spanish vocal tracks and original songs by Groove Addicts composer/guitarist **Carl Verheyen** (Supertramp) for OneTouch Ultra's "Diabetes Can Hurt" and "Diabetes Never Waits." Both ads open with Feliciano's hand strumming his signature guitar, followed by a super noting that the performer has had diabetes since 1994, and accompanied by his voiceover testimonial for One Touch's ability to deliver blood sugar results in three seconds. The spots were directed by Leonardo Ricagni of A Band Apart, Los Angeles, for DDB San Francisco....



# Classifieds

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**PRODUCTION SERVICES**



# street talk

□ **New Reality**, a spot production house formed in partnership with independent film production and distribution company **Fabrication Films**, has opened in Hollywood with a directorial roster consisting of **Bruno Sauvard, Nick Egan and Brewster MacWilliams. Roger Hunt** is executive producer of the new venture....Director **Michael Maher**—formerly VP/broadcast creative director for Miami-based retail chain **Burdines**, a division of **Federated Department Stores**—has joined **Right Brain Films**, Los Angeles, for exclusive commercials representation. He has wrapped his first project for **Right Brain**, a package of swimwear and **INC** clothing spots for **Macy's**....**Richard Cormier**—former VP of **Nice Shoes**, New York, and managing director of its sister creative boutiques **Guava** and **Freestyle Collective**—has formed a consulting service under the banner of **Richard Cormier Consultants**. He will provide strategic and long-term planning guidance to companies involved in digital media production, postproduction and distribution. Prior to **Nice Shoes**, Cormier served as senior VP of commercial digital services at Santa Monica-based **Ascent Media Group**, following four years as managing director of **Ascent** shop **R!OT** Santa Monica....**Ascent Media Group** and **Thomson/Technicolor** are among the potential bidders to buy the U.K.'s **BBC Broadcast**, a subsidiary of the **BBC** specializing in the delivery and promotion of digital media, offering a range of services needed to promote, play out and provide access to broadcast content across all media, from TV to mobile phones....

# rep report

□ **Jane Brockman** is joining New York-based independent firm **PTA** as a sales rep. The **PTA** recently opened its doors under the aegis of rep/founder **Phillip Tyler Alden** (see *Rep Report* in 4/8 **SHOOT**)....New York editorial house **Jump** has signed **Robin Fried** and **Richard Fink** of **R2**, New York, for national representation. **Jump's** editorial roster includes **Michael Saia, Barry Stillwell, Luis Moreno, Lin Polito, Daniel Lin** and **David Bryen**....**Click 3X**, New York, has secured **Maureen Butler** of **Mo Butler & Associates**, Chicago, to handle the Midwest....**Christine Jackson**, formerly a rep for production house **Z Group Films**, Venice, Calif., and Chicago, has joined the sales team at **HUM Music**, Santa Monica. Jackson will be splitting her time between Chicago and Los Angeles for **HUM**; she will play a key role in the shop's push in the Midwest market....**Dale Miller Represents**, Chicago, has taken on representation in the U.S. and Canada for London animation house **Banana Park**....**DP Martin Coppin** has signed with **Innovative Artists**, Santa Monica, for exclusive representation in commercials, music videos and features....

# bulletinboard

- April 21-May 1/New York: **The 4th Annual Tribeca Film Festival**. (212) 941-2400; fax: (212) 941-3939; festival@tribecafilmfestival.org; www.tribecafilmfestival.org....
- April 21-May 5/San Francisco.: **48th San Francisco International Festival**. www.sfiff.org....
- April 21-30/Newport Beach, Calif.: **Newport Beach Film Festival 2005**. (949) 253-2880; fax: (949) 253-2881; www.newportbeachfilmfest.com....
- April 22: Call for entry deadline for **SHOOT's 3rd Annual New Directors Search**. (203) 227-1699 x16; http://www.shootonline.biz/pubs/directorsentryform.pdf....
- April 28/New York: **2005 International ANDY Awards Show & Party**. Capitale, New York. www.andyawards.com....
- May 11/New York: **The One Show**, presented by The One Club for Art & Copy: www.oneclub.org....