

SHOOT®

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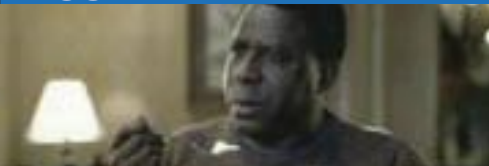
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This Week



Columns

ScreenWork

Animation/Visual Effect Series

Road to NAB: Grass Valley Introduces Workflow Initiative Based on dMAX

Panasonic, Sony and ClearStory Expected To Make News At Vegas Confab

By Carolyn Giardina

Editor's Note: This is the last installment in SHOOT's "Road To NAB" series. Look for a report from the confab next week, with extensive follow-up coverage in subsequent issues.

LAS VEGAS—In the pre-show frenzy that each year dominates the months leading up to the National Association of Broadcasters (NAB) Convention—which begins Saturday in Las Vegas and concludes April 21—the need for a complete workflow has never been more evident. That need is driven by fundamental changes occurring in the industry, including new formats, changing distribution requirements, and a shift toward higher resolution product.

These new distribution channels are viewed as a key to Grass Valley's growth in the coming years, according to Marc Valentin, president of Thomson's Grass Valley business.

One way that Grass Valley is addressing this issue is with its new dMAX initiative (Digital Media Asset Maximization), essentially a new system integration and support service aimed

at offering this complex task under one roof.

"The industry has become about getting any content, any time, any place," said Jeff Rosica, VP of strategic marketing, Grass Valley. He added that this is also about delivering to any type of device, including HDTV broadcast stations, cable and satellite, and even mobile devices—in fact, expect much talk as well as some demos to address the move toward delivering content on mobile devices from the likes of the DVB and Harris.

"Our customers face disparate requirements for effective workflow," continued Rosica. "dMAX offers a single integration partner." More specifically, under the Grass Valley umbrella, a company can find a single integration partner that will deploy Grass Valley and third-party technologies. Grass Valley's services would include software and middleware frameworks, applications such as asset management, system integration and support services to create an end-to-end workflow. Integration

Bob Giraldi Wraps First Outing With Viper

By Carolyn Giardina

NEW YORK—Noted commercial director Bob Giraldi of bicoastal Giraldi Suarez Productions has completed his latest short film, *Honey Trap*, through 149 Wooster—a company he formed in 2003 to develop and produce feature projects.

The film is Giraldi's first project using the Grass Valley Viper Filmstream

digital cinematography camera. HD postproduction was handled by sister companies RIOT Manhattan, which oversaw the mastering of the film, and Company 3, which handled the color grading.

Honey Trap is what director/writer Giraldi described as "a cold, dark story of sex, betrayal and murder"; the film stars Debbie Harry and newcomers Abbey

Fox and Ewan Ross.

"The plot of the film was inspired by the real life duality of Abbey and Ewan," explained Giraldi. "They approached us about making a film to showcase their talents." In the end, the project became much more. The film has been entered in several film festivals; as well, Giraldi has decided to use the short as a treatment for what he intends to develop into a feature

Coopers Buy The Post Group; Spots On Agenda

By Carolyn Giardina

HOLLYWOOD—The Post Group in Hollywood—one of the largest, still independently owned post houses in Greater Los Angeles—has been sold via a stock sale at an undisclosed price to filmmaker Matt Cooper (*Perfect Opposites*) and his brother David Cooper. The Coopers also own L.A.-based Lightning Media, have a stake in Hollywood-based iO Film, and own Santa Monica-based feature production

Online Ad Business On The Rebound

By Robert Goldrich

NEW YORK—The online advertising business is showing signs of recovery after the dot-com bubble burst about five years ago. According to the Interactive Advertising Bureau (IAB) and accounting firm Pricewaterhouse Coopers, there was some \$2.7 billion worth of Internet advertising done in the fourth quarter of 2004.

That tally is an all-time quarterly high since the IAB began tracking this

N.Y. State Of Mind



in the position of commending legislators in Albany for coming around and recognizing the importance of the commercials industry to the economy. As

exclusively reported in last week's *SHOOT* lead story, bipartisan backing has emerged in both the State Assembly and Senate for a tax credit that, if passed, would apply to below-the-line expenditures for spot production shot in New York.

Currently, two similarly worded tax incentive bills are in play—one introduced in the State Senate, the other in the Assembly. Sponsoring the latter is Assemblyman Joseph D. Morelle (D-Rochester) who prior to the measure's

formal introduction enlisted more than 20 other Assembly co-sponsors. Morelle chairs the Assembly's Tourism, Arts and Sports Development Committee.

There is also high profile backing for the tax credit in the Senate. House majority leader and president pro tem, Sen. Joseph L. Bruno (R-Rensselaer and Saratoga Counties), is a major supporter, as are others, including Sen. Martin Golden (R-Brooklyn).

Matt Miller, president/CEO of the Association of Independent Commercial Producers (AICP), noted that when factoring in the credit, many producers would view a significantly greater number of jobs as being economically viable to film in New York—projects that previously wouldn't have been regarded as such.

The legislative initiative is generally regarded as precedent setting for the

advertising industry. While there have been film/TV tax credits and other broad-based anti-runaway programs that have included spots in various cities and states, the New York proposal is believed to be the first major standalone measure specifically designed for and exclusively targeting commercial production.

Miller and AICP executive VP Steve Caplan are among those optimistic over the prospects for the ultimate passage of the tax credit. Caplan noted that the economic impact findings in AICP-commissioned, independently conducted research studies in '03 and '04 made a favorable impression in the State Assembly and Senate. The study released last year showed that AICP members account for nearly \$5.5 billion in production-related expenditures annually.

Miller added that labor has stepped

up to the lobbying plate, with the International Alliance of Theatrical Stage Employees (IATSE), the Screen Actors Guild (SAG) and the Directors Guild of America (DGA) expressing their support for the tax credit. A letter-writing campaign to key legislators has gotten underway with AICP members urging them to back the spot filming incentive measure. It figures that increased industry lobbying will also be directed at Gov. George Pataki (R-N.Y.).

So we conclude this column with the same sentence that ended the Feb. 4 column that objected to the short shrift given to spotmaking in the original legislation: Indeed no anti-runaway initiative is complete without commercials—and without accounting for an advertising industry that is starting to meaningfully diversify into other emerging forms of content.

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EDITORIAL

Publisher & Editorial Director • Roberta Grierer

203.227.1699 ext 13 • rgrierer@shootonline.biz

Editor • Robert Goldrich

818.884.2440 • rgoldrich@shootonline.com

Senior Editor/Creative & Production • Kristin Wilcha

203.227.1699 ext 16 • kwilcha@shootonline.com

Sr. Editor/Technology & Postproduction • Carolyn Giardina

310.581.5750 • cgiardina@shootonline.com

Reporter/Associate Online Editor • Emily Vines

323.874.4659 • evines@shootonline.com

Contributors

Fred Cisterna, Tom Soter, Christine Champagne, William Dunlap, Arthur Smith

Production & Circulation • Gerald Giannone

203.227.1699 • ggiannone@shootonline.biz

OFFICES

Main Office • 21 Charles Street #203 • Westport, CT 06880

203.227.1699 • Fax: 203.227.2787

West • 6520 Platt Avenue, #575 • West Hills, CA 91307

818.884.2440 • Fax: 203.227.2787

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Good, Bad, Ugly

By Kristin Wilcha

L'Oreal and Curves Win Grand Good Awards

NEW YORK—The Advertising Women of New York (AWNY) presented its 8th annual Good, Bad, Ugly (GBU) Awards on April 5 at Caroline's Comedy Club in New York. The show celebrates advertisers and agencies that portray women in a positive light with Good Award, while admonishing ads that are offensive and/or insulting to women with Bad and Ugly Awards.

L'Oreal and the Curves fitness and lifestyle chain were each honored with the Grand Good Award. L'Oreal was honored for a spot called "Beyoncé," out of McCann Erickson, New York, and directed by Matthew Rolston of bicoastal Venus Productions. Curves was singled out for "Now I Fit" out of Publicis, Dallas, and directed by Leslie Dektor of

Dektor Film, Hollywood.

A "They Get It Award" went to Dove's "Real Beauty" integrated campaign out of Ogilvy & Mather, New York. The campaign features spots such as "Anthem," from director Jeff Preiss of bicoastal Epoch Films, which shows hordes of women in blond wigs tossing the hair pieces aside in favor of their real tresses.

The Grand Ugly for TV went to the Troeg Beer spot "Burp," which features a bikini-clad model suggestively caressing a bottle of Troeg's beer, and burping while listing the types of beer offered by the brewer. A second Troeg spot, "Troegenator," was given an Ugly Award. Rudy Banny directed the ads for the Neiman Group, Harrisburg, Penn., and the shop's in-house production arm, Falling

Olive Productions. The ads were actually entered by the agency in the hopes that they would receive a bad or ugly honor, thus creating publicity for the brand.

THE GOOD

Lowe, New York, scored two Good Awards: one for Johnson & Johnson's "Same Gift," directed by Tony Kaye of bicoastal Supply & Demand, and one for the Light of Life Foundation's "Not What You Think," directed by Frank W. Ockenfels 3 of Great Guns, Los Angeles. L'Oreal's "Andie," also directed by Rolston for McCann Erickson, was honored with a Good Award.

The Girls Scouts of America ad "See The World," directed by Graham Henman of bicoastal HKM Productions via The Kaplan Thaler Group, New

York received a Good Award, as did a Whirlpool/Habitat for Humanity spot out of Publicis, New York.

THE BAD & THE UGLY

"Ref," for Budweiser out of DDB Chicago scored an Ugly Award. Greg Popp, group executive producer at DDB along with former group creative head John Immesoete directed the spot, which was produced via bicoastal/international Partizan. (Immesoete is now a director with Backyard Productions, Venice, Calif.) Bud Light's "Fantasy," also out of DDB, scored an Ugly "honor." David Kellogg of bicoastal Anonymous Content helmed the spot.

Visa's "Super Heroes," directed by Acne of bicoastal RSA USA out of BBDO New York scored a Bad Award, as did a Twix spot out of Nitro, New York.

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

Director David Frankham Gets A Grip For Juicy Fruit

BBDO Chicago Stubbornly “Stuck” On Absurdly Funny Tug-Of-War Concept

By Christine Champagne

A teenage boy and a middle-aged woman find themselves in some sticky situations in “Stuck” (:30), a new spot for Juicy Fruit created by BBDO Chicago and directed by David Frankham of bicoastal Smuggler.

The commercial opens in a convenience store where each person lays claim to the last pack of Juicy Fruit gum. A tug of war ensues, but neither the boy nor the woman will let go, and they are forced to go through their every day lives together—each gripping one side of the pack of gum.

The resulting scenes are absurdly funny—for example, we see the boy taking part in a high school wrestling match, with both him and the woman maintaining their respective holds on the pack of gum. We also see the woman participating in her church choir, with the boy awkwardly swaying beside her as they both continue to clutch the gum.

SWEET SURRENDER

The latest spot in Juicy Fruit’s “Gotta have sweet” campaign, “Stuck” adds a new twist. “In this particular execution, we were trying to say that Juicy Fruit is now longer lasting, so these people are going to want it even longer,” BBDO Chicago creative director/art director Todd Hoffman explained.

And through the decidedly offbeat “Stuck,” BBDO Chicago aims to deliver that message to a target demographic of 12-to17-year-olds, according to creative director/copywriter Al Wyatt, who pointed out, “When we’ve talked to kids in focus groups, it seems like this humor really resonates with both boys and girls quite a bit.”

The aforementioned Frankham was hired to direct because his “sensibility for this kind of humor was an immediate connect for us,” BBDO Chicago director of broadcast production Diane Jackson shared, noting that the agency also has “a great relationship with Smuggler. We know that we always get the production value that we are looking for when we work with them.”



Click Poster To View "Stuck"

The BBDO Chicago creatives behind the concept for “Stuck,” copywriter Zach Hilder and art director Ryan Dickey, worked closely with Frankham to create the scenarios featured in the spot. “We had some of the boy’s ideas laid out,” Hilder said, “and we wanted [Frankham] to help come up with this woman’s world.”

The idea was to depict simple, everyday scenarios as opposed to outrageous situations. “Shaving your legs may not seem that weird,” Hilder mused, “but when there is a 16-year-old kid stuck to you, it’s pretty weird.”

CHEW ON THIS

Bryan Beaulieu and Wanda Lee Evans were cast in the lead roles in “Stuck.” Looking back on the casting process, Frankham recalled, “A lot of [actors] came in and wanted to play it as a joke, or really got it into it being this tug of war, and [Beaulieu and Evans] kind of got more into the feeling of, ‘Okay, we’re stuck.’ It was more of a stubborn thing with them.”

And that’s exactly how the agency creatives as well as Frankham wanted the spot to play. “We didn’t go for the joke. We took all the scenes very seriously,” Hilder said, “and the humor came out of the absurdity

of the situation.”

Frankham and DP Igor Jadue Lillo shot “Stuck” (as well as a continuation of “Stuck” that won’t air until next fall and another Juicy Fruit spot called “Magician”) over the course of two 12-hour days. While building sets was an option, Frankham opted to shoot everything on location. “For me, going on location is always my first choice,” Frankham shared. “We wanted this to be grounded in reality.”

Luckily, “Stuck” didn’t call for outdoor locations as it rained throughout the two-day shoot. “Even in the rain, [Frankham and Smuggler] did such a good job—getting every location they promised,” Wyatt remarked.

Those locations included a house, a convenience store and a Catholic school that had a chapel where scenes from the Ray Charles biopic *Ray* were shot. “It was an all-girls school, and they do a lot of scholarships in the community of Inglewood,” Frankham said. “So it was really great to shoot there. You could tell they were happy to have us there and appreciated it.”

Once the shoot wrapped, Frankham sat down with editor Rick Lawley of The Whitehouse, which has offices in Santa Monica, New York, Chicago and London, to do a first cut. Frankham, who said it was his first time working with Lawley, praised the editor’s skills in finding the subtle takes that make the spot work.

The agency as well as the client were thrilled with the first cut. “I don’t think we changed one thing on the edit,” Hilder commented.

Composer Tom Schultz of Das Music, Los Angeles, composed a quirky track to accompany the spot.

Reflecting on the project, Frankham said working on “Stuck” was a lot of fun. “We spent so much time laughing on the set,” the director shared.

If anyone suffered, it was the actors. “They both had cramped hands by the end of the shoot,” Frankham said laughing.

While no one walks away with the gum at the end of “Stuck,” Dickey mused, “Wanda definitely would have won if they had really gone at it.”

Client

Wrigley/Juicy Fruit

Agency

BBDO Chicago

Marty Orzio, chief creative officer; Jim Hyman, group creative director; Al Wyatt, creative director/copywriter; Todd Hoffman, creative director/art director; Zach Hilder, copywriter; Ryan Dickey, art director; Diane Jackson, director of broadcast production; Joanna Topetzes, producer.

Production Company

Smuggler, bicoastal

David Frankham, director; Igor Jadue Lillo, DP; Patrick Milling Smith and Brian Carmody, executive producers; Allison Kunzman, head of production; Jeff Roher, line producer. Shot on location in Los Angeles.

Editorial

The Whitehouse, Santa Monica, Chicago, New York

Rick Lawley, editor; Louise Crane, assistant editor; Gail Butler, producer.

Post/Visual Effects

The Syndicate, Santa Monica.

Beau Leon, colorist; Jeremy Sawyer, assistant colorist; Liza Kerlin, producer.

Sight Effects, Venice, Calif.

Melissa Davies and Adrian Hurley, visual effects supervisors; Jeff Blodgett, visual effects producer; Chris Stevens, Patrick Ferguson and Michelle Steinau, visual effects artists.

Audio Mix

Chicago Recording Co., Chicago

Michael Mason, mixer; Danny Karavaic, assistant mixer.

Music

Das Music, Los Angeles

Tom Schultz, composer.

Erich Joiner Directs Many Unhappy “Returns” For Toyota

Spot From Saatchi & Saatchi, Toronto, Underscores Reliability Of The Corolla

By Robert Goldrich

Appreciation is said to come from realizing the good in what you have. And in this spot, a customer service representative for a department store attains that state based on her experience at the returns/complaint desk.

First, we see a man returning his toaster, with the glowing endorsement, “It burns everything black.” This sets off a rapid-fire procession of customers experiencing problems, each primarily encapsulated in three words or less.

“Leaky,” says a man holding what appears to be a humidifier.

“Creaky,” says the buyer of a chair.

“Unsafe,” sums up a man holding a chainsaw.

“Unstable” is used to describe a ladder.

“Won’t whistle,” says a guy carrying a teakettle.

“Won’t stop whistling,” explains another customer about his caged pet bird.

“Skips,” says a young man holding a DVD.

“Drips,” relates a woman holding a decorative plumbing fixture.

“Loses air,” complains a customer of an inflatable floatation device.

“Loses time,” says another about a clock.

“Doesn’t suck,” comments a man about his vacuum.

“It just sucks,” sums up a woman of a phone she’s returning.

The latter serves as an exclamation point for another day on the job, in which the department store employee is on the receiving end of complaints about products that, for lack of a better word, indeed “suck.” All the while she tries to keep a smile on her face, which is a daunting task in the face of so many unsatisfied customers.

Nonetheless, the tenor of the commercial, titled “Returns,” is humorous thanks to a curious mix—the barrage of complaints and quasi products presented in quick-paced cutting style and juxtaposed



Click Poster To View "Returns"

with the employee, played by Shannon Burwell, trying to somehow stay cheery. Adding to the comedic nature are the way in which the complaining words are related, sometimes in rhyme (“drips” follows “skips), other times in different context (“Won’t suck” for the vacuum, “It just sucks” for the phone) and in shared prefixes (“unsafe” followed by “unstable).

The spot cuts to the end of the day, when the customer service rep leaves the store and walks through a nearly emptied parking lot to her car, a Toyota

Corolla. She smiles, as she gets in the automobile. A super simply reads, “One thing you can count on.” An end tag includes the Canadian Web site address, toyota.ca.

Erich Joiner of bicoastal Tool of North America directed the spot, part of a broader-based Toyota campaign, for Saatchi & Saatchi, Toronto. Joiner is repped in Canada by Imported Artists Film Company, Toronto.

The Toyota package was co-produced by Tool and Imported Artists. For the latter shop, executive producers were Christina Ford and Suzanne Allan. Tool artisans included executive producer Jennifer Siegel, head of production Amy DeLossa and line producer Joby Ochsner. The DP was Mark Plummer.

The Saatchi team on “Returns” included executive creative director Brett Channer, associate creative director/writer Simon Creet, associate creative director/art director Simon Duffy, and director of broadcast/producer Anna

Tricinci.

Channer explained that consumers expect quality, reliability and durability from the Corolla. “Toyota’s main task,” he said, “was to put a modern spin on Corolla’s legendary reputation. The new creative is presented in an interesting and fun way that really reflects how people view this car.”

That fun approach is also reflected in the Joiner-directed “Corolla Dad,” a spot with different endings. The commercial opens on the steps of a family home with a father asking his twenty-something daughter whether her new love interest is “just like all the others.” When the love interest drives up in a new blue ’05 Corolla, the father approves. However, there are different endings relative to the identity of the daughter’s love interest (triplets, a punk rocker, another woman). The same tagline from “Returns” is deployed for the Corolla: “One thing you can count on.”

Editor was Chris van Dyke of School Editing, Toronto. Eric Whipp of Technicolor, Toronto, was the colorist on “Returns.” Audio post mixer/music composer was Ted Rosnick of RMW Music, Toronto.

“Adopted”

By Robert Goldrich

Beef, chicken or panda?

Clearly the latter choice of entrée isn’t part of your typical menu. But if a disgruntled husband had his way, it would be the special of the day.

This offbeat spot airing in the U.K. for Unilever Best Foods’ Knorr Beef Tonight introduces us to a family that has adopted a panda. The problem is that the husband thought that the “adoption” would only entail donating some money to a politically correct, wildlife-minded charity in China. Instead, the adoption turned out to be literal as the family now has a new member—a panda bear. Actually, it’s a talkative guy in a panda bear suit who clearly rubs the hubby the wrong way.

However, his wife seems to like the newest addition to the family, catering to the bear’s whims. The bear also likes the woman, in large part because of the great dinners she serves using Knorr products, including Beef Tonight, which livens up a beef dish. She informs the panda that he can look forward to Knorr Chicken Tonight for an upcoming dinner, at which point the husband chimes in

that with any luck, they’ll soon be eating Knorr Panda Tonight.

The wife is mortified, rushing to the panda’s defense and trying to soothe his feelings. The talking bear gives the husband a tongue-in-cheek scolding for picking on an endangered species.

“Adopted” was directed by Steve Burrows of Backyard, Venice, Calif., for DDB London. Burrows is repped in the U.K. by Mustard Film Company, London. Backyard and Mustard co-produced the job, with John Doris serving as executive producer, Sean Hobbs as U.S. producer, Doochy Moulton as U.K. producer and Lisa Lake as production manager. The spot was shot by DP Clive Tickner.

The DDB London team consisted of art director Shish Patel, copywriter Sam Oliver and producer Lucy Westmore.

Editor was Ian Weil at The Firm, London. Colorist was Matt Turner of Framestore, London. Audio engineer was Pete Leggett of Clearcut Sound, London.



Click Poster To View "Adopted"

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TDA Advertising, Director Lemman Change Recipe For Underwriting On PBS

By Emily Vines

Underwriting is a great opportunity for branding, right? Maybe if you're sponsoring an uninterrupted showing of *Schindler's List* on a major network, complete with a marketing campaign promoting the show. Generally, though, underwriting is a more modest and subdued endeavor, perhaps with a plain graphic or series of images accompanied by a lackluster voiceover acknowledging the sponsorship.

However, the restaurant chain Chipotle Mexican Grill is changing this model with new :15 spots that will air before and after the PBS show *How To Cook Everything: Bittman Takes On America's Chefs*.

Of the three spots from TDA Advertising & Design, Boulder, Colo.—“Masterpiece,” “News,” and “Pledge”—one will air before the show and one afterward. They will rotate throughout the four-month season, which debuts in 50 metro markets on April 17. Each is a humorous take on traditional PBS programming.

“Masterpiece,” modeled after *Masterpiece Theater*, features a dignified host announcing that a grant from Chipotle Mexican Grill made the evening's program possible. In the bottom right corner of the screen a woman is relaying the message in sign language and eating a burrito. Eventually she stops signing in order to devour her food.

In “News” the cameraman for the program has abandoned his post behind the lens to eat his burrito with both hands. Therefore, the camera slips and the anchor is no longer in the center of the frame. While in “Pledge” the phones start cacophonously ringing when

the host of a telethon mentions that the previous program was made possible by a grant from Chipotle. The ringing becomes so loud that it drowns out the man's voice.

ADS ON PBS?

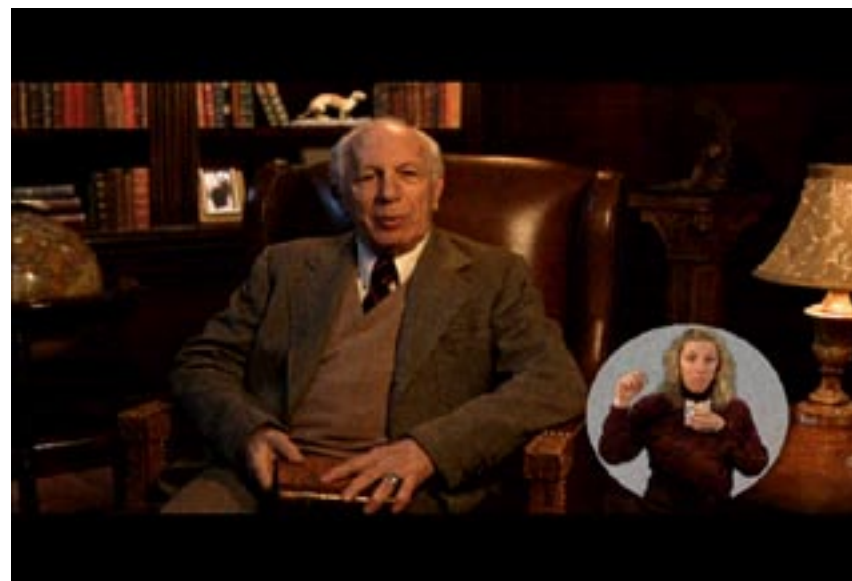
Although having :15 second spots air on PBS may sound incongruous with the network's policies, it isn't. “When [the news about these spots] first broke, I think people in the press were curious if we broke the rules and we really didn't,” related TDA partner/creative director and copywriter Jonathan Schoenberg. “People have it so ingrained in their minds that you're just supposed to say, ‘Brought to you by Mobil Exxon,’ or whatever we heard growing up [and] that you can't get a little more creative. We looked at the rules and we were like, ‘Hey we can do spots.’”

The rules the agency had to adhere to included avoiding comparisons as well as images of people who seemed to enjoy their food. They couldn't invite people to visit the restaurants either. “They are the kind of rules that actually lend themselves to doing better TV than you ordinarily get to see on TV,” Schoenberg noted.

Director Sean Lemman of Rehab, Denver and San Francisco, also said he didn't feel constrained. He cast the roles in Denver and also shot them in the Mile High City at LSI Soundstages.

The option to have the spots mimic PBS shows was one of many the agency presented to the client. These fit in with the client's goal of offering something engaging and entertaining to the audience.

“The whole idea was to lovingly poke fun at some of the PBS institutions that we all grew up with ... to try to stay fairly faithful to



Click Poster To View Chipotle "Masterpiece"

those iconic cultural pieces that we all remember,” Lemman said.

Additional agency credit goes to art directors Alex Rice and Dennis DiSalvo, and producer Kristin Loudis.

Director Lemman was also the offline editor. Jasper Gray was DP. Nathan Brown executive produced for Rehab and Susan McDonald Peterson was production designer. Online editors were Jon Christensen and Jason Sedmak of Postmodern, Denver. Postmodern's Chuck Biddlecom and Michael Cramp were audio engineers. Jeff Tillotson of Flying Spot, Seattle, was the colorist.

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TakeTwo Picks Up The Incredibles At Wal-Mart

CLIENT

Wal-Mart.

PRODUCTION CO.

Third Eye Productions, Kansas City, Mo.

Russ Hadley, director/DP; Kyle Kempker, executive producer/line producer. Shot on location in Belton, Mo.

AGENCY

Bernstein-Rein, Kansas City. Janel Lamonica, creative director; Tyler Smith, executive producer; Kevin Garrison, art

director; Linda Bumgarner, copywriter.

EDITORIAL

Liquid 9, Kansas City. Joy Moeller, editor.

POST/VISUAL EFFECTS

TakeTwo, Kansas City. Allen Robbins, online editor/visual effects artist.

Swell Inc., Chicago.

Tom Rovak, colorist.

AUDIO POST

Wheeler Audio, Kansas City. Jim Wheeler, mixer.



Click poster to view "The Incredibles."

MUSIC

Walter Bryant Music Productions, Kansas City.

Walter Bryant, composer.

SOUND DESIGN

Wheeler Audio.

Jim Wheeler, sound designer.

THE SPOT

“The Incredibles” celebrates the DVD release of the Disney/Pixar animated feature which will be available at Wal-Mart. The :30 shows the similarities between a family of Wal-Mart customers and the characters from the movie. “I can one hundred percent relate to Mr. Incredible,” states Jeff, the family's dad. He displays a photo of himself when he played foot-

ball in his younger days and tries on his old jersey. These scenes are juxtaposed against clips of Mr. Incredible gazing wistfully at his *Life* magazine cover and flexing his muscles as his muscles in his stomach pop over his belt. Jeff older son reveals that he thinks it “would be awesome to be invisible,” and suddenly he disappears from the staircase, as a comparable scene is shown from the feature. Finally, the entire family sits down to enjoy the movie together.

Spot broke March 15.

Mountain Dew “Changes” Cars

By Kristin Wilcha

Seamless visual effects take center stage in the new Mountain Dew spot, “Change/Car,” out of BBDO New York, and directed by Traktor of bicoastal/international Partizan with effects by Method, Santa Monica. “Change/Car,” part of a new package of ads that have the feel of videogames, opens on two guys at a Mountain Dew vending machine. One guy buys a Dew while telling his friend that he and his girlfriend are taking a break, not breaking up.

As the pair walks back to the car, the guy without the Dew expresses disbelief that his friend even bothers to lock his car—an old junker that no self-respecting car thief would touch. The guy presses the button on his key chain that should unlock the car’s doors—instead, the car transforms, becoming a much better looking ride; he presses his key chain again, and the car once again transforms. He does this a few more times—the cars shifting to include a monster truck and a Shriners in a pint-sized convertible. Eventually, he lands on one he likes—a gold-colored pick-up truck. As his friend walks towards the new ride, the guy with the key chain presses the button, causing his buddy’s hair to grow longer, he hits the keys once more, and the guy grows breasts. A few more, and the young man is transformed into an attractive woman. Once the key chain has transformed the

woman’s Styrofoam cup into a bottle of Mountain Dew, the two prepare to drive off together.

Brian Donovan, associate creative director/copywriter on the spot, relates that the latest round of Mountain Dew ads—which in addition to “Change/Car” also includes the Traktor-directed “Let’s Play”—has a video game feel. This is how the key chain changer, which is meant to mimic how one can easily switch the cars in racing games, came into being.

“I think it was pretty obvious we were going to have to do visual effects,” notes Mike Boulia, associate creative director/art director at BBDO. “To what extent though, we weren’t sure, but we were going to have to use something.”

EFFECTS WORK

Enter Method, which has a long history of collaborating with BBDO on Mountain Dew, including last year’s “Spy Vs. Spy” series of spots, also helmed by Traktor.

Hyatt Choate, executive producer at the agency, explains that two shoots were going on simultaneously. One captured the in-camera portion of the spot. The other was to capture images of the cars that would allow Method to create 3-D models of the automobiles that could blow apart and come back together, as they do in the finished ad. Choate notes that the goal was to make the spot look as real and seamless as possible. “With Mountain Dew, we always stress to keep the effects very organic and real, and not get too computer generated [looking],” says Choate “That way there will be a believability factor there so that people will go, ‘Oh wow, that’s neat,’ not ‘how did they do that?’ ”

Method was brought into the process early on, collaborating with Traktor to make sure the shoot and effects came together smoothly. Alex Frisch served as visual effects supervisor at Method, and along with Gil Baron, went to the “Change” shoot. Frisch related that he and his team were involved early on in the process, doing extensive pre-visualization with the agency and the Traktor team prior to the shoot. To create the spot’s look, the Method artisans used Maya, Boujous 3-D, Flame and Inferno. To achieve the appearance of the man transforming into a woman, Frisch noted that it involved both practical effects as well as some greenscreen work.

Additional credits at Method go to: Neysa Horsburgh, visual effects executive producer; Sue Troyan, visual effects producer;



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visual effects artists Joan Cruz and Alex Kolasinski; Hatem Benabdallah, lead 3-D artist; Eric Ebling, Pasha Ivanov, Chris Smallfield, and Chris Strauss, 3-D artists; Laurent Ledru, CG creative director; Gil Baron, CG technical supervisor; Zach Lo and Kyle Obley, visual effects junior artists.

Agency credit goes to David Lubars, chief creative officer; Bill Bruce, executive creative director; Melissa Everett, assistant producer and Loren Parkins, executive music producer.



Alex Frisch



Hyatt Choate

Deutsch Tells Tales For Pier 1

New animated spots highlight products' origins.

By Kristin Wilcha

In its first work for Pier 1 since winning the account last fall, Deutsch, New York, has turned the focus of the chain, which offers imported decorative home furnishings and accessories, back to the product, using animation to tell stories of where Pier 1's offerings originate.

In previous efforts for the retailer, stars such as Kirstie Alley, and Thom Filicia from *Queer Eye for The Straight Guy*, acted as the face and voice of Pier 1. In the new efforts, which include the :30 spots "Indian Rug" and "Tibetan Box," animation is used to make the offerings at Pier 1 the focus. "Indian Rug," directed by Jonas Odell of Filmtecknarna,

Stockholm, opens on a watercolor like image of a dragonfly and a tiger, shifting into images of people. As the spot continues, colors begin to come together with a kaleidoscope effect; the view pulls back to reveal a live-action shot of a glass-top coffee table atop an intricately patterned Indian-print rug. "Tibetan Box," directed by Tim Hope and Gaelle Denis of Passion Pictures, London, opens on a brightly colored animated scene that appears more life-like than the more abstract "Indian Rug." In the opening, a butterfly perched atop a flower takes flight towards a stream with a waterfall. At the waterfall, goldfish are swimming upstream to a pond, which is ringed by

flowers; the flowers pop onto the screen to form the inlay of a nightstand in a woman's bedroom. Each spot features a voiceover that notes: "Your home is a story, how you tell it is up to you. Pier 1. Life more interesting." Other ads in the package feature live-action shots of furniture and accessories offered at the store. Robert Bryant of bicoastal Order directed the :15s.

The idea behind the campaign, explains Kathy Delaney, managing partner/executive creative director at Deutsch, was to highlight the variety at Pier 1 stores. "Our idea was to really open the doors of the store and let the product be the star," she notes, "instead of hiring a star to be the spokesperson. That was our big a-ha for this."

Animation was used for the longer spots in an effort to detail where the imported products come from. "There's something about going to Pier 1 that's sort of like going on a journey," says Delaney, "because all the stuff is so exotic and imported, and you get this flavor of other countries, other worlds, and we felt like the best way to bring that feeling of a journey to life was to do it via animation."

Bruce Andreini, senior producer at Deutsch, noted that the agency wasn't necessarily looking for European animators for the ads. "We didn't set out to go to Sweden," he relates, "but Jonas Odell was just amazing—like a fine artist, and we were also big fans of Tim Hope's work, and fortunately, they were both really into it, and we loved working with them." The animators began



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work on the spots in January, and the team from the agency went to Sweden and the U.K. to oversee the live-action portion of each spot.

"One of the reasons why we chose



Kathy Delaney

the two companies that we did was we never wanted any of the animation to ever look the same," explains James Baldi, associate creative director/art director. "We wanted to indicate that these products came from different places. That's why we did the rug spot kaleidoscopic and the Tibetan box spot is much more 2-D/3-D. We're doing some future animations that are completely different."

The spots make liberal use of color, which works to convey the brightness of Pier 1. "If you go into a store, it's all about the color," she says. "And it's all about us living in a beige world and all of sudden being able to spice it up with what Pier 1 offers."

Additional agency credits on "Tibetan Box" and "Indian Rug" goes to: Bryan Black, senior VP/group creative director/copywriter; Jim Frame, executive VP/director of broadcast production, and Alison Curtain, associate producer.



Click Poster To View "Tibetan Box"

street talk

Director **Aaron Ruell** has joined **Area 51**, Santa Monica, for exclusive representation in spots and music videos. Ruell is best known for his acting role as older brother "Kip" in last year's hit comedy **Napoleon Dynamite**. . . . **Noam Murro**—who earlier this year won the Directors Guild of America Award for outstanding directorial achievement in commercials—has reportedly signed on to helm **Warner Bros. Pictures'** new version of *Strangers on a Train*. The property was first made into a film in 1951 by **Alfred Hitchcock**. Murro directs commercials through **Biscuit Filmworks**, Los Angeles. . . . Noted still photographer **Simon Stock** is making a foray into spot directing, signing with **Godman**, London, for representation. . . . Animation director **Chris Hauge** has come aboard the roster of San Francisco-headquartered animation studio **Wild Brain**. . . . Editorial house **Final Cut**, with offices in London and New York, has launched a shop in Santa Monica. The new West Coast office opens with partner/lead editor **Eric Zumbrunnen**, editor **Jim Weedon** and executive producer **Saima Awan**. Zumbrunnen comes over from **Spot Welders**, Santa Monica. Weedon shifts over from **Final Cut**, New York, where Awan had been freelancing as a producer. . . . Editor **Anthony Marinelli** has joined **Cut+Run**, New York. The move reunites him with editor **Chuck Willis** who founded **Cut+Run**, New York. Willis and Marinelli earlier worked together at **Crew Cuts**, New York. . . . **Dan Murrell** has joined postproduction house **LaserPacific**, Hollywood, as chairman/CEO. He formerly served as CEO of **Home Box Office Asia**. . . .

rep report

Kari Romeo has been promoted to head of sales at **Chelsea Pictures**, overseeing national sales for the bicoastal/international shop. **Jared Shapiro** of **Moustache**, New York, will handle the East Coast for Chelsea. . . . **Lana Fehretdinov** has come on board **Propeller Music & Sound Design**, New York, for sales and business development. She was formerly at **Big Foote Music**, New York. . . . **Global Production Network**, a Los Angeles-based firm representing production service companies from all over the world has added to that roster, signing **El Camino Films**, Montevideo, Uruguay, for exclusive U.S. representation. . . . **Jill Young** has joined bicoastal **MOO Management** as in-house producer/West Coast rep. . . . **DP Aaron Schneider** has signed with **Montana Artists Agency**, Los Angeles, for spot representation. . . . **DP Eagle Egilsson** is now available through **Innovative Artists**, Santa Monica, for commercials and music videos after wrapping principal photography on both *The Wire* and *CSI: Miami*. . . .

bulletinboard

- April 15-17/Santa Monica: Association of Film Commissioners International (AFCI) presents the **Locations Trade Show** at the Santa Monica Civic Auditorium. www.afci.org.
- April 16-21/Las Vegas: **National Association of Broadcasters Convention**. www.nab.org. . . .
- 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.siff.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 or <http://www.shootonline.biz/pubs/directorsentryform.pdf>
- April 28/New York :2005 International ANDY Awards Show & Party. Capitale, New York. www.andy-awards.com.
- May 11/New York: *The One Show*, presented by *The One Club for Art & Copy*: www.oneclub.org.
- May 11-22/Cannes, France: **The 58th Cannes Film Festival**. www.festival-cannes.org. . . .
- May 12/Los Angeles:14th annual Music Video Production Association (MVPA) Awards. Orpheum Theater. www.mvpa.com.
- May 19/New York: SHOOT's **3rd Annual New Directors Showcase Event**, at the Directors Guild of America Theater.
- May 19-June 12/Seattle: **Seattle International Film Festival**. www.seattlefilm.com. . . .
- May 21-24/Miami: The 46th Annual Clio Festival, The Ritz Carlton South Beach. www.clioawards.com
- May 23-25/London: The Design and Art Direction (D&AD) Congress, including the 2005 D&AD Awards ceremony. www.dandad.org.

