

# SHOOT®

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

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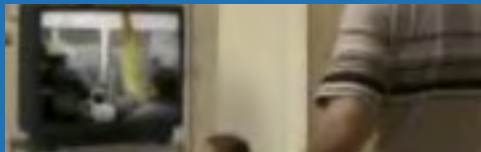
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This Week



Columns

ScreenWork

Production Company / Creative Series

Classified Section

## New Year's Resolution? Data Prodn. Viewed As Next Shift In Spot Biz

*Transition To A Different Workflow Requires Re-Education And Will Be Slow*

*First of a Two-Part Series*

**By Carolyn Giardina**

LOS ANGELES—In commercial production, a new format once translated to a new type of videotape with higher resolution, and a different size or shape. But today, the next development looming on the horizon is not videotape but data, a high-resolution combination of zeros and ones.

Welcome to the IT world, where frames are now files—files that need to be stored and managed. Working in this new environment will require learning new concepts, new techniques and new processes. And higher resolution is only one of several reasons to consider this transition.

“There are compelling reasons to start to think about a datacentric workflow if a facility has imagination and creates a workflow that in some way emulates what they presently do in the video realm, but takes advantage of the speed and flexibility that data offers,” said Larry Chernoff, who is principal of Chernoff Toubert Associates, a Beverly Hills-based consulting

firm, and who also retains his title as chairman of Ascent Media Creative Services, Santa Monica.

“You go to data because you will find that over time, using a data topography throughout the facility and throughout the workflow is actually going to speed things up with more creative options,” he explained. “It’s kind of similar to what happened with the Avid... the Avid provided greater creative opportunities in a shorter period of time.

“Data provides you an opportunity ultimately to have little



Larry Chernoff

## RSA Signs Director John O'Hagan

**By Robert Goldrich**

LOS ANGELES—Director John O'Hagan has joined bicoastal RSA USA and its London-based sister shop RSA Films for representation in the U.S. and Europe, respectively. O'Hagan comes over from bicoastal/international Hungry Man, a house he had been with since its inception.

At press time, O'Hagan was set to embark on his first job under the RSA banner: a campaign for Milwaukee's Best Light, out of agency Mother, New York. His last project at Hungry Man

## Spot Artisans Earn Oscars; Richardson, Gondry Top List

**By Carolyn Giardina**

HOLLYWOOD—Director/cinematographer Robert Richardson, ASC, who is represented for commercials by bicoastal Tool of North America, won a best cinematography Oscar for Martin Scorsese's *The Aviator*. The Academy of Motion Picture Arts and Science's 77<sup>th</sup> Academy Awards were handed out on Feb. 27 at the Kodak Theater in Hollywood.

This is Richardson's second win; his

## Rank Ponders Deluxe's Future; Talks Initiated

**By Carolyn Giardina**

LONDON—U.K.-based Rank Group, the publicly traded gaming and entertainment company that owns entities including Hard Rock and Deluxe, has acknowledged that it is looking to divest itself of Deluxe, which includes the stateside and international Deluxe Media and Deluxe Film operations. This would allow Rank to focus on its gaming and

related services.

Meanwhile, Modern VideoFilm, a privately held Burbank-headquartered post house that caters to digital intermediate and postproduction services for feature, TV and commercial production, identified itself as a party to negotiations involving Deluxe.

Modern president Moshe Barkat told *SHOOT*, “We [Modern and its financial

backers] made our interest in the company [Deluxe] known through a formal presentation to Rank's representatives.” He added that the meeting took place a few weeks ago, but he did not have a timetable as far as what happens from here.

Although he declined to offer further details of the presentation, reliable sources say a cash offer has been made

# Remembrance



of Music Producers (AMP). The New York session was designed in part to raise awareness of the copyright infringement issue—and the potential pitfalls of temp tracks—among ad agency artisans (*SHOOT*, 10/4/02 and 11/29/02, p. 1).

Sadly, last month, the industry lost one of the world's leading musicologists, Irwin Coster, who passed away on January 11 of complications following a heart attack he had suffered in September. He was known not only for providing music clearances for TV commercials, but also for being one of the most respected expert witnesses in matters of musical copyright infringement.

Perhaps the most influential case

that Coster worked on was the John Lee Hooker suit against ZZ Top, which went to the Supreme Court and resulted in a landmark decision concerning the extension of musical copyright to phonograph recordings. In a lighter vein, there was the 1969 bragging-rights controversy, which surfaced over UCLA's use of the University of California at Berkeley fight song, "Big C." In the UCLA/Cal lawsuit, it was Coster's discovery that the song had never been copyrighted and thus was in the public domain, which allowed "Big C" to be recycled by UCLA as "Sons of Westwood."

A 1932 graduate of Hollywood High, Coster was a cellist and ran the music library at Republic Studios and later at Revue Productions, Hollywood. While

at Republic, he worked with Aaron Copeland on "The Red Pony." Drafted into the army, he served bravely during World War II, primarily in Italy. While there, he collected sheet music and folk songs whenever possible. He was also assigned as the leader of an army band and served as its conductor.

After the war, Coster returned to his job at Republic and then later went to work for Revue, which ultimately became part of Universal Studios. There he became a force in the Hollywood film studio scene by running the music library department and handling most of the music clearances for Universal for 20 years. These were the days of *Jaws* and *The Sting*. Not only did Coster handle the film music work, but he also composed and did arrangements for hundreds of source cues for most of the TV shows that were done at Universal during that time.

Coster's deep enthusiasm for the craft of music as well as his desire to systematize the manner in which music was stored led him to create many filing systems and databases for Universal and others that are still in place today. He was also active in maintaining copies of musical stores and lead sheets that were quickly going out of print.

Elizabeth Myers, AMP West Coast chapter president, and partner in Trivers/Myers Music, Manhattan Beach, Calif., recalled, "As the years go on, I become more and more impressed with long-time musicians who still maintain a deep love for their work. Irwin Coster would rank at the top of my list, for he not only passionately loved everything about music, but also encouraged good work whenever he heard it...Most of all, we will miss the musical insights and the laughs we shared together because of this kind, talented, gentle soul."

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## Musical Chairs

**Groove Addicts**, West Los Angeles, has unveiled Full Tilt, a composer scoring series specifically designed for major motion pictures, trailers, DVDs, and TV marketing programs. The Full Tilt music inventory of stylized music scores has been released in 5.1 Surround as well as stereo and can be licensed exclusively for a specific film or TV campaign, according to Groove Addicts VP, general manager **Cindy Rosmann**. Full Tilt is a musical collaboration between film/TV composer Kaveh Cohen and TV sitcom theme composer **Michael Nielsen**....Composer **Chris Mann** and executive producer **Becky Blasband** have formed music/sound design house **The Collective** in Los Angeles. Mann, who earlier had been at **Machine Head**, Venice, Calif., is creative director of The Collective. Blasband's past affiliations include Machine Head and bicoastal **Elias Arts**....Composers **Marta Victoria** and **Eddie Freeman** of **Icarus Music**, Lakewood, Calif., demonstrated how to score to picture during a session at the recently concluded **2005 Santa Barbara Film**

**Festival**. The Icarus principals used their work on *The Octopus Show*—a National Geographic films that aired on PBS—as a case study. Best known for scoring TV series, Icarus is diversifying into the spot arena....**Sound Lounge Radio**, New York, is sponsoring a new contest honoring the best writing in radio advertising. Dubbed *The Olives*, the competition is designed to recognize new, unproduced radio scripts. The contest is open to writers and art directors working at ad agencies. Spot entries can be for any product and in any genre, but they must be previously unproduced. Scripts can either be written for The Olives or for client work that, for whatever reason, hasn't been produced. Judging will be done by a panel of agency creatives and media critics. Winners will be announced in June, receive cash prizes up to \$3,000—and have their scripts produced by **Sound Lounge Radio** and exhibited at an awards ceremony in New York. Complete details and entry forms are available at [theolivesawards.com](http://theolivesawards.com); entry deadline is March 31.....







# Director Murro, Method Chronicle The Evolution Of TV

## BBDO New York Goes Room To Room, Creates A Warm Image Spot For DirecTV

By Christine Champagne

If you grew up watching television, you can't help but get nostalgic when you see "Forward" (:60), a new spot for DirecTV. Created by BBDO New York, directed by Noam Murro of Biscuit Filmworks, Los Angeles, and featuring visual effects produced by Method Studios, Santa Monica, the spot follows one man's journey through life—with the one constant being television—in what appears to be one continuous shot through a series of rooms.

As the spot begins, the subject is a child in the 1950s, sitting in a living room watching *I Love Lucy* with his grandfather. Ultimately, the spot concludes in the present as the man—now a grandfather himself—watches television with his grandson in a living room.

In between, we see the main character move from room to room and decade to decade, growing up in the process.

Along the way, we also flash back to major moments in television as we see clips (or in some cases hear sounds) from classic shows (*I Love Lucy* and *All in the Family* among them) or televised events (ranging from astronaut Neil Armstrong walking on the moon to slugger Mark McGuire breaking Roger Maris' homerun record).

"Forward" ends with DirecTV's new tagline: Rethink TV.

### CALLING ALL COUCH POTATOES

The creatives at BBDO strove to reach a wide—that isn't a dig against couch potatoes, by the way—demographic with "Forward." "The goal was to hit everyone that watches and loves TV," Ari Weiss, BBDO associate creative director/copywriter remarked, musing, "It's a weird product—television. We all love it."

According to BBDO associate creative director/copywriter Dan Kelleher, the message "Forward" delivers is that "DirecTV is the future of television. We've seen television from its birth up to now, and now



Click Poster To View "Forward"

DirecTV is taking it from here. DirecTV is the next chapter in television."

To help bring this ambitious vision to life, BBDO hired Murro to direct. "One of the big things that we worried about with this spot was that it wasn't just about [the visual effects involved in] showing this guy grow up," BBDO producer Andy Wilcox remarked. She noted that it was crucial to find a director who could also wring emotion out of the story.

Murro offered the complete package, according to Wilcox, who said, "He brings a humanity to everything that he does. If you watch Noam's reel, it's really about people and beautiful depictions of earthly life. The guy is brilliant."

"It was a challenge," Murro said of the assignment. "How do you tell the story of someone's life in such a short period of time and in one continuous movement?"

Working closely with Method, Murro mapped out a plan. "This is one of those things that was thoroughly thought out. I kept saying to everybody, 'It's like a house of cards. If you move a frame—I'm not even kidding—the whole thing falls apart.' So we had to pre-vis and pre-think everything to a tee in the pre-production phase," Murro said. "It was a very elaborate process."

Among the biggest challenges for Alex Frisch,

lead visual effects supervisor at Method, was creating visually interesting transitions to show that the character was aging as he moved from room to room.

"We decided that morphing per se was only going to work for us once," Frisch shared. "It worked with the first transition because you see the kid growing, and it tells you right away that the kid is changing age. So we did [the morph] first to establish [that he would be growing up along the way], but after that we wanted to hide the transition as much as possible with the action of the actor."

### FAST FORWARD

With a plan of action in place, Murro and DP Toby Irwin shot "Forward" over the course of six days mainly on stage at Universal Studios, Universal City, Calif., with bus depot and bar scenes shot on location in Los Angeles.

The spot was shot entirely motion-control, and only partial sets were built. Method later digitally created additional scenery.

Avi Oron of Bikini Edit, New York, edited "Forward" and also found stock music with a filmic quality that suited the anthem-like feel of the spot. "When we walked in the first day of the edit, he had that music against it," Wilcox recalled, "and we never changed it."

While Oron single-handedly chose the right track, it seems like everyone involved made a contribution in terms of helping to choose the classic television scenes and sounds featured in the spot.

Of course, everyone had opinions, but there were some choices that everyone agreed on, according to BBDO associate creative director/art director Jerome Marucci, who noted, "There were several must-haves, including *I Love Lucy* and the moon landing."

Incidentally, "Forward" featured performances by Spencer Guidetti, Edwin Williams, Isaiah Airth, Miles Nolte, Mary Chris Wall, Sara Swain, Thomas Simmons, Kyle Chambers, Jillian Bach, Russell Jones, Skye Arens and Olivia Paradise.

Client  
DirecTV  
Agency

### BBDO, New York

David Lubars, chief executive officer; Eric Silver, executive creative director; Dan Kelleher and Ari Weiss, associate creative directors/copywriters; Jerome Marucci, associate creative director/art director; Andy Wilcox, producer; Rani Vaz, director music/radio production.

### Production Company

**Biscuit Filmworks, Los Angeles**  
Noam Murro, director; Toby Irwin, DP; Shawn Lacy Tessaro, executive producer; Kathy Rhodes, producer. Shot on location in Los Angeles and on stage at Universal Studios, Universal City, Calif.

### Editorial

#### Bikini Edit, New York

Avu Oron, editor.

### Post/Visual Effects

#### Company 3, Santa Monica

Stefan Sonnenfeld, colorist; Missy Papageorge, producer

### Method, Santa Monica.

Alex Frisch, lead visual effects supervisor; Gil Baron and Hatem Benabdallah, visual effects shoot supervisors/lead 3-D visual effects artists; Joana Cruz, Alex Kolasinski, Andrew Eksner, visual effects artists; lead 3-D visual effects artists Casey Schatz, 3-D artist/pre-visualization; James LeBloch, Jeremy Butler, Olivier Van Zeveran and Chris Smallfield, 3-D artists; Zach Lo, Kyle Obley and Katrina Salicrup, junior visual effects artists; Neysa Horsburgh, executive producer; Sue Troyan, producer.

Audio Mix  
hsr/ny

Steve Rosen, mixer.

### Principal Actors

Spencer Guidetti, Edwin Williams, Isaiah Airth, Miles Nolte, Mary Chris Wall, Sara Swain, Thomas Simmons, Kyle Chambers, Jillian Bach, Russell Jones, Skye Arens and Olivia Paradise

# Spec PSA Contains “Odds” and Too Many Ends

## Paul Santana Directs And Co-Writes A Moving Anti-Smoking Message

By Robert Goldrich

This spec public service spot puts us out on the street—actually on busy city streets and sidewalks. We see a woman and a young child pushing a stroller and about to step off a sidewalk into a crosswalk. Subsequent scenes show assorted pedestrians making their way through town, walking across heavily trafficked intersections.

This slice of urban life doesn't seem all that out of the ordinary. But this mundane daytime commute takes an extraordinary turn when a female voiceover relates, “Every day, three thousand Americans start smoking.”

Suddenly, the vehicles are seen zipping past the crosswalks a little faster and coming dangerously close to the pedestrians. Cars speed in-between the people, who continue to try to make their way across busy rush-hour streets.

The voiceover continues, noting that a third of those Americans who begin smoking “will die from it.”

At that point, a car hits a pedestrian with an impact that appears fatal. Another vehicle runs over yet another person. Quick snippets showing stunned onlookers are interspersed with the horrifying accidents.

The voiceover concludes with the rhetorical question, “How do you like the odds?” We then see more pedestrians become victims to

onrushing cars, the people paralleling those smokers who succumb to cancer and other tobacco-related illnesses.

The spot concludes with the logo of the American Lung Association against a black backdrop.

Titled “Odds,” this gritty, high-impact PSA was directed and co-written by Paul Santana on spec. His producer and writing partner was Steven Gould. Santana and Gould have teamed regularly over the years on a mix of spec and real-world projects. The DP on “Odds” was Greg Daniels.

Santana—who is currently seeking a new production house roost after recently parting ways with Hollywood-based ka-chew!—deployed a mix of CG and live action to depict people being run over by cars. The piece was shot with a handheld DV camera to lend to the realism of the scenes and help make the effects seamless.

Additionally, Santana handled post effects and CG, compositing all the shots on an Apple Mac. Only a few of the pedestrians seen were hired extras, with the rest being real people on the street. This made editing a challenge since there were no repeatable takes. The editor was Los Angeles-based freelancer Tod Modisett. Sound designer/post audio mixer was Marc Levisohn of Big Ears, Santa Monica.

The spec :30 was finished last month, after shooting took place in December. “Odds” was produced on a shoestring budget, made



Click Poster To View "Odds"

independently through the collaboration between Santana and Gould.

Santana has steadily come up through the industry ranks. He served in such capacities as visual effects supervisor, camera operator and first assistant cameraman on features, commercials and music videos before making the transition to director, securing his first production company affiliation, ka-chew!, in late 2003. Now “Odds” is helping to generate a buzz that has started to elicit interest from others in the production house community.

Besides his practical filmmaking experience, Santana benefited from a formal education in advertising, design and photography at the Brooks Institute of Photography and Motion Pictures, Santa Barbara, Calif.

## “Beating The Odds”

By Robert Goldrich

This montage spot for the United Way of Central New Mexico features young men from varied walks of life. Yet they have a common, albeit disturbing, bond—they come from families in which different generations have committed spousal abuse.

As the PSA unfolds, it initially appears to be pointing out the cyclical nature of such abuse—and the fact that there's a high degree of likelihood that these young males could take up the same violent pattern. The dialogue of the men seems to be setting us up for the seeming eventuality that they are following in those terrifying footsteps. Each man relates that his grandfather beat his grandmother, and that his father beat the mother. Then finally

one male relates with pride that he is beating “the odds.” The other men shown in this spot have also thankfully moved 180 degrees away from what had been the behavioral norm in their families.

This positive turn shows that the cycle can be broken, with each male noting that they have done so because they are better men than their fathers and granddads. An end tag contains the better man slogan and identifies the spot's sponsor, the United Way Services of Central New Mexico.

“Beating The Odds” is one of two spots in the campaign. The other, “The Way It Was,” is a montage of men who were abused as children—and whose fathers were abused as children. However, today these male adults have elected to break away from that family pattern, each declaring, “That was the way it was; it stops here.”

These client-direct spots were directed by Peter Zavadil of Darcy/Fox Productions, Santa Monica. The campaign was produced by Rebecca Elise Productions, Albuquerque, in association with Darcy/Fox. Rebecca Elise was the producer. The spots were shot on location in Albuquerque by DP David Waterston.

Writer/creative director on the campaign was Albuquerque-based freelancer Carol Henderson.

Editor was Jim Morris of The Filmworkers Club, Nashville. Other artisans from The Filmworkers Club were colorist Rodney Williams and Henry artist/graphic compositor John Slinger. Audio mixers were Aaron Flanary and Michael Davis of Digital Audio Post, Nashville. Principal actors included Jose Avila, Diego Deane, Pasquale Gallucci and “Sarge” Roger Avants.



Click Poster To View "Beating the Odds"

BRANDSTAND BRANDSTAND BRANDSTAND **BRANDSTAND** BRANDSTAND BRANDSTAND BRANDSTAND BRANDSTAND BRANDSTAND BRANDSTAND BRANDSTAND BRANDSTAND BRANDSTAND BRA

# Mekanism Places A Boy Inside A Plastic Bubble For SEGA

## Tommy Means-Directed Webisodes Promote Super Monkey Ball Deluxe Video Game

By Christine Champagne

Talk about devotion: A college kid named Chad loves SEGA of America's Super Monkey Ball Deluxe so much that he decides to live his life inside a clear ball—just like a monkey does in his favorite video game. This is the premise behind a series of humorously offbeat short films—a.k.a. Webisodes—that San Francisco-based Mekanism created and produced for SEGA. The Webisodes can be viewed at the Web site [www.mybigball.com](http://www.mybigball.com), also created and produced by Mekanism.

According to Tommy Means, who conceptualized the project and directed the Webisodes, the goal was to reach 18 to 24-year-old game players who tend not to pay much attention to television commercials. More specifically, SEGA VP of entertainment marketing Scott A. Steinberg instructed Mekanism to create “something that would be very underground, cultish and viral,” Means said.

With that directive in mind, Means came up with the aforementioned premise, which he predicted would appeal to the target demographic due to its physical, “*Jackass*-style humor.”

As we see in the Webisodes, which Means wrote with Pete Caban and Kevin Frank, living inside a ball presents many physical challenges that make for lots of laughs. For example, in the first installment entitled “Waking Up,” Chad literally rolls out of bed. Subsequent episodes—there are six in all—show him attempting to find a seat in class and taking part in swim practice.

By the way, Chad is apparently unfazed by the difficulties posed when one chooses to live inside a ball.

### HAVING A BALL

Before presenting the concept to SEGA, Means had to find out whether it was even feasible. The big question was: Could he find a giant ball in which he could place an actor? “I did some research, and I found a company that makes these gigantic sports balls, including soccer balls. So I called them up, and said, ‘Can you get inside those balls?’ They were like, ‘Yeah, sure.’ Then I was like, ‘Can you make a clear one?’ And they were like, ‘No problem.’ Then I asked, ‘Can you make one where you can jump into a swimming pool in it and run around?’ And they were like, ‘Oh yeah, no problem.’” Means

recounted laughing.

Constructed out of a strong synthetic material much like that used to make inflatable furniture, Means' custom-made ball had a zipper on it so that actor could get in and out and was inflated using a leaf blower.

Once he got the ball rolling so to speak, Means shot the six Webisodes on location at a community college campus in Oakland, Calif. Mean said that he and DP Andy Lillian strove to give the films a “homegrown, low production-value look.”

Mekanism's Ian Kovalik edited the resulting footage, fashioning films that averaged about a minute and a half in length. “The length was really determined by the humor. We could just make the joke the king and not worry about the length,” Means remarked, adding, “That's the beauty of doing something online—the length doesn't matter.”

### CHECK OUT CHAD

To lure game players to [www.mybigball.com](http://www.mybigball.com) to view the Webisodes, Mekanism produced an online viral campaign that included video banner ads placed on gaming and lifestyle Web sites. Mekanism also spread the word through SEGA's email database of

500,000 game players—all of whom have signed up to receive information from the company, Means stressed, noting, “We don't believe in spamming.”

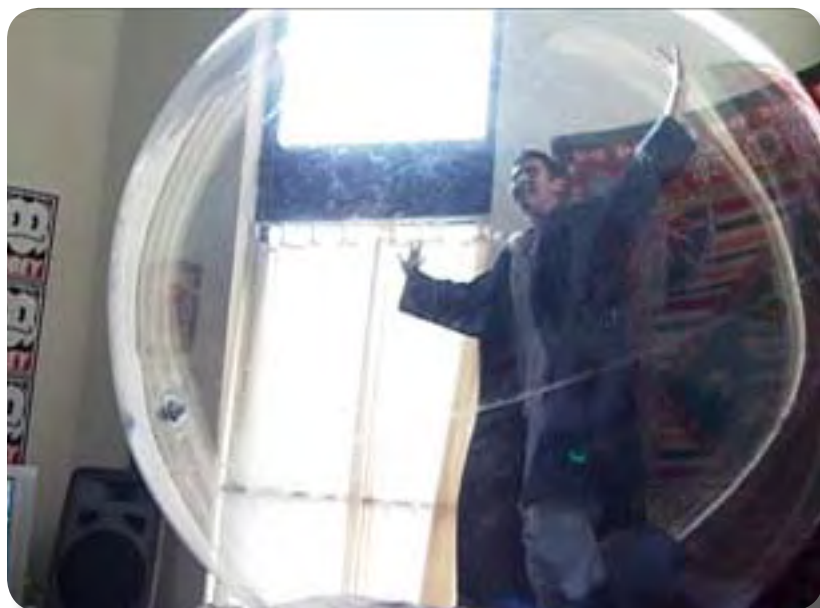
Rating the success of the campaign, Means termed it phenomenal and pointed out that Mekanism is able to acquire in-depth results—“We track everything,” he said—for its clients who embark on Internet-based efforts.

According to Means, SEGA got a lot of bang for its buck with this project. “It was a tight budget, and we did the entire campaign—that's all six Webisodes and the Web site and the online viral campaign—for the cost of your average commercial,” Means revealed.

Additional credit goes to Mekanism's Conor McCann, who served as art director and site designer; and Stef Smith, Meredith Preble and the aforementioned Caban, who were producers.

Kovalik, who edited the Webisodes, also should be credited as colorist.

J Bowman of San Francisco composed the happy ditty—both music and lyrics—that accompany the Webisodes, and freelancer Jeremiah Moore did both the sound design and audio mix.



**The Direct-To-Client Relationship**

# Production Companies Tackle SEGA, Puma Projects

By Kristin Wilcha

SEGA

For production companies, the advertising agency is normally the conduit to a client. However, as marketers search for new ways to communicate to consumers, they at times go directly to a production company. That scenario might happen for any number of reasons—because of a client/director relationship, the nature of a project, or an agency

San Francisco-headquartered production company Mekanism recently produced a Web-based series called *The True Adventures of Chad, The Guy Who Was So Into Super Monkey Ball Deluxe That He Decided To Live In A Ball*. The project, for Sega’s release of the Xbox and PlayStation version of the game Super Monkey Ball Deluxe, includes Web episodes that will break each

the Sega project, relates that the gamemaker was looking to reach the 18-25 year-old audience, a group notorious for not watching much television. To that end, it was decided that Sega would use the Web to reach its target. Mekanism became involved with the project because of Scott Steinberg, the VP of marketing for Sega, who had worked with the production company on a client-direct project while he was the VP of marketing at Napster. “Like a lot of clients that we deal with, when they go after the 18-25 niche, they don’t even consider TV,” says Means. “But this audience really does respond to story-driven advertising that doesn’t necessarily feel like advertising. We knew we wanted to something that was underground and viral, and didn’t punch the audience in the face with a hardcore advertising message.”

Each episode follows Chad, a college student who so enjoys Super Monkey Ball Deluxe, that he’s opted to live inside a large, plastic ball—this presents many challenges. For instance, in “Wake Up,” Chad wakes up in his dorm room, gets out of bed—knocking a few things over, and bumping into his roommate’s bed. As

**“He’s at once our client and our director, because he’s the creative,” she explains. “He’s the person who created it, and he’s the person who shoots it, so he’s our client and director. We do our best to support everything he’s trying to achieve. It’s cost effective for the client at this stage. We are really a facilitator”**

recommendation. This week, *SHOOT* looks at two projects to get a sense of how production companies work with clients, and how those relationships have developed.

Wednesday, leading up to the game’s March 15 release. The episodes can be seen at [www.mybigball.com](http://www.mybigball.com). Tommy Means, executive producer at Mekanism, and the director of



Click Poster To View "Bird"



Click Poster To View "Mice"

# Sega, Pum Make Direct Hit

PUMA

he makes his way to the communal bathroom, he knocks into a fellow student en route. Once in the rest room, he attempts to brush his teeth; once it's time to spit out his toothpaste, Chad runs into a problem—since he's inside the plastic ball, he can't get to the sink, and winds up with toothpaste all over the sides of the ball. "Soccer Tryouts" see Chad attempting to do some basic soccer moves and being hindered by the ball, while "Class" illustrates the difficulty of navigating a lecture hall while inside a ball.

Means notes that there's a key parallel between the way Mekanism works with agencies and the manner in which it collaborates directly with clients. "[Sega] had a creative brief, so that got us involved really early on in the project just as they were developing the strategy," he explains. "... We [also] tend to get involved early on with the agencies that we work with, so we're accustomed to really helping out the overall strategy of the project. It was a pretty comfortable place for us when we were working directly with the client."

Mekanism has done some client-direct work in the past, including the aforementioned Napster, as well as Yahoo! and Rock The Vote, but has no plans to focus exclusively on getting work directly from advertisers "We're really respectful of the relationship that ad agencies have with clients, and honestly, we see our ad agency clients as our bread and butter," says Means. "...[Just as with clients] when we work with agencies, they see us an internal team as well.... We work with them on ideas on how to extend their storyboards beyond thirty seconds."

(See *SHOOT*'s Brand Stand this week for more on the SEGA Webisodes.)

Shoe and apparel maker Puma recently launched a quartet of spots to support its various sneakers. The spots, part of the ongoing "New Stuff" campaign, feature various animals coming upon sneakers, and taking them away. For instance, in "Bees," a single bee buzzes around a dangling Puma sneaker. The bug attaches itself to the heel—which resembles a honeycomb—and flies away. Suddenly, the shoe is surrounded by bees; the original bee returns, and lands on the lace, causing the shoe to drop out of sight.

In "Deer," the animal comes upon a sneaker, sniffs at it, then walks off screen with the shoe. In "Bird," a bird lands on a Puma—liking what it sees, it flies off with its prey. And in "Mice," two rodents are attracted to the heel of a Puma sneaker, which resembles a block of cheese. One mouse pushes the shoe along, while the other stays inside for the ride. Each spot ends with the Puma logo and Web site, Puma.com.

Andrew Zuckerman, of bicoastal/international @radical.media, helmed the spots directly for Puma. Zuckerman is represented by Michael Ash, who heads up @radical.media's photography division; Zuckerman, who had directed a previous broadcast effort for Puma, signed with the production arm of the shop last year. The "New Stuff" represents his first spot work through the production roost.

Deborah Sullivan, an executive producer with @radical.media, notes that Zuckerman shot several print campaigns for Puma, which was how the production company got involved with the client. "He had been shooting print with Puma, and he had such a great relationship with them, that they started collaborating with him, because



they don't have any agency," she explains.

The concepts behind "New Stuff" were originally print executions. Sullivan relates that Zuckerman works with the brand and marketing team, as well as the chairman of Puma, to come up with creative. "These spots are an evolution," she says. "He's evolved the campaign from the sneaker to the apparel side... The television is relatively new." More TV work for Puma from Zuckerman is in the offing, this time for Puma's apparel line; that work will feature athletes.

Sullivan notes that while @radical.media produced the spot work, the client-direct relationship is with Zuckerman, not the shop. "Our relationship with Puma is a peripheral one at this stage," she says. "They're great people,

and we try to support Andrew as he does the work."

She notes that with a project like Puma, the director is as much a client as the advertiser. "He's at once our client and our director, because he's the creative," she explains. "He's the person who created it, and he's the person who shoots it, so he's our client and director. We do our best to support everything he's trying to achieve. It's cost effective for the client at this stage. We are really a facilitator for him to get the work done."

While @radical.media is involved in client-direct work, including projects for Nike, among others, Sullivan notes that the shop does not actively seek it out. "

# Director O'Hagan Joins RSA

was a Saab campaign for Lowe, New York.

O'Hagan related that Hungry Man had been his first and, up until recently, only commercial roost. "I had a great run there for the past six years," he said. "It's a tremendously successful company where I enjoyed good relationships. It's hard to leave that behind."

Nonetheless, O'Hagan said he thought "the time was right for a change, to stir things up a bit. Different companies have different relationships in the industry and RSA is positioned to open up some other doors for me in commercials and advertising. RSA has a great track record but I'm more excited about where they're going than where they've been. Over the last few years, they have helped take advertising into places it hasn't gone before, like the Amazon.com shorts [a.k.a. Amazon Theater] and the [second round of Web-based] BMW films....I'd like to be part of these new opportunities that are opening up." (The Amazon and BMW shorts both came out of Fallon, Minneapolis.)

O'Hagan also cited the diversity at RSA—"comedy work from Acne, the visual work being done by Tony and Ridley Scott, the effects projects, work in films, music videos, TV, longer format projects, it's a great range. That plus the chance to work with [RSA president] Jules Daly and being a long-time fan of the Scotts' work drew me here."

O'Hagan made his first major directorial splash with off-the-wall comedy, embodied in Outpost.com's "Wolverines" spot for Cliff Freeman and Partners, New York, and EDS' "Cat Herders" via Fallon, Minneapolis. The latter premiered during the 2000 Super Bowl telecast and went on to earn several honors, including a primetime Emmy nomination.

However, while continuing to be active

in comedy spots, O'Hagan has also branched out into subtler humor and more serious conceptual fare. The recent Saab campaign consists of a series of strong conceptual spots, which he wasn't at liberty to discuss since the work hadn't yet debuted on air at press time. In terms of more low-key humor, his commercials for Timberland via The Martin Agency, Richmond, Va., and Land Rover of North America for Young & Rubicam, Irvine, Calif., elicit more smiles than belly laughs. In Land Rover's "Hitchhikers," for example, two American students are walking down a snowy road in Europe when one of them declares that he has finally figured out his major: ceramics. Describing it as more of a "life calling" than a major, the young man says that he envisions himself living in a yurt and making plates in 10 years. Suddenly, a Range Rover pulls over to pick up the two hitchhikers. Excitedly, they climb into the vehicle and marvel at its luxury and style. "You could always minor in ceramics," offers the friend, sensing that his buddy's goals may have shifted."

O'Hagan broke into commercialmaking on the strength of his thesis film at NYU Film School, a documentary titled *Wonderland*, which went on to gain exposure on the festival circuit, including Sundance in '98. Through that film, he met director Bryan Buckley, who was about to partner in the launch of Hungry Man. Buckley gave him an opportunity at Hungry Man, leading to O'Hagan building his spot directorial career.

Among O'Hagan's other recent credits are commercials for Cingular via BBDO New York, Toyota Trucks for Saatchi & Saatchi LA, Torrance, Calif., and a comic trailer, "Love Story," which promoted last year's Tribeca Film Festival.

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# street talk

Director **Andrews Jenkins**, formerly of **Food Chain Films**, Portland, Ore., has joined bicoastal **Go Film**. In early 2003, **Robert Wherry** and **Jonathan Weinstein**, partners/executive producers in **Go Film**, became partners in **Food Chain** along with its executive producer **David Cress**. (Gary Rose has since joined Go as a partner/executive producer.) Per the partnership, Go Film handled the Food Chain roster of directors nationally. Now **Wherry, Weinstein and Cress** have disbanded their partnership. Cress will maintain Food Chain with directors **Marc Greenfield** and **Vance Malone**. The company will continue to pursue commercial projects, as well as diversify more meaningfully into the direct market....**RSA and Blackdog Films**—both bicoastal and in London—have signed noted Swedish directors **Jonas Akerlund** and **Johan Renck** for spot and music clip representation in the U.S. and the U.K. RSA will handle commercials while its sister shop **Blackdog** takes on music video assignments for the directors who work individually but are business partners at **Renck Akerlund Films (RAF)**, Stockholm. Previously, RAF was repped stateside via bicoastal **HSI Productions** and in the U.K. through **Exposure Films**, London....**Crossroads Films**, bicoastal and Chicago—via its ongoing reciprocal relationship with **Cowboy Films**, London—has secured stateside spot representation for director **Roger Michell**, whose feature helming credits include *Enduring Love*, *Notting Hill* and *Changing Lanes*. Cowboy handles U.K. representation for Michell....**DNA**, Hollywood, has secured music video and commercial representation for directors **Thom Oliphant** and **Steven Goldmann**. Oliphant and Goldmann recently shuttered their production company, **The Collective, LLC**, to focus on directing, with DNA handling production and repping....Actor/director **John Leguizamo**, who's currently starring in *Assault on Precinct 13*, is again available to helm commercials through **CFM International**, New York....

# rep report

**Optimus**, Chicago and Santa Monica, has secured **Lisa Schreiber** of **Boardalicious** for representation on the West Coast....**The Ebeling Group**, a bicoastal production house with an office in Brazil, has signed independent rep **Stephanie Stephens** to handle the West Coast and Texas. She will represent The Ebeling Group's roster of designers/directors consisting of **Lobo, MK12, Convert and Tronic**....**DPs Olivier Cocaul** and **Jan Richter-Friis** have signed with **Innovative Artists**, Santa Monica, for exclusive representation in commercials and features....

# bulletinboard

- March 2-13/San Jose, Calif.: **Cinequest Film Festival**. [www.cinequest.org](http://www.cinequest.org)....
- March 3-6/Sedona, Ariz.: **11<sup>th</sup> Annual Sedona International Film Festival & Workshop**. [www.sedonafilmfestival.com](http://www.sedonafilmfestival.com)....
- March 4-7/Toronto: **Female Eye Film Festival 2005**. [www.femaleeyefilmfestival.com](http://www.femaleeyefilmfestival.com)....
- March 4-13/Durango, Colo.: **5<sup>th</sup> Annual Durango Film Festival**. [info@durangofilmfestival.com](mailto:info@durangofilmfestival.com); [www.durangofilmfestival.com](http://www.durangofilmfestival.com)....
- March 7/Los Angeles: **Association of Music Producers (AMP) first deadline for entries for the 2005 AMP Awards for Excellence in TV Commercial Mixing**. (Entries after March 7 will have a \$50 late fee added. Final deadline is April 4.) Liz Myers, (310) 546-3505; [www.ampnw.com](http://www.ampnw.com)....
- March 10-20/Cleveland: **Cleveland International Film Festival**. [www.clevelandfilm.org](http://www.clevelandfilm.org)....
- March 10-20/San Diego: **San Diego Latino Film Festival** at Mann Theatres. [www.sdlatinofilm.com](http://www.sdlatinofilm.com)....
- March 10-20/Montreal: **The 23<sup>rd</sup> International Festival of Films on Art (FIFA)**. [www.artfifa.com](http://www.artfifa.com)....
- March 11-20/Austin, Texas: **SXSW South By Southwest Festivals + Conferences**. [www.sxsw.com](http://www.sxsw.com)....
- March 30-April 2/Wilmington, N.C.: **11<sup>th</sup> Annual Cucalorus Film Festival**. [www.cucalorus.org](http://www.cucalorus.org)....
- March 31-April 3/Madison, Wis.: **7<sup>th</sup> Annual Wisconsin Film Festival**. [www.wifilmfest.org](http://www.wifilmfest.org)....
- March 31-April 3/Vail, Colo.: **2005 Vail Film Festival**. [www.vailfilmfestival.org](http://www.vailfilmfestival.org)....
- March 31-April 4/Ashland, Ore.: **Ashland Independent Film Festival** at the Varsity Theatre. (541) 488-3823; fax: (541) 488-7782; [info@ashlandfilm.org](mailto:info@ashlandfilm.org); [www.ashlandfilm.org](http://www.ashlandfilm.org)....
- April 1-10/Chicago: **2005 Chicago International Documentary Festival**. [www.chicagodocfestival.org](http://www.chicagodocfestival.org)....

# The Road To NAB 2005: Navigating Through New Frontiers

Each year, the National Association of Broadcasters (NAB) Convention serves as the launch point for new technologies, processes, and opportunities that shape advertising production, post, and distribution.

SHOOT is the ONLY publication that not just delivers NAB news and information, but more importantly analyzes and interprets how these new technologies, processes and business opportunities will impact advertising production and post.

In this pivotal year education, retooling and new thinking is required:

- Finally making a notable imprint on consumers, it looks like HD commercial production is something many major advertisers may get involved in.
- Digital camera technologies are entering the production vocabulary.
- The post industry is beginning a shift from videocentric to datacentric workflows, changing technologies and editing, color correction, compositing & finishing processes.
- Growth in digital cinema advertising, branded content, and content distribution to mobile phones and PDAs presents new ways to reach audiences while altering production and post requirements.
- Agencies and advertisers look to improve their workflows with digital asset management / archival systems; & new review, approval and collaboration methods.

In the coming weeks and months, look to SHOOT for comprehensive NAB preview coverage—the news, the technologies, the challenges and the opportunities that this changing world will bring to advertising production and distribution. **Topics to include:**

Issue Date	Equipment/Software/Technology Topic	Advertising Deadline
March 18 (e.dition only)	Asset/Data Management, Networking, Archiving	March 7
March 25 (print issue & e.dition only)	Cameras & Cinematography Equipment	March 14
April 1 (e.dition only)	Editing & Compositing, Visual Effects software	March 21
April 8 (print issue & e.dition only)	Special NAB Preview Issue/NAB Bonus distribution: Plus: HD Production & Post, Color Correction, Digital Intermediates, Telecine, Scanners and Recorders	March 28
April 22 (print issue & e.dition only)	NAB Wrap UP, Part 1	April 11
April 29 (e.dition only)	NAB Wrap Up, Part 2	April 18

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