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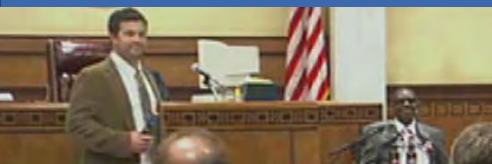
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THE TOP SPOT OF THE WEEK

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This Week



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NAB Debuts Post + Production Show, Draws Post Shop Execs

Organizers Pleased With Initial New York Event; Some Question Autodesk Flame Announcement In Comparison With Discreet Inferno Rollout In Japan

By Carolyn Giardina

NEW YORK—Autodesk Media & Entertainment (formerly Discreet) left some customers perplexed last week when it arrived at the debut National Association of Broadcasters (NAB) Post + Production Show in New York with the newly announced Discreet Flame on a dual-core workstation running the Linux operating system. The bewilderment stemmed from Autodesk simultaneously unveiling the Discreet Inferno visual effects system (the higher end iteration of the Flame) for the Japanese market during the International Broadcast Equipment Exhibition (Inter BEE) in Makuhari Messe, Japan, which is Asia's equivalent to the U.S.'s spring NAB conference.

This is the first time in the company's history that it made a geographically constrained product release. So

the move begged the question "Why?"

Autodesk said that its decision was based on a very specific target market—Japan's commercial post market. The company reported that roughly one-third of all Infernos worldwide are in Japan, and these are primarily used for commercial postproduction, often for mixed resolution spots.

The new Japanese configuration is being offered in addition to the currently shipping version of Discreet Inferno on an SGI Onyx 350 Visualization system. The new, Japan-only Discreet Inferno runs on a dual-core IBM, AMD workstation with high-performance parallel server processing capabilities and several Japanese components. Pricing was not disclosed.

"This platform alternative is suited to the Japanese

Industry Mourns Director Bruce Nadel

By Robert Goldrich

NEW YORK—Director Bruce Nadel, whose distinctive, innovative style in food/tabletop and live action cinematography made a major mark on the advertising industry, died on Nov. 8 after a lengthy battle with stomach cancer. He was 60.

Nadel remained active despite

the illness, recently directing jobs for Folger's via Saatchi & Saatchi, New York, and Enova cooking oil out of Chicago Creative Partnership. He then completed callbacks on a job—for Publix supermarkets—the day before he was admitted to the hospital for the last time.

During his 25 years as a director, Nadel worked stateside and internation-

ally, turning out commercials for leading brands like McDonald's, Sears and *The New York Times*. He created enduring images, including his European work for Absolut Vodka, and stateside fare such as Nutrasweet's "Gumball." The latter, out of TBWA/Chiat/Day, New York, was honored in the tabletop category of the Association of Independent Commercial

AAF Survey Finds Mix Of Ad Attitudes

By Robert Goldrich

WASHINGTON, D.C.—Commissioned by the American Advertising Federation, an independently conducted survey of some 75 leading industry executives revealed a mix of attitudes about the state of the ad biz. On one hand, the majority of respondents (62 percent) expressed the optimistic assessment that the advertising industry is in a state of recovery. Yet at the same time, there are deep feelings of uncertainty in that traditional strategies are proving less effective with the emergence of new media and viewership habits.

"Big Ad" Is Big Winner At AWARDS

By Robert Goldrich

SYDNEY—Gold recognition was sparse at the 27th annual Australasian Writers and Art Directors Association (AWARD) competition held earlier this month in Sydney. There were only three gold winners—one going to an outdoor campaign, and the other two for a single Australian TV spot aptly titled "Big Ad" for Foster's Carlton Draught via George Patterson Y&R, Melbourne.

"Big Ad" is no stranger to the awards limelight. The spot has garnered much attention, including two Gold Sharks

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Tabletopper

A little less than three months ago, below this column was a Production POV piece (*SHOOT*, 9/9, p. 2) authored by food/tabletop director ML Nelson, principal in Noonday Pictures, Dallas.



Nelson felt compelled to write a column in defense of tabletop as an art form. He observed that, unfortunately, tabletop has become a discipline that's often overlooked. "We don't hear much about the genre of tabletop or about tabletop directors anymore, and that's a shame. Because at its heart, tabletop is the purest form of advertising," he wrote.

He then went on to explain why he switched his directorial career path from documentaries to shooting tabletop. Nelson said he was inspired

by the wizards of the art form, citing the late Elbert Budin, and Bruce Nadel, among others. Sadly, Nadel passed away earlier this month at the age of 60. (See story, p. 1.)

"Remember Budin's classic spots for Gerber baby food?" wrote Nelson. "How about Bruce Nadel's gumball spots for Nutrasweet?"

Indeed we do remember. And it's Nadel's death that prompted me to look back on that Production POV column of just a few months back. Nelson was just one of many artisans who were influenced and inspired by Nadel.

While he described Budin as "the granddaddy of tabletop," Nadel himself turned out to be the deserving next of industry kin—through his work he had a positive impact on many people. Nadel is credited with bringing a new aesthetic to a previously under appreciated segment of the advertising industry, helping to elevate the beauty

and sensuality of food to an art form.

Nadel directed for assorted clients, including McDonald's, Sears, *The New York Times*, Absolut Vodka, Taco Bell and Sony PlayStation. He was honored several times over the years in the tabletop category of the Association of Independent Commercial Producers (AICP) Show—the highest profile spot being Nutrasweet's "Gumball" for TBWA/Chiat/Day, New York.

But it was for a little known local advertiser that he scored another AICP Show honor—this one in 2001 and which I remember to this day. The concept was simple, the spot's sudden detour memorable—and it underscored Nadel's high level of artistry on every project, even what one would assume to be an obscure ad for a local Michigan car dealership, Rogers Pontiac.

There wasn't a single automobile shown in the spot. Titled "Screwed," the commercial—via agency The

Unger Group, Chicago—depicts various screws being forced into a plank of wood to agonizing effect. A voiceover then asks rhetorically, "How did you feel the last time you bought a car?" We're then advised to "next time, come to Rogers Pontiac."

"Screwed" also showcased Nadel's range. On one hand you have Nadel the technophile who is credited with being the first major tabletopper to experiment in high def. He shot ads for Fuji and Roommates.com in HD, which were then transferred to film in post. Juxtapose this with "Screwed," a piece that featured no cutting-edge shooting techniques or post effects—just rich, warm lighting and some tightly edited close-ups. At the time, Nadel said he was drawn to the commercial on two levels—a great concept; and the assignment's simple, back-to-basics style that "sort of got me back to my roots."

Musical Chairs

Changes At Elias, Vapor; Latest Buzz

Martin Pazzani has been named president/CEO of **Elias Arts**, the bicoastal music/sound and brand identity company. He formerly served as senior VP/chief marketing officer at **Bally Total Fitness**, Chicago. Prior to that he was senior VP, worldwide director of **The Chess Team** at **Foote, Cone & Belding**, New York, where he led a global network of creative business and marketing strategists in uncovering new consumer insights and applying them to marketing challenges while working with major clients on six continents. Earlier Pazzani was managing director of New York-based marketing and advertising agency **RocketScience**. In his new role, he plans to split his time between Elias' offices in New York and Santa Monica....Having spent the past three years dividing his time between Toronto-based **Steam Films** and **Vapor Music Group**, **Roger Harris** now turns his full attention to his role as president/creative director at Vapor. (Steam continues under the aegis of **Jennifer Sykes** and **Dan Ford**.) Harris' experience spans music houses

(a founder of Canada's **Harris Cole Wilde** and **Jungle Music**) and ad agencies (director of broadcast for **BBDO Toronto**, deputy creative director/executive director of broadcast at **Young & Rubicam**, San Francisco). At Vapor, he teams with music director **Gerry Mosby** and music supervisor **David Hayman**....New York-based boutique **Buzz** provided audio mixing and creative finishing services for a six-spot **Campbell's Select** campaign featuring **John Lithgow**. The commercials were directed by **David LaChapelle** of bicoastal/international **HSI** for **BBDO New York**. Buzz's **Michael Marinelli** served as audio post mixer; **Peter Flack** of Buzz was the online editor. BBDO's team included chief creative officer **David Lubars**, senior creative director **Ed Maslow**, associate creative director/copywriter/art director **Anna Fader**, exec producer **Lisa Chrisman**, director of music/radio production **Rani Vaz** and senior music producer **Melissa Chester**. Original music was composed by **Dirty Rotten Scoundrel's** composer and lyricist, **David Yazbeck**....

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

TOP SPOT
OF THE WEEK**Director Martin Granger Holds Court With Flavor Flav**
Hip-Hop Star Testifies In Miller Lite Commercial Out Of Crispin Porter+Bogusky, Miami

By Christine Champagne

Crispin Porter+Bogusky (CP+B), Miami, puts Flavor Flav on the stand in what is billed as the “Great Taste Trial” in a one of three new trial-themed commercials for Miller Lite. Titled “Miller Lite Expert,” the :30 spot finds the hip-hop star testifying that Miller Lite tastes better than “a changed Bud Light.” When a lawyer for Bud Light objects to Flavor Flav’s testimony, insisting that Flavor Flav is not a taste expert, the judge overrules him. “The man’s legal name is Flavor Flav, counselor,” the judge reasons.

Frankly, it is a ludicrous scenario, but boy, is it funny—particularly for comparison-style advertising, which tends to be dry. “We were just trying to get the facts across in an entertaining manner,” said CP+B creative director Paul Keister, who worked on the project with a creative team that also included executive creative director Alex Bogusky, copywriters Evan Fry and Rob Strasberg, and art directors John Parker and James Dawson-Hollis.

When it came to casting a “taste expert” for this particular Miller Lite spot, hiring Flavor Flav was a no brainer. Really, his moniker says it all, and he is an appealing, relevant character in the minds of the 21-to-35-year-old guys this spot—the entire campaign for that matter—is trying to reach.

Yes, Public Enemy’s heyday was back in the late 1980s, but the politically conscious group as well as the colorful Flavor Flav remain iconic

in the world of hip hop, and the wild man has hardly been laying low in recent years. Flavor Flav began a high-profile romance with Brigitte Nielsen during the filming of VH1’s *The Surreal Life*, and the network continued to chronicle their now-kaput relationship through the follow-up series *Strange Love*.

“YEAH, BOY!”

In the “Miller Lite Expert” spot, CP+B pays tribute to Flavor Flav’s past, slipping a big, fat “Yeah, boy!” into the spot. During his days with Public Enemy, Flavor Flav became famous for not only wearing clocks around his neck but for the phrase “Yeah, boy!”—a point Keister needed to express while meeting with his client. “I was sitting in a meeting with the CEO of Miller three weeks [before the shoot] and had to go, ‘Yeah, boy!’ ” Keister related with a laugh. “He had a grin on his face like I was the craziest man alive, but he appreciated what we were conveying.”

Director Martin Granger of bicoastal Moxie Pictures also got it and was hired to direct “Miller Lite Expert.” No stranger to working with CP+B, Granger has enjoyed a fruitful collaboration with the agency, helming spots for Burger King as well as the American Legacy Foundation.

Granger, who was out of the country and couldn’t be reached for an interview at press time, and DP Barry Parrell shot “Miller Lite Expert” on a courtroom set at The Culver Studios in


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Culver City, Calif.

The goal was to make the spot look like authentic television news coverage of a trial. To get the right look, Granger shot the spot on video. The footage was augmented with TV-news style graphics created by the artisans at Chelsea Digital, New York, and stinger-style music out of Beacon Street Studios in Venice, Calif. “We tried to develop as many of those bugs or those cues you would see on CNN or Fox that we could,” Keister shared.

Back to the shoot itself, Keister reported that Flavor Flav was fun to work with and even provided his own props, showing up at the shoot with an assortment of clocks that he could potentially wear. The biggest one was chosen, of course.

Flavor Flav’s neckware struck a chord with Keister. “I was thinking about wearing my Treo around my neck on a lanyard from now on,” he said, musing, “But it has to be exaggerated, so maybe my computer...”

Back to the shoot, Keister credited Granger with creating a relaxed atmosphere on the set, feeding the talent lines not just from the script but also ad-libs he came up with on the spot.

With the shoot complete, editor Chan Hatcher of Cosmo Street Editorial, New York, cut the spot. “To cut it wasn’t too painful. Because it was a linear story, it was pretty easy,” Keister reported.

TASTE TIFF

By the way, it should be noted that the “Miller Lite Expert” spot—and this campaign in general, which also includes a Web site, www.tastetrial.com, and print ads, did not debut without controversy. In fact, a beer brouhaha has since developed. While Miller Brewing Company, the parent company of Miller Lite, maintains that rival Bud Light has altered the formula of its beer in the past year to make it more bitter and bubbly, Anheuser-Busch, which makes Bud Light, insists that assertion is false and has asked a number of the cable television networks running the Miller Lite spots to put them on hold until Miller Lite’s claims can be proven or disproven, according to The Associated Press (AP).

Some networks, including TBS, TNT and E!, have honored Anheuser-Busch’s request, the AP reports. CNN, CNN Headline News and Comedy Central are among the cable television networks that continue to run the spots.

Client

**Miller Brewing Company/
Miller Lite.**

Agency

**Crispin Porter + Bogusky,
Miami.**

Alex Bogusky, executive creative director; Paul Keister, creative director; Evan Fry and Rob Strasberg, copywriters; John Parker and James Dawson-Hollis, art directors; Rupert Samuel, executive producer; Matt Bonin, senior producer; Bill Meadows, music producer.

Moxie Pictures, New York.

Martin Granger, director; Barry Parrell, DP; Robert Fernandez and Lizzie Schwartz, executive producers; Leah Fleischman, line producer. Shot on stage at The Culver Studios, Culver City, Calif.

Editorial

**Cosmo Street Editorial, Santa
Monica.**

Chan Hatcher, editor; Tania Thiele, producer.

Post/Graphics

Company 3, Santa Monica.

Sean Coleman and Stefan Sonnenfeld, colorists.

RIOT, Santa Monica.

Siggie Ferstl and Clark Muller, colorists.

Chelsea Digital, New York.

Anthony Nelson, executive producer; Thor Raxlen, VFX director/creative director; Daniel Shapiro and Alex Topaller; Steve Sullivan, 3-D artist.

Music/Sound Design

**Beacon Street Studios, Venice,
Calif.**

John Nau and Andrew Feltenstein, composers; Brian Chapman, sound designer.

Audio

Lime Studios, Santa Monica.

Rohan Young, Loren Silber and Sam Casas, audio mixers.

Principal Talent
Flavor Flav.

Fallon, London, Follows The Bouncing Balls For Sony

U.K. Spot Directed by Nicolai Fuglsig Adds Color To Streets Of San Francisco

By Robert Goldrich

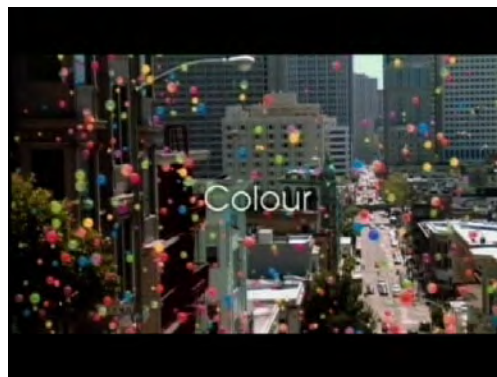
The campy *Sing Along With Mitch* was a popular TV show in the 1960s. It featured Mitch Miller and his choir singing popular songs, the lyrics of which ran across the screen with an animated ball bouncing from word to word so that audiences could easily sing along.

Figuratively taking a page out of that book—in effect having our eyes follow the bouncing ball—are creatives from Fallon, London, with a spot they conceived to help launch Sony's line of Bravia LCD television sets. However, this time around, it's not a single animated ball but seemingly hundreds of thousands of live-action rubber bouncy balls that we are watching as they bound through the

hilly streets of San Francisco.

This visual tour de force is a cascade of color—and a kids' delight. The different colored balls bounce off everything and anything they come across, including road signs, cars, homes and trees, with a music track carrying us along the balls' journey. In one scene, a frog bounces by, amidst assorted balls. Some of the action unfolds in slo-mo.

Almost as amazing as the all encompassing ball-bouncing spectacle is the fact that this ad was a live-action shoot. Twelve streets were closed off during the three-day shoot. Some 250,000 balls were shot out of 10 cannons down the steep inclines of San Francisco. The balls were fired high into the sky to maximize bouncing. Large cranes were also used to empty thousands of balls onto the streets



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below.

The tag at the end—with balls bouncing around a Sony LCD TV set—simply reads, “Color like no other,” underscoring the rich color and movement of the picture delivered by the Bravia. The commercial also exudes a sense of fun, which is beneficial for the Sony TV

line to be associated with in the minds and eyes of prospective consumers.

The length of the spot, aptly titled “Balls,” is also extraordinary—two and a half minutes taking up an entire commercial break during its Nov. 6 debut right before the telecast of the Chelsea versus Manchester United soccer game on Sky Sports One. The ad will reach audiences throughout Europe, Australia and New Zealand. Subsequent airings will be a mix of :60, :30 and :20 versions on TV; cinema exposure is also planned.

“Balls” was directed by Nicolai Fuglsig of bicoastal/international MJZ. Nell Jordan produced for MJZ. The DP was Joaquin Baca Asay.

The Fallon, London, core creative team consisted of creative director Richard Flintham, art director/copywriter Juan

Cabral and producer Nicky Barnes.

Editor was Russell Icke of The Whitehouse, London. Colorist was Adam Scott, telecine director at The Mill, London. Audio post engineer/sound designer was Parv Thind of Wave Recording Studios, London. Thind edited the track, taken from an original recording, “Heartbeats,” composed by The Knife and arranged by Jose Gonzalez.

Flame artist Neil Davies of The Mill lifted the live-action balls off the background and composited them into the end shot with a generated television built in 3D by Mill animator Laurent Makowski.

Earlier The Mill's 3D supervisors Jordi Bares and Robert Kolbiens orchestrated pre-pro simulations of bouncing balls with varying camera speeds, giving the agency team and the director a better sense of how the balls might behave when dropped or fired out of air mortars during a live-action shoot.

“Places”

By Robert Goldrich

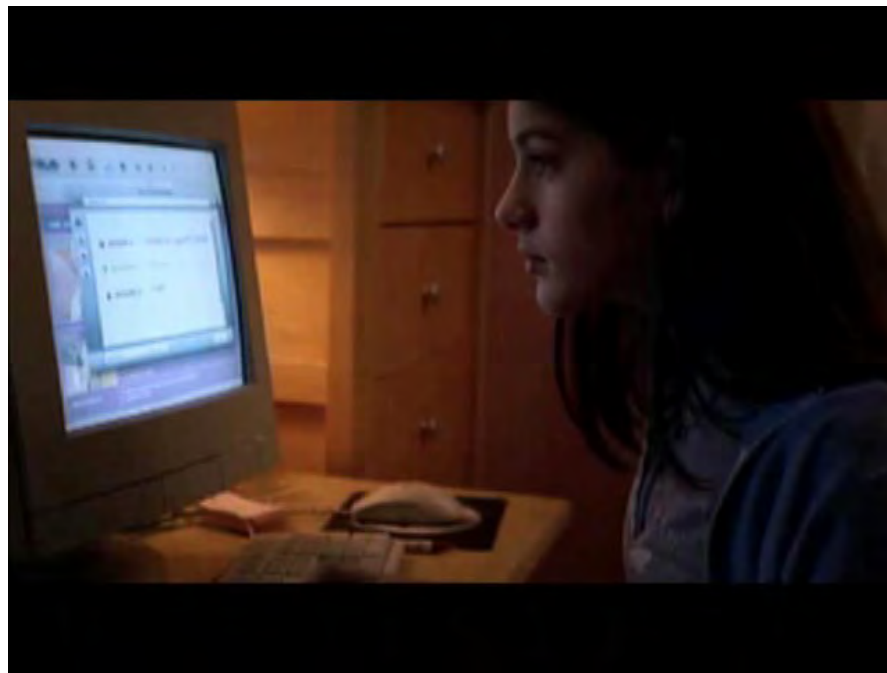
This understated yet eloquent Advertising Council PSA for The National Center For Missing and Exploited Children opens on a public playground in which an unoccupied merry-go-round slowly turns.

Next we are shown a vacant baseball field, then a bicycle parked in a deserted alley, followed by the exterior of a school. Parked in front is a school bus. A moment later, off in the distance, we see two youngsters walking by the school.

A voiceover relates, “To the list of places you might find sexual predators, add this one,” at which point we are taken indoors where we see a girl seated in front of her personal computer, surfing on the net.

“Last year,” continues the voiceover, “one in five children was sexually violated online. To learn what you can do to protect your kids' online life, visit cybertipline.com. Help delete online predators.”

An end tag contains the Web site address as well as a toll-free



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phone number (1-800-THE LOST).

This :30, which was produced in late 2004 but recently debuted on air, was directed and shot by Henrik Hansen of Aero Film, Santa Monica, for Merklely + Partners, New York.

Lance O'Connor executive produced for Aero, with Jim Maniolas serving as producer and Frank Piazza as production supervisor.

The agency creative team consisted of creative directors Andy Hirsch and Randy Saitta, associate creative director Mike MacNeil, senior copywriter Chuck Borghese, art director Jason McQuoid and producer Alex Kobak.

Editor was Lin Polito of Version2. Editing, New York. Linda Rafoss executive produced for Version2, with Cary Flaum producing.

Colorist was Ken Masick of Company 3, New York. Audio Justin Hopfer, who's now freelancing, served as sound designer/audio post mixer via Version2.

Principal actress was Hannah Mets.

Fallon, Nordstrom Remix The 80s

New Broadband Channel Features Branded Entertainment And Shopping

by Kristin Wilcha

(Editor's note: Last week, (11/18, p.1) SHOOT reported on the debut of Silverscreen in the context of it being one of several recent examples showcasing advertiser interest in establishing new creative channels to build brand and sales. Now we provide greater detail on the new venture, including its creative genesis and consumer tracking/metrics capabilities.)

On Nov. 7, high-end retailer Nordstrom launched Nordstrom Silverscreen, a branded, interactive multimedia channel created by Fallon, Minneapolis. The new channel offers broadband video content that combines fashion, music, technology, and pop culture.

Roughly 2.5 million email invitations went out to customers who had opted in to receive information from the retailer, asking them to download the Silverscreen channel, which is powered by technology from Maven Networks, Cambridge, Mass. In addition to the emails, ecards will go out, and shoppers can forward the information on the channel to friends and family. In addition to the emails, there were also print ads in magazines like *Entertainment Weekly*. Users can also go to www.nordstromsilverscreen.com for more information on the channel.

Premiering on the channel will be music video remixes, as well as “rooms” where shoppers can personalize outfits on mannequins. In addition to videos, the Silverscreen channel will offer a mixing room where shoppers can create new personalized remixes of the song by mixing and matching clothes on a mannequin.

The first video to debut is a remix of the Go-Gos’ “Our Lips Are Sealed.” In addition to a remix of the song by Fatboy Slim, director Olivier Gondry of bicoastal/international Partizan created a remix of the song’s video. In the updated version, the Go-Gos are seen riding in a convertible and frolicking

in a fountain; at the same an updated crew of models mimics their moves, wearing fashions available at Nordstrom (users can click on the clothing to purchase it). A second video/song remix, Culture Club’s “I’ll Tumble For You” will premiere next month. In that video (also directed by Gondry), DJ Junkie XL, who remixed the song, appears alongside Boy George; supermodel Naomi Campbell will appear as a tap dancer. Like the Go-Gos video remix, the second will also feature items from the retailer. (Michel Gondry, Olivier Gondry’s brother, served as an executive producer on the project.)



Inside Nordstrom's Silverscreen channel

“There’s a dual purpose to this,” explains Susan Treacy, group creative director at Fallon. “One is a branding effort. Overall, we’re trying to elevate [Nordstrom’s] fashion authority. ... The second is to make [shoppers] more aware of the selection of what’s available at Nordstrom and to make them aware of how great it is. They can actually buy these pieces from the video and then in the mixing room component.”

Treacy related the positioning behind the work was Nordstrom’s fashion authority, and that tie-in between fashion and music seemed like a “natural one.” The idea for a remixed music video was born out of an idea for a meeting. “We were looking at a lot of music videos we were putting together for rip

references for a meeting,” recalls Treacy, “and we began to notice in music videos, you not only get the performance by the artist, but the apparel the artist is wearing always looks really, really terrific. So we thought that we would create some content based on bringing music and films together, and we also knew about this technology that’s a delivery system for bringing things to desktops, so we knew that if we created Web content, we had a really innovative way to get into consumers’ hands. That was the logic.”

THE PROCESS

After Treacy and her team settled on the video remix as a way to present the entertainment aspect of the project, the hunt for the right music videos began. Brigette Whisnant, the senior producer on the project, began looking through clips that could work. “The key was to find music videos that not only were iconic and memorable,” says Whisnant, “but had something we felt we could take and add another line to, another story, and creatively have fun with.” Appropriate music videos were divided up by record label; both the Go-Gos and Culture Club were on labels in the EMI family.

The decision to go with Partizan and work with Olivier and Michel Gondry was an easy one, relates Whisnant, given the shop’s prowess with clips. She reports that Michel Gondry provided a “broad-stroke position” on the project, providing insight into which clips would translate best as remixes. Olivier Gondry fit the bill as director because “he is truly a mastermind in terms of technology,” she notes. Before pursuing directing, Gondry worked in visual effects with shops like Method, Santa Monica, and Buf Compagnie, Paris. “It was like watching a mad scientist on the set. He’d do a shot and he’d measure it from him to the actress on the green screen, and run back to look at it on the monitor,” explains Whisnant, “to make sure that was going to match depth-wise and structurally with the footage he was going to be matting the new footage onto.” (Jack FX, Venice, Calif handled effects on the project.)

The technology behind the channel allows it to live on a user’s desktop, updating content with no effort from a shopper. Entertainment content will be updated on a monthly basis—after the Culture Club

video, an animated piece by Ruben Toledo, who created the print ads for the Silverscreen initiative, will premiere in January. “It opens a channel with the consumer, so once the consumer has downloaded this application, it automatically feeds new content to them as it’s available,” explains Tom Kunau, the interactive producer on the Silverscreen project. “So you as the user don’t have to go to a Web site, click a link, and wait for a download. It’s just one day you open up your computer and this little note is there that says, ‘hey the new culture club video is here.’ The content delivery is behind the scenes as your computer sits idle—it’s a cool way of keeping things in front of the consumer without being obnoxious.”

Kunau notes that the system has tracking and metrics built into it, so “not only will we know if a consumer bought a product as a result of looking



Remixing “Our Lips Are Sealed” for Nordstrom Silverscreen

at the Silverscreen application, but we’ll actually know whether they came to that product from the player, or the mixing room,” says Kunau. “We can get a little bit more of an indication of what people are interested in, what their behavior is like.”

Additional creative credits on the project include: executive creative director Paul Silburn; James Zucco, art director; Jen Stocksmith, copywriter; Kevin Flatt, executive creative director/interactive; Chris Wiggins, creative director/interactive; Christian Erickson, group head/art director, interactive; Eric Frost, group head/writer, interactive; Brian DiLorenzo, director of broadcast production, North America/executive producer; and T. Scott Major, designer/interactive.

TEQUILA Hits Nothing But Net With Web Site

Sergei has an audio piece for sale too, but his is a spoken-word tape of pre-game meditations. His less-than-soothing voice is showcased in free samples on the site. He also has a cookbook of his mother's recipes for anyone interested in his native cuisine. However, if you aren't into boiled organ meat with cabbage, you may want to skip this offer.

The extra features like recipes and rap songs are important, interactive creative director Nathan Hackstock said, because "they're all just things that a.) initially pull people in and b.) kind of keep them. It's not about tricking them into staying, it's more about being so entertaining that they're more involved with the characters. They start feeling like the brand itself starts becoming a little more familiar to them because we've been engaging with them for such a long period of time."

Indeed, there is a depth to the site that should appeal not only to visitors who appreciate the intrinsic humor of these characters, but also to video game players who are used to exploring gaming environments. "Everything [gamers] do is about going deeper and getting more involved in an experience," Kuperman pointed out.

Additional TEQUILA credit on the Web site goes to Brett Craig, Doug Mukai and the aforementioned Davidge, associate creative directors; Joe Bui, art director; Rod Cha and David Won, producers; Ethan Wells and the aforementioned Rappaport, editors.

Credit at bicoastal/international Hungry Man goes to director Perlman. Joe DeSalvo was DP. Rappaport and Davidge also shot footage for the site.

Talent includes Al Thompson as "Sweet Money," John Mead as Cuthbert and Radu Spinghel as Vogavich.

Carlton Beer Spot Garners AWARD Gold

at the Shark Awards competition held this past September in Ennis, Ireland. The latest accolades at the AWARD competition were topped by gold honors for best spot over 30 seconds, and best copywriting.

Directed by Paul Middleditch of Plaza Films, Sydney, the commercial is epic in its look and scope. It contains what looks like a cast of thousands of men in robes. They're divided into two groups—each wearing different colored robes. The groups of men, with dead serious looks in their eyes, march toward one another across a sweeping New Zealand landscape. The images and music create the feel of the Lord of the Rings Battle at Helm's Deep. The cast begins to sing lyrics that include, "It's a big ad we're in...It's a big ad for Carlton Beer...Expensive ad. This ad better sell some bloody beer."

The mob creates the formation of a man drinking a beer, revealed at the conclusion by an aerial shot. The tagline "Made from Beer" follows and it appears as though thousands of men are hoisting beers in salute.

Key to bringing the spot to fruition was Massive, an animated crowd simulation tool. The Massive software was used to give each digital actor individual

behavior through the use of artificial intelligence. Massive was developed in New Zealand with the specific purpose of creating the epic battle sequences in Peter Jackson's Lord of the Rings trilogy.

The "Big Ad" effects house was Animal Logic, Sydney, with a team that included visual effects supervisor Andrew Jackson, lead compositor Angus Wilson and effects producer Caroline Renshaw. For the CG cast—which was meshed in with live-action actors—Animal Logic created 3-D CG human extras, clothed them in flowing robes and then brought them into Massive. They were replicated thousands of times over, with each character being assigned its own random movement and direction.

The AWARD dominance of "Big Ad" went beyond its two gold kudos. The spot also took silver pencils for direction, best computer-generated imagery or design, best special effects, and best use of existing music. An additional bronze pencil was bestowed upon "Big Ad" for cinematography. The DP was Andrew Lesnie.

Foster's Australia was presented the AWARDS' client of the year honor based on "Big Ad." However, two other marquee awards ventured outside the "Big Ad" circle as Saatchi & Saatchi Sydney earned agency of the year distinction, and Satchi & Saatchi was named best agency network of the year.

street talk

Executive producer **Marlon Staggs** has launched **Sticks+Stones Studios**, Los Angeles. The new venture opens with directors **Randy Roberts**, formerly of **Rhythm & Hues**, Los Angeles, and **Jerry Brown**, who comes over from **Tombo**, Hollywood... **Lorenzo Benedick**, founder/exec producer of **Vagabond Films**, New York, has teamed with head of sales **Andrea Martins** to launch **Big Mama**, a New York shop with a roster of directing talent from **South America**. The directorial lineup includes **Michael Abt**, **Marcelo Galvao**, **Rodrigo Ferrari**, **Ivan Ortiz** and **Doc Robert**....**The Mob Film Company**, London, has signed director **Steve Qua**. He formerly served as creative/art director at U.K. ad agency **Karmarama**. Prior to that he was a freelance director....Director **James McTeigue** of **Right Brain Media**, Los Angeles, is once again available for commercials after having wrapped his feature debut, *V For Vendetta*, which is slated for release through **Warner Bros.** in March 2006....Commercial producer **Anthony Nelson**, most recently in charge of content development & acquisitions for **Corbis'** motion division, has joined **Chelsea Digital**, New York, as executive producer.... **John Landis**, who directs commercials and music videos through Los Angeles-based **A Band Apart**, has directed a segment for Showtime's *Masters of Horror* series. *Deer Woman*, from a script by Landis' son Max, is about a half-woman, half-deer creature. The segment is slated to run on Showtime in December... If you are a member of the commercialmaking community who has a film that will be screened during the 2006 Sundance Film Festival and would like the project to be considered for coverage in SHOOT's Sundance roundup, send a screener to senior editor/creative and production **Kristin Wilcha** c/o SHOOT, 21 Charles St., Suite 203, Westport, CT 06880. You can also email info to kwilcha@shootonline.com....

rep report

Union Editorial, Santa Monica, has secured independent rep **Marta Burga** to handle the Hispanic market. Union recently launched a Hispanic division dedicated to Spanish-language commercial, music video and corporate editing and post projects....Independent rep **Heidi Gregory** has been named to handle the U.S. music video market for **Streetgang Films**, a music clip production house based in Santa Monica....**Helen Baik**, formerly of **Technicolor Creative Services**, Toronto, has been named to head sales and marketing for Toronto-based creative design/pre-vis/visual effects/post house **Soho** and editorial shop **Rogue Editorial**....Cinematographer **Kramer Morgenthau** has completed principal photography on **Darnel Martin's** *Saved* and is again available for spots via **The Skouras Agency**, Santa Monica....

bulletinboard

Dec. 8//Santa Monica: Association of Independent Producers (AICP) West holiday party at the Santa Monica Air Center. www.aicp.com or ashleyq@aicp.com....

Dec. 9/London: Design and Art Direction (D&AD) Awards call for entries early deadline (receive a 10 percent discount.) Closing deadline for all entries is Jan. 27, 2006 www.dandad.org/awards06....

Dec. 12/New York: Association of Independent Commercial Producers (AICP) East holiday party at Duvet. www.aicp.com or anniec@aicp.com

Dec. 13/New York: The 25th Annual Muse Awards for Outstanding Vision & Achievement, presented by New York Women in Film & Television at the Grand Ballroom of the New York Hilton. www.nywift.org....

Have The Last Word!

The Count Down Is On To Reserve Ad Space In The Last Two Issues Of The Year!

December 2, December 16...

Join SHOOT Production, Producers & artisans. Why do they read SHOOT? To get the latest news and learn about companies and people they may want to connect with!

Get on your prospective clients' radar for 2006. Call now to reserve space.

In addition to the News Section, Columns and ScreenWork section, the following features are coming up...

Dec. 2 (Space Closing 11/23 | Ad Closing 11/28)

SHOOT Agency of the Year... Crispin Porter + Bogusky

Crispin Porter + Bogusky earned the SHOOT honor based not only on its creative work in '05 (Burger King, Mini Cooper, the American Legacy Foundation) but also the new business it garnered in recent months - notably Volkswagen and Sprite - which at the same time puts the ad shop at a crossroads. Can an agency that started out as a small creative wunderkind maintain that excellence as it grows at a level never before experienced at the shop? With major new accounts, how does CP + B plan to maintain an intimate, nimble working culture that has been conducive to breakthrough creativity? What's next for Volkswagen, an account w/ people behind CP + B's success' will be in our 12/2 Agency of the Year issue. *Whether you have worked with them or want to work with them, here is a great opportunity to say Congratulations or to place your regular advertising message.*

Dec. 16 (Space Closing 12/6 | Ad Closing 12/9)

Special Year End Issue: '05 Highlights/Most Influential People

and companies who created buzz, led the way, and in some cases changed dynamics, setting the stage for '06.

Hot Location Spots

A look at some great U.S. and International shooting destinations. *Great opportunity for film commissions & production services cos. from around the world to promote your great locations and services*

Everyone will be reading this last issue of the year--the next issue of SHOOT will be published on January 13th, so take advantage of this great opportunity now! *SHOOT spreads Holiday Cheer in this issue... place an ad with a Holiday message or Thank You message to clients and get a one-time only special discount on ad space.*



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