

# SHOOT<sup>®</sup>

THE LEADING PUBLICATION FOR COMMERCIAL, INTERACTIVE, &amp; BRANDED CONTENT PRODUCTION

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## Agency Initiatives For Vendor Diversity Start To Take Shape

Demand Is Increasing for Qualified Minority And Woman-Owned Prodn. Cos.; Search Also Encompasses Edit/Post, Other Sectors

By Robert Goldrich

AUSTIN, Texas—Vendor diversity initiatives at ad agencies are beginning to pick up positive momentum, with shops such as GSD&M, Austin, Texas, actively seeking and in some cases hiring qualified minority and/or woman-owned production houses for select projects.

One of the architects of the GSD&M program is Anita Laney, who served as that agency's staff director of vendor program diversity for three-and-a-half years before opening in November 2005 her own Austin-based independent venture, Professional Partnering Solutions, which specializes in vendor diversity consultation to companies in different sectors, including the advertising industry. Among Professional Partnering Solutions' clients are BBDO Detroit and GSD&M.

Based on the inquiries she's received, Laney expects an increasing number of agencies to proac-

tively pursue vendor diversity in the months ahead. Further underscoring this movement is last month's Omnicom Diversity Summit at DDB New York, during which Laney made a wide-ranging presentation on the subject, addressing such areas as what clients look for and best practices.

"A big push in the advertising community for supplier diversity is developing," related Laney, who noted that in some respects the GSD&M approach could become, and in some instances is serving as, a template for other agencies.

A GSD&M outreach program to find out about minority and/or woman-owned production houses generated "an overwhelming response" from reps and companies, related Laney. Greg Lane, senior VP, director of media production at GSD&M, noted that as part of the creative/production department outreach, agency staffers attended industry confabs

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## Two Team For Kangaroo Project Win

By Robert Goldrich

MINNEAPOLIS—Mark Setterholm, executive producer of Minneapolis-based production house Drive Thru, and John Benson, a freelance writer in Kansas City, Mo., have teamed on the winning concept for the fifth annual Kangaroo Project competition. Sponsored by the nonprofit Sean Francis Foundation in order to mentor promising creative and filmmaking talent via the production of

worthwhile public service ad work that is guaranteed airtime, the Kangaroo Project this time around is a PSA that promotes prevention of domestic violence.

Setterholm and Benson's concept topped assorted entries in judging by a panel of advertising and production professionals. The two entrants' PSA centers on the song "Hell No," representing that defining moment when a person decides he or she is not going to take it anymore. Plans

call for the PSA cast to consist of people who have had that experience relative to the subject matter. The spot will reflect the fact that once people make the personal decision to change their lives, they then find out how they aren't alone and that support is available.

The concept won with the proviso that Setterholm and Benson can secure the rights to "Hell No" (from the musical *The Color*

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## IBC Preview: Hot Topics, Technologies

By Carolyn Giardina

AMSTERDAM—In a few short weeks the annual International Broadcasting Convention (IBC) will begin in Amsterdam, focusing on content creation, management and delivery—while highlighting such seminal topics as the HD transition, mobile content delivery and digital cinema. This subject matter will be addressed in the conferences, on the exhibition floor and in the digital cinema screening theater.

In commercialmaking, specific areas to watch are the continued industry shift toward software-based nonlinear color correction

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## Aardman Set To Receive IBC Honor

By Carolyn Giardina

AMSTERDAM—The 2006 IBC International Honor For Excellence will be bestowed on four-time Oscar winning Aardman Animations, a leading character animation studio for features, television, commercials, music videos and shorts. The Bristol, UK-based shop is perhaps best known for its beloved Wallace and Gromit characters, which are the subjects of two Academy Award winning shorts (*A Close Shave* and *The Wrong Trousers*)

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# Milestones

In covering Daniel Russ' recent move from his post as senior VP/group creative director at GSD&M, Austin, Texas, to executive creative director at R&R Partners, overseeing the work of that agency's five shops in Las Vegas, Phoenix, Salt Lake City, Reno and Washington, D.C., *SHOOT* noted that he would remain very much involved in the Peace Council, a nearly 10-year-old nonprofit foundation dedicated to creating advertising that helps to raise awareness for issues of social consequence.

And while the reference to the Peace Council was an incidental part of our news story on Russ last month, we now make it the focus of this column as that organization, known for its public service spots, diver-



sifies into short and feature-length films. The other new wrinkle is that while the Peace Council has perennially created PSAs for assorted issues and causes, this time around it is soliciting others to come up with longer form content.

As executive director/founder of the Peace Council, Russ manages an organizational board of 16 creative professionals. Over the years, Peace Council fare has consistently earned inclusion into *SHOOT*'s "The Best Work You May Never See" gallery, the latest example coming in November 2005 for "Screwdriver," a PSA which promoted The Center For Child Protection in Austin.

Now the Peace Council has extended its reach into longer form via an initiative for client

the New Milestones Foundation, a group which works in collaboration with the Austin Travis County Mental Health Mental Retardation Center to expand awareness of mental illness and to eradicate its stigma while raising funds to address the needs of those affected by mental retardation, mental illness or substance abuse issues.

New Milestones and the Peace Council are teaming on the We Don't Talk About Chris Film Festival, which is seeking short and feature-length films that tell the story of living with mental illness. The hope is that these films will promote awareness and understanding of mental health problems—and help in fund-raising efforts as well. Already, said Russ, about a dozen films have been entered into the competition, with entrants being a mix of independent filmmak-

ers and nonprofessionals who have a story to tell.

The Peace Council is actively seeking more entries. Furthermore Russ has secured legendary documentary filmmaker Albert Maysles of Maysles Films, New York, as a judge to review submitted work. Maysles and Russ have known each other for some time, initially striking up a rapport when they collaborated on a Wal-Mart campaign out of GSD&M.

Judges will pick approximately five to seven winning short films (no more than 30 minutes each) and a feature length film (one to two hours long). There is a total of \$5,000 in cash prizes. Plans call for the winning work to be screened during a film festival event, scheduled for April 20, 2007. Work will also be posted on the New Milestones Foundation Web site, and win-

ning entries will also likely gain DVD distribution, according to Russ.

"This is another way for the Peace Council to do some good, helping to see that important issues are addressed, using our communication skills to promote something worthwhile," related Russ.

For more info, entry forms and rules, log onto [www.new-milestonesfilmfestival.com](http://www.new-milestonesfilmfestival.com). Entry deadline is January 17.

## Industry POV

By Josh Rabinowitz

### A Biased "State Of Ad Music"

As broadcast TV advertising fears for its life, music remains a high profile and sustainable element of an industry at the crossroads... There have been some notable recent trends: Brands are starting to release music on their own, outside the jurisdiction of the established music industry; music publishers continue to make their big-

gest percentage of revenue from fees for ad synch licenses; with the (well documented) decline of the record industry, much of its creative force has migrated to the ever-expanding world of music for TV and advertising; artists, emerging and old, peddle their wares to ads and brands so as



Josh Rabinowitz is senior VP, director of music, Grey Worldwide, New York

to make enough money to either pay their rent or maintain their uber-lavish lifestyles; the most popular bands and producers in the world are producing very good "jingles," just as some of the best directors today produce only very good commercials; original tracks created for ads are being blown out into full-length singles and seeping into the public consciousness and consequently establishing a permanent residence in the frontal cortex of our collective brains.

For the most part, advertisers are using original music, either created specifically for their TV spots, or culled from a music house's unused archives, a stock

library, a friend's of a friend's band's EP, a director's cousin's self-produced Apple Garageband demo, or possibly an editor's self-made scratch track/soundscape.

Creatives rarely attend music sessions, utilizing "music houses" that, more and more, are becoming booking agencies for freelancers. Here the "music house" methodically, and with perspicacity, types out a music brief, deploys it as a group email, and receives massive amounts of demo files from their stable of freelance composers, at \$250 or less per pop, cut to a .mov or .mpg video file, and sends them as a link to the ad agency. Maybe we should call these entities "Music Hubs" or "Music Filters" or even "Music Conduits." Or maybe/possibly, mindful musical entrepreneurs should entertain the idea of an in-house music component at the ad agencies themselves, cutting out these middleman middle-of-the-road musical conduits.

Or perhaps the brands should take it a step further and cut out all the middlemen (record labels, music publishers, ad agencies, music houses, editor's wives' best friend, etc.) and establish in-house, producers, bands and/or artists-in-residence—as has been alluded to by the culture sage Kevin Kelley of *Wired*. In this scenario, "The (band or artist) will write and play whatever music it feels like, but it will grant first option to the sponsor to use the sponsor's materials in commercials. The sponsor gets cool, hip music, and the band gets its

stuff heard by millions, and anything the company doesn't use is the company's to pass out, free of charge."

The traditional agency music producer, once necessarily skilled in the art of music making, studio music production and traditional musicological performance, theory and history, now has been replaced by the new age music consultant/producer/supervisor/fan who is an artisan of iTunes, a master of iPods, and a practitioner of Google. The once important trained ear has been overtaken by the search "engineer." The highly skilled music translator, guide and expert executor of the creative musical concept has been passed over for the schmoozer, the musical "hyperbolist"—aka the purveyor of the playlist.

When the agency music producer is embraced, I would be willing to bet that the evasive, yet (somehow) quantifiable musical factorials of creative enhancement, brand resonance, sonic persuasion and strategic reverberation would, more times than not, be at a higher level.

Advertisers continue to utilize well-known songs in their ads, but curiously many of them opt to use the same song. Can you say "creative accountability?" If I hear "It's Your Thing," "Magic Carpet Ride" or "More, More, More" or another WHO song in an ad, I may have to scream as loud as Roger Daltrey does in "Won't Get Fooled Again"... It's like deja Who all over again!!!

Mainstream advertising

Continued on page 21

## FLASHBACK

5 YEARS / 10 YEARS



### 5 Years Ago

□ August 24, 2001/Director Scott Burns has departed bicoastal Tool of North America, the shop he co-founded with director Erich Joiner...Director Kieran Walsh has signed with bicoastal/international Chelsea Pictures....The national office of Association of Imaging Technology and Sound (ITS), based in Vienna, Va., has closed its doors...Harley Rinzler, founder/president of Santa Monica-based editorial and design shop Harley's House, has purchased Click 3X, Los Angeles....

### 10 Years Ago

□ August 23, 1996/The Filmworkers Club, Chicago, has added colorist Lynette Duensing to its expanding roster... Director John Alper and executive producer Kent Feuerring have formed A Pictures, New York, signing London-based director Simon Fellows, who recently departed Original Film, Los Angeles....Arturo Cubacub, an effects editor, colorist Alex Scudiero and engineer Mark Adler have teamed to open finishing and effects house i^3 (read "I-cubed")....

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## Color Correction To Make News At IBC

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camera and projection technologies is also scheduled for the IBC screening theater, including the first showings of what Red Digital Cinema reported will be 4k images and footage from its developing 11.4MegaPixel "Mysterium" sensor.

Red has generated much talk—a combination of high praise and harsh skepticism—this year surrounding its announcement that it is developing a 4k digital cinematography camera that would sell for \$17,500. Red reported that the company has already collected an estimated 350 orders with \$1,000 deposits on the camera, but many others are resisting the hype and waiting to see working technology. Red said it plans to show some working technology towards the end of the year, while shipment is slated for mid-'07.

On to postproduction product news, Quantel is scheduled to introduce Pablo HD, a new entry-level nonlinear color correction system with the features of its 2k and 4k Pablo systems. The company said that Pablo HD is designed to make high-resolution color correction a creative and profitable proposition for every form of mainstream post production. Quantel will also introduce its Revolver color manipulation tool that comes standard on all Pablo models.

Also at IBC, the full iQ, eQ and Pablo range will have a new v3.6 software package, which includes many new features such as a history archive, segment-based pan and scan, and batch network i/o.

Da Vinci will be featuring demonstrations of its software-based Resolve digital mastering suite with three configurations—FX, DI, and RT. Also showcased will be: da Vinci's newest product, Splice, which is designed as a bridge to enable nonlinear workflow capabilities for da Vinci 2K and 2K Plus users; and new options for the 2K Plus, including ColorTrace, a session reconform tool that matches color decisions with editorial changes. Resolve FX is designed as an entry-level system for studios

wanting to offer file-based, nonlinear color enhancement and conforming work. Resolve DI is recommended for digital intermediate projects calling for a substantial volume of color-look creation and conforming. And Resolve RT is the top-of-the-line system.

Splice is designed to create a "virtual telecine" for the da Vinci 2K or 2K Plus by offering users a bridge to nonlinear workflow with pan, tilt, zoom, and rotate capabilities in real time. Da Vinci reported that operating as a front-end for the da Vinci 2K, Splice presents itself as a new device on the 2K control panel and provides operators with the types of controls one would normally associate with a telecine environment.

Aforementioned FilmLight will showcase its latest Baselight Eight version 3.1 and preview the next version 3.2. FilmLight will also exhibit Baselight HD, a high performance grading package for SD/HD television and commercials.

Autodesk is scheduled to display its newly launched Lustre HD, a version of its Lustre color grading system that targets HD commercial and television programming applications. The Video Lab in South Africa and Digital Pictures Melbourne were among the beta sites for Lustre HD.

Autodesk is also launching a new control panel for Lustre HD, comprised of three sub-panels that enable it to be configured for both left- and right-hand dominant operation, which was previewed at NAB in April.

MTI Film aims to assist in the industry's movement toward tapeless workflows. Soon to hit the market is the new 2K version of MTI's Control Dailies, an image and audio control system designed to accelerate the delivery of motion picture dailies, facilitating faster than real-time image transfer and audio ingest, complete metadata collection, post synchronization in SD and HD resolutions and output to various deliverables. The new version has added Control Color, a fully integrated primary color

corrector with built-in Still Store co-developed with Silicon Color, creators of Final Touch.

"As file or digitally based acquisition becomes more prominent in production, there will be a growing need to resize and color correct file-based material to standard video formats for screening and editorial purposes," said MTI CEO Larry Chernoff. "Control Dailies 2K is designed to meet this requirement in an integrated and efficient workflow, providing post companies with the ability to deliver timely dailies in a tapeless environment."

Meanwhile, Kodak will display version 4.1 of its Kodak Display Manager System (KDM), which is designed to enable postproduction facilities to more efficiently emulate film looks on electronic display devices. The software incorporates proprietary Kodak color science technology and a calibration sensor for CRT, LCD, standard- and high-definition video monitors and cinema-grade digital projectors.

On to developments from the American Society of Cinematographers, as previously reported in *SHOOT*, the ASC Technology Committee's DI subcommittee—which is chaired by colorist Lou Levinson of bicoastal Post Logic Studios—is developing and beginning to introduce to the industry an ASC Color Decision List (CDL), which would facilitate color correction data interchange between color correction systems from different vendors. At press time, it looked like select ASC members may be on hand at IBC to quietly discuss the development and remaining questions with color correction manufacturers, while testing early implementation.

For those interested in mobile applications, the IBC Mobile Zone will feature a range of devices for the growing area of mobile content delivery. The conference agenda also covers this topic. And, this year, the IBC TV News will also stream news on the Web and deliver clips to mobile devices.

## IBC International Honor To Be Bestowed Upon Aardman

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and this year's best animated feature winner *Wallace & Gromit: The Curse of the Were-Rabbit*.

The award will be presented to David Sproxton, executive chairman of Aardman, during the IBC Awards Ceremony next month in Amsterdam. Sproxton co-founded Aardman with Peter Lord in '72; the company's third director, Nick Park, joined Aardman in '86.

Following the news of the IBC Award, *SHOOT* caught up with

Lord, who was delighted with the nod from IBC. "We appreciate this," he said. "We have had a lot of recognition as a company for individual pieces of work, but I personally care very much about the whole picture, which in a way is what we do best."

In addition to features and shorts, including the aforementioned *Wallace and Gromit* work, Aardman's credits include music videos such as Peter Gabriel's groundbreaking "Sledgehammer"

and a steady flow of commercials from a client list that includes Chevron, PG Tips, Serta, Tennants, Ameritrade, Homepride, Nike and Dr Pepper. More recently, the studio diversified into content for mobile devices.

In selecting Aardman, the IBC Council (which selects the recipient) recognized the unique nature of the shop's work which skillfully integrates real world imagery of model making, clay animation and

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# LEGALEASE

BY JEFFREY A. GREENBAUM



### Made In The USA

Reacting to consumers' concerns about issues such as unemployment, the trade deficit and world events, advertisers often want to market their products as having been "Made in the USA." If you're planning to make patriotic claims for one of your clients, it's important that you understand Federal Trade Commission ("FTC") rules on when you can say that a product is American-made.

### FTC Standard

The FTC's "Enforcement Policy Statement on U.S. Origin Claims," issued in 1997, sets forth the FTC's view on when it is proper to claim that a product is "Made in the USA." The general rule is that if you want to make a U.S. origin claim, you must have proof that "all or virtually all" of the advertised product is made in the United States. The rule doesn't just cover express claims, such as "our products are American made." It covers any implied claims that consumers may reasonably understand you to be making. For example, if a commercial depicts a company's U.S. factory, with American flags waving prominently in the background, with a super promoting "American Quality," consumers may very well believe that you are claiming that the company's products are made in the United States.

What does "all or virtually all" mean? The FTC says that if you want to claim that a product is American made, then all significant parts and processing that have gone into the product must be of U.S. origin. The product may only contain a negligible amount of foreign content. The FTC also says that a "Made in the USA" claim may not be made if the final assembly or processing of the product didn't take place in the United States. The FTC also considers other factors, such as what percentage of the total manufacturing costs were from U.S. parts and processing and how far removed the finished product is from any foreign content that may have been used.

You may be able, then, to claim that a computer is "Made in America," even if imported steel is used in making one part of a small component of the disk drive, since the foreign content was a very small part of the total cost of the computer and was used several steps back in the manufacturing process. On the other hand, it probably would be inappropriate to advertise a steel wrench as having been made in the U.S. if the steel was imported. The FTC has said, however, that advertisers may make qualified "Made in the USA" claims — "made in the USA from imported parts," for example — so long as the claims are accurate.

### FTC Enforcement

The FTC has a long history of going after marketers when it believes that its "Made in the USA" standard has been violated. The Stanley Works ("Stanley"), a tool manufacturer, recently agreed to pay more than \$200,000 to settle FTC charges that it falsely claimed that its Zero Degree Gearless Ratchet Wrenches were made in the United States. The FTC alleged that Stanley marked or labeled the wrenches with statements such as "Ratchet made in USA" or "USA," even though they included substantial foreign material. In announcing the settlement, Lydia Parnes, director of the FTC's Bureau of Consumer Protection, said "Many consumers rely on Made in the USA claims when choosing products. They expect those claims to be truthful."

So, unless you want the FTC to throw a wrench into your next advertising campaign, before licensing a recording of "America the Beautiful" to play in your next spot, as a "Buy American" banner waves in the background, while extras dressed in red, white and blue are watching a baseball game and eating apple pie, make sure that the product that you're advertising really is "Made in the USA."

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This column presents a general discussion of legal issues, but is not legal advice, and may not be applicable in all situations. Consult your attorney for legal advice.

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

# Dir. Adrian De Sa Garces Kicks A TV Around For Sony

## Dubai's Tonic Launches WEGA Television In The Middle East And South Africa

By Christine Champagne

The next time you complain about how little your client is willing to spend to produce a spot, consider this: Sony gave Dubai-based Tonic Communications a mere \$80,000 to fund the making of a :30 commercial introducing its WEGA Television to the Middle East and Africa.

On top of having little money to spend on the production, Tonic Communications faced additional challenges, creative director/copywriter Vincent Raffray said, citing, for starters, the fact that the spot was scheduled to run before and during the FIFA World Cup, and because Sony was not actually a sponsor of the event, the agency had to carefully craft a concept tied to soccer that didn't infringe upon any FIFA World Cup sponsorship deals.

Another issue: The Sony spot would be running in vastly different regions of the world, with different cultures, languages and regulations governing what can and can't be shown on television. Therefore the spot had to be visual and had to cross cultural and religious boundaries, Raffray shared.

Taking all of these matters into consideration, Raffray and art director Peter Walker ultimately came up with "Kick," a simple visual demonstration that finds two guys kicking around a small TV set as if it is a soccer ball in an urban setting. One of the men balances the TV on his head, lets it fall to his foot and then kicks it against a wall. Upon impact, the TV



[CLICK HERE TO VIEW SPOT](#)



set smashes into pieces. The spot ends with a quick product shot of an unharmed Sony WEGA, accompanied by the supered message, "Make room for WEGA."

Director Adrian de sa Garces of Velocity Films, which has offices in Cape Town and Johannesburg (as well as a state-side affiliation with bicoastal/international Crossroads through Velocity@Crossroads), was hired to direct "Kick." "He had some good work on his reel, and he was young and hungry," Raffray said, adding, "Velocity bent over backwards for us and did a great job considering the meager budget."

The director was game to tackle the challenge of making the spot. "I wanted to ensure that the public asked, 'How the hell did they do that?'"

So how did they do it? Are these guys really kicking a TV around? No. A weighted ball was substituted for a TV during the shoot and later replaced with a TV in post thanks to the work of Condor Cape Town VFX supervisor/3-D artist Matthew Desmond-Smith, and Inferno compositor Sarah Houghton of The

**"They did take after take with the [weighted] ball, which, incidentally, was not easy to handle. Out of about 20 takes, we had about four that we could use."**

**—Vincent Raffray**

Refinery, Johannesburg.

De sa Garces and DP Peter Tischhauser shot the spot on location in Johannesburg. "We decided to shoot in South Africa for a few reasons," Raffray said. "Firstly, I am from South Africa, and I've always enjoyed shooting there. The crews are extremely professional, and the locations are awesome. Some parts of Johannesburg look like Europe, other parts look like the States, and some parts look like downtown Nairobi. It's also relatively cost effective, and the production values far surpass anything you can find in this region."

Finding talent in Johannesburg wasn't a difficult process given that South Africans love soccer, according to Raffray. One of the guys in the spot actually plays for a

league team in South Africa, while the other guy does soccer tricks for a living.

"They did take after take with the [weighted] ball, which, incidentally, was not easy to handle," Raffray said. "Out of about 20 takes, we had about four that we could use."

The editing process was, well, there wasn't really an editing process. "Because it was basically one shot, there was no editing—just merging the action with the TV crashing into the wall," Raffray explained.

As for the visual effects work, "The outcome was fantastic," Raffray praised. "The computer-animated TV looked so real, and when combined with the live action the result was truly believable."

The sound design, done by The Refinery's Louis Enslin, who also performed the audio mix, enhanced the believability. "Sound design was tricky because no one actually knew what a TV being kicked sounded like, so we strung one up and started kicking it," Raffray said. "Once the sound was put in, everything fell into place. The sound was so important because it added weight to the TV and made the spot even more believable."

The fact that Sony's "Kick" was chosen as a Top Spot of the Week was particularly meaningful to Raffray, who co-founded Tonic a little over two years ago and is on a mission of sorts to show the world that good work can indeed emanate from the Middle East. "We wanted

## TopSpot OF THE WEEK

Client

**Sony Middle East**

Production Company

**Velocity Films, Cape Town and Johannesburg.**

Adrian De Sa Garces, director; Peter Tischhauser, DP; Peter Carr, executive producer; Melina McDonald, producer.  
Shot on location in Johannesburg.

Agency

**Tonic Communications, Dubai.**

Vincent Raffray, creative director/copywriter; Peter Walker, art director; Basile Boudier, producer.

Post/Visual Effects

**Condor Cape Town.**

Matthew Desmond-Smith, VFX supervisor/3-D artist; Michelle Barrow, producer.

**The Refinery, Johannesburg.**

Sarah Houghton, Inferno compositor; Michele Wilson, colorist; Sally Balkwill, producer.

Sound Design/Audio Mix

**The Refinery.**

Louis Enslin, sound designer/mixer.

to create an agency that would compete on a global level, and being in the Middle East—not the most creative place on earth—a lot of people thought we were crazy," Raffray said.

Certainly, Raffray and company are proving the naysayers wrong, winning, among other accolades, Gold at The One Show and Gold at the Cannes International Advertising Festival in its first year for a Sony print ad entitled "Paperclip."



Vincent Raffray

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# OfficeMax, DDB Get Schooled in Branded Entertainment

## Television Special Replaces Spots to Capture Back-to-School Audience

By Nicole Rivard

OfficeMax, with the help of DDB Chicago, "punk'd" a bunch of Tuckahoe Middle School students for its latest back-to-school campaign. Breaking tradition with 30-second ads, OfficeMax instead created a 60-minute television special in partnership with Hollywood Records, teen heartthrob Jesse McCartney and ABC Family.

In *Schooled*, directed by Henry-Alex Rubin (of "Murderball" fame), viewers have a front row seat for a prank played by parents, school officials and McCartney on a group of eighth graders who recently graduated from the Eastchester, N.Y. school. They are asked to take a grueling oral and written exam to be allowed to proceed to high school as expected. They are told that if they fail, they will be admitted to eighth-and-a-half grade instead. But they are really being set up for a private concert by McCartney.

"OfficeMax wanted to create something that would generate its own audience for back-to-school, which is a crowded time of year. You can get lost in the shuffle in terms of 30-second ads," said Vinny Warren, creative director of

DDB Chicago.

"We are following a marketing philosophy of 'don't just make ads, make news,' which is helping us find innovative ways to reach our customers and differentiate ourselves from competitors," adds William Bonner, senior director/external communications for OfficeMax. "When the idea for an OfficeMax TV show came up at the brainstorming meeting, there was a brief, stunned silence. Everyone knew it was a huge idea, and we certainly had appropriate apprehensions, but we quickly began thinking, 'Why not?' We knew it could be a huge opportunity for us to break away from the pack."

OfficeMax plans to capture its teen audience online as well. The show, which at press time was scheduled to air on the ABC Family Channel on Aug. 17, will also reach Google Video users at [video.google.com/schooled](http://video.google.com/schooled). There they will find added footage, as well as information about OfficeMax's back-to-school gear and McCartney. OfficeMax stores are also offering a limited edition DVD featuring footage from *Schooled* and McCartney singing songs from his new album to be released in September.

In advance of the debut on ABC Family, promos for the show ran this week on the network. Additionally banner ads promoting the show went up on Google last week.

### THE SETUP

Sixty-five crew members working round the clock for several days set the stage for the show's central prank. Professional actors played the test officials from the pretend SMAT, the Standard Mental Assessment Test. On test day, the officials share frightening statistics with the already anxious students—more than 41 percent of kids currently in high school do not have proper junior high school educations.

During the individual oral exams, puzzling questions are fired at the students such as: How many results would get if you googled Google? And if you are driving at the speed of light and you turn your headlights on, what do you see?

Later, the students all gather for the written portion of the exam in the gymnasium. A few minutes into the test, the sound of drums breaks the silence. The "proctor" flips out because he can't believe a band is allowed to practice at the school during testing time. Little by little, a moveable gymnasium wall opens up to reveal Jesse McCartney, who yells to the students, "You've just been

schooled." The students, especially the girls, respond with a major meltdown of screams and applause and rush the stage. Warren said the toughest part of the project was not knowing whether it was going to manifest itself as watchable TV. "We only had one shot. The kids had to buy it 100 percent. From a TV point of view, they had to be genuinely surprised."

"It was quite nerve-wracking. As you get closer to doing it you're like, 'Are we crazy doing this?' he said laughing. "If it didn't work, we would've had nothing." He admitted they actually spent as much time preparing for it not working. The alternative might have been to fake it. "It wouldn't have been nearly as genuine. You can't fake that hysteria."

### TEAM EFFORT

Warren gives a lot of credit to bicoastal production company Smuggler for making everything run smoothly. "And Henry-Alex Rubin, the director. Having done documentaries, he knows what seems real isn't always real and he was really good at making sure we got all of the stuff we needed," related Warren.

Success also stemmed from the strong relationship among the OfficeMax marketing team, Warren and account director Norm

Schooled concludes with OfficeMax's Ryan Vero making an \$80,000 donation as McCartney looks on.

Bilow.

"There are probably clients at DDB who are spending money with entertainment oriented properties that we as an agency don't know about," said DDB Chicago executive producer David Rolfe. "This is an example of when we did know about it because OfficeMax included us in the process, and we were able to come up with something groundbreaking and useful from an integrated standpoint."

"This will be a compelling case because of its online presence and running it in its long form. It also has viral potential 'cause it involves a celebrity. If someone is searching for Jesse, like we know millions of kids do, they'll find this and OfficeMax."

Rolfe said what was particularly special about creating branded

entertainment was the huge team effort and evolution of roles within DDB. "For instance, Norm is the account director. But his title on the show will be creator. That's noteworthy. You need a team effort to create something like this. Everyone has to be open to criss-crossing roles."

*Schooled* concludes with OfficeMax donating \$80,000 in gift cards to the middle school, which suffered major budget cuts this year. The last frames show school principal Carl Albano shopping with the gift cards for a year's worth of school supplies at OfficeMax with the students, allowing the school to save money as well as some of its clubs and activities.

"This was one of those win, win, win projects," said Warren.

## Brandstand CREDITS

Client  
**OfficeMax**

Agency  
**DDB Chicago**

Vinny Warren, creative director/creator; Norm Bilow, Shane Colton, Pete Taylor, creators; David Rolfe, Brian Smego, executive producers; Todd Brandes, Lynn Wittekind, Maureen Lynch, producers.

Production Company  
**Smuggler, bicoastal**

Director: Henry-Alex Rubin, director; Patrick Milling Smith, Brian Carmody, executive producers; Laura Thoel, Drew Santarsier, producers; Aaron Phillips, DP.

Editorial

**Cosmo Street, bicoastal**  
Jinx Godfrey, Aaron Langley, Josh Berger, editors; Yvette Cobarrubius, Lisa Greenleaf, producers

Music

**Mutato Musika, Los Angeles**  
Mark Mothersbaugh, composer

Interactive Production

Transistor, LA

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# Director Paul Gay Portrays The One Left Behind

## With His Spouse Institutionalized, A Husband Lives A Life Of Deep Regret

By Robert Goldrich

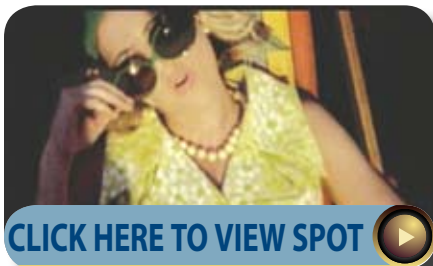
Director Paul Gay of bicoastal/international *Hungry Man* shows us the anguish resulting from the needless separation of a husband and wife when one is institutionalized due to a disability. However, in this case the despair isn't seen from the perspective of the one who's been put in a care facility but rather the "healthy" husband who continues to live at home.

Titled "Independent Living," this European cinema spot opens with a home movie showing a full-of-life, fun loving' young female cavorting about. It soon becomes clear that this woman has since had her share of problems as her elderly husband tells his story. "I couldn't save my wife," he says. "I couldn't do anything for her."

We see the man shopping at the local supermarket, moving a bit slowly. He seems listless.

Next, he is standing on an overpass looking at the traffic below. He continues to reminisce, except the memories aren't pleasant. "It was like watching her being swept out to sea," he relates. Clearly that sense of helplessness has stayed with him to this day.

"I carried her in my arms when we were first married," he recalls, as a home movie flashback shows this young vivacious woman in a wedding gown being swept off her feet by her strapping groom. "These arms were strong back then. Now they might as well be made of string," bemoans the man.



CLICK HERE TO VIEW SPOT



However, the assumption that his wife is deceased proves to be incorrect. Now seen rattling about in his home, the husband says, "She's disabled. I couldn't help her in and out of the bath so they put her in a care home."

Sadly, even though his wife is alive, the separation makes her seemingly dead to him. She is no longer in his everyday world, and he feels guilty and responsible for the situation.

A voiceover then intervenes: "Many couples are needlessly forced apart because one of them is disabled. But with the right equipment and professional care, they could stay together in their own home."

The spot's sponsor is then revealed to be the U.K.'s Disability Rights Commission, accompanied by a Web site address, [disabilitydebate.org](http://disabilitydebate.org). On the site is information shedding light on the plight of the disabled and their loved ones, and a social action plan to address related issues.

"Independent Living" is one of two cinema spots in a

package helmed by Gay for McCann Erickson, Manchester. The other public service ad, "Nice Day," shows the harassment and abuse a young mentally challenged man routinely has to endure from uncaring others on a daily basis.

Gay's support team at *Hungry Man* included executive producer Matt Buels, head of production/exec producer Tim Nunn and line producer Martin Box. The DP was Joost Van Gelder.

The McCann creative ensemble consisted of creative director/art director/copywriter Richard Irving, art director/copywriter Tim Reid and art director/copywriter Ged Edmondson. The producer on the job was Kim Knowlton, who is with the Central Office of Information, the U.K. government's ad agency for the Disability Rights Commission.

Editor was Adam Spivey of Speade, London. Colorist was Alex Webster of The Mill, London. Audio post mixer was Andy Humphries of 750mph, London. Principal actor was Andrew Neil.

## "Frog"

By Robert Goldrich

It's the part of biology class some of us dreaded in high school—the frog dissection. Two students sit side by side, each with a dead frog immersed in a glass jar of formaldehyde on their desks. As we hear the instructor in the background, one of the pupils, a female, picks up her jar and drinks all the formaldehyde, leaving only the frog.

The male student seated next to her looks on in disbelief as she chug-a-lugs the liquid. She then looks at his frog jar and asks him, "You gonna drink



CLICK HERE TO VIEW SPOT



that?" She's poised to have another pause that refreshes.

The spot ends with a super against the backdrop of a frog that reads, "Cigarettes contain formaldehyde, the stuff used to

preserve dead frogs." This message is accompanied by a Web site address, [youthink.com](http://youthink.com), for a youth smoking awareness program sponsored by the Virginia Tobacco Settlement

Foundation.

"Frog" is one of three spots in a Virginia Tobacco Settlement Foundation campaign directed by David Jaffe of bicoastal Playroom for Barber Martin Advertising, Richmond, Va. The other commercials were "Belly" and "Off to School."

In the latter, a mother drives her son to high school. She is smoking in the car, with the windows rolled up. He coughs in protest but she doesn't stop puffing. Finally to let her know how he feels, the lad passes gas, gets out of the car and goes off to class.

In "Belly," we're treated to a belly dancing performance—not by lovely lasses but by overweight teen boys. As their body fat jiggles, culminating in one guy's belly fat slamming another's, a super makes us aware that smoking increas-

es the production of belly fat in teenagers.

Jaffe's support team at Playroom included executive producer Debbie Merlin, producer JP Greaney and partner/managing director Carol Case. The DP was Tim Ives.

The agency creative ensemble consisted of creative director Patti Shulman, associate creative director/copywriter Jim Gentry, senior copywriter Bonnie Lerner and director of broadcast production/producer Greg Simos.

Editor was Mike Colao of Final Cut, New York. Colorist was Tom Poole of The Mill, New York. Terressa Tate of Final Cut served as sound designer/audio mixer.

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# Leadership Mantle

## Heads Of Production Are Helping To Shape Agencies' Path To The Future

**By Robert Goldrich**

**I**n recent months, a high-profile promotion and hire underscore that a number of ad shops are starting to look to heads of production to take a lead role in navigating a path to the future. The leadership mantle reflects the fact that in an ever evolving media landscape, a premium has been placed on the

producer skill set, which is coming to be regarded as a key dynamic in helping to shape an agency's vision and realize it.

Consider the case of John Garland, whose international producer pedigree spans both the production and agency sides of the business, and extends from short-form to feature-length fare. This past May, Garland—who had been director of broadcast production and entertainment at JWT New York—was promoted to COO of the agency.

Concurrently general manager Megwin Finegan, an account management vet, was upped to managing director. She and Garland represent a new management partnership at JWT New York, with both reporting to president Rosemarie Ryan and co-president Ty Montague.

Garland will be responsible for managing such areas for JWT New York as production (digital, print, broadcast), entertainment and intellectual property, as well as other ventures into new media.

Garland had already been a member of the management team in his head of broadcast production and entertainment capacity, but the ascent to COO moves him into an even more integral role in defining the agency's future and furthering integrated marketing on behalf of clients.

As for the earlier alluded to hiring, Brian DiLorenzo, former director of broadcast production at Fallon

Continued on page 12

# Lead Roles Emerging For Agency Heads Of Production

Continued from page 11

Minneapolis, was named a couple of months ago to the newly created position of executive director, content, for BBDO North America. DiLorenzo will be responsible for helping to spearhead BBDO's move into all areas of content, working in concert with Hollywood, mobile and digital carriers, the production industry at large and other relevant communities.

When DiLorenzo came aboard, David Lubars, chairman/chief creative officer, BBDO North America, said, "This [executive director, content] is a position for which

there is no precedent. Our goal is to create the world's most compelling content. Doing that requires a trailblazer mentality. Brian is that kind of person. We worked together [at Fallon] on BMW Films and, more recently Amazon Theater. His head is wrapped around content-based work. We're ecstatic that Brian has agreed to join BBDO in this new role."

## OPPORTUNITY KNOCKS

"We are entering an exciting time, which is replete with opportunities for people with production skills," relates Garland, noting that video on

the Internet is maturing and the creation of entertainment properties for clients is starting to pick up momentum. In the big picture, he observes, the mandate to grow agency and client business into new spaces, all with a guiding integrated marketing mantra, calls for having the right mix of in-house expertise and partnerships with outside talent and resources.

Experienced producers inherently possess the required skill sets, with Garland having the added dimension and benefit of working on the production house side domestically and globally. Savvy heads of production/producers have or can develop the Rolodex to bring in the proper outside resources for partnership, while possessing the organizational skills to project manage, the wherewithal to hold a project—traditional or nontraditional—to a budget and, says Garland, "the ability to pull together a team, imbue those team members with a vision and work through to a successful conclusion."

Garland relates that his professional experience, the forward thinking leadership of Ryan and Montague and the market forces themselves "began to make it logical to take someone like myself, a production person, and move him into a more central role, with expanded responsibilities...My job now is to create a very efficient machine that runs here to execute what we've traditionally done and at the same time move forward into our growth area, integrated marketing, and to begin to manage how we're going to deal with

our intellectual property."

One such piece of intellectual property is *Love Bugs*, a short-form "micro-series" set to debut on Sept. 13. In a partnership with client Unilever and cable network TBS, JWTwo Entertainment, a recently formed division of JWT, is producing the show in tandem with Paul Reiser's Nuance Productions. Ten-time Emmy nominee Reiser, creator of the hit sitcom *Mad About You*, serves as co-executive producer of *Love Bugs*, which will help introduce Unilever's international haircare brand Sunsilk in North America.

The series, which speaks to Sunsilk's core demographic, centers on the romantic life of Katie, a witty, spirited 20-something woman. There's no overt product placement for the brand, says Garland, who explains that the brand connection is more along the lines of a "brought to you by" approach.

Two-and-a-half minute episodes of *Love Bugs* will run during TBS' comedy block, including as an "out-tro" to *Sex and The City* and *Seinfeld*. Web site episodes not seen on TV will also be available, as well as unique episodes at in-store Wal-Mart Television.

Producers themselves need to be far more multifaceted, notes Garland, citing *Love Bugs* as an example. "With this kind of show, we need to find people who can produce across multi-discipline events—live event PR, digital iterations of the brand, interfacing with Wal-Mart and its TV distributors, working to get the show made in the first place....And generally with an

integrated marketing approach, there are other forms of content, including being able to make commercials....The person sitting at the top of this moving art heap of communication needs to be a very capable executive producer, moving through different and new spaces, helping our clients to communicate with target audiences in every and any way possible."

Having those sensibilities in a central agency management role makes all the more sense in today's changing media world. "It helps an agency to advance what it does best. We're good at taking the essence of a brand and communicating that. In a sense agencies are beginning to evolve entertainment from a brand brief sort of perspective," says Garland. "...The founding of JWTwo Entertainment is a departure for JWT which allows us to extend our assets into intellectual property." The new division's programming content will be available to consumers via traditional network TV, the Internet, mobile wireless and other platforms.

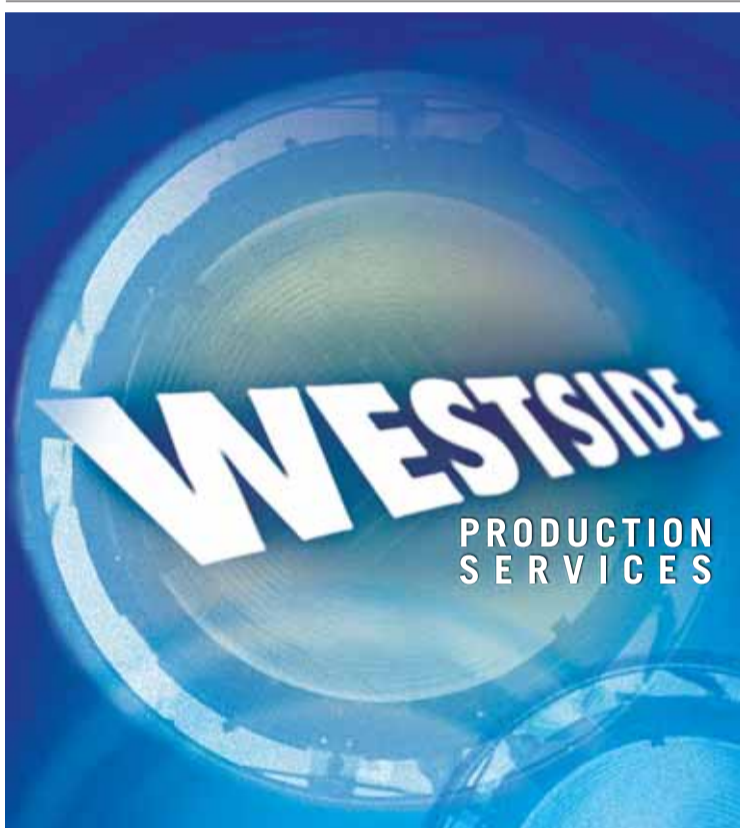
On the Internet front, JWT Detroit and New York have teamed with bicoastal/international @radical.media on assorted short Web films for Ford. The films are slated to appear through the rest of 2006 as a weekly documentary series, *Bold Moves: The Future of Ford*, on [www.fordboldmoves.com](http://www.fordboldmoves.com).

## HUB

BBDO's DiLorenzo observes that over the past six years or so, there's been an evolution in the skill set of the agency producer. He recalled his first new media endeavor at Fallon, an integrated campaign for Lee Jeans featuring a Buddy Lee online video game, a package of TV spots, short viral videos and wild postings—for which DiLorenzo served as a hub of sorts, coordinating these different elements and the considerations that went along with them.

"When you have varied platforms for a campaign," says DiLorenzo, "producers find themselves being asked more fundamental questions earlier on in the creative process. You're asked to figure out talent usage and contracts for new media that allow you to optimize opportunities down the road...You're working towards a schedule of different elements, maximizing a budget across these elements, weighing the importance of one element as compared to another, and contributing to the strategy of how to best utilize the media.

"At the same time," contin-



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ues DiLorenzo, "you're a go-to person for outside partnerships, trying to identify and then secure the best creative collaborators with expertise in different areas for nontraditional media projects and entertainment content."

These expanded responsibilities have broadened the scope of a producer's/head of production's expertise. Whereas traditionally an agency producer would be working with an account team and creatives, emerging media and long-form content now have him or her also more closely involved with media and interactive people much earlier on in the process, with a hand in creative strategizing.

Thus within the internal dynamics of an agency, a heightened awareness has emerged relative to what the head of production, executive producer and producer can bring to the table in terms of playing a central role in expanding an ad shop's offerings and capabilities across multiple platforms, and then intelligently coalescing them to take the form of an integrated marketing effort.

This "hub" perspective has translated into a number of agencies looking to their heads

of production for leadership in terms of helping to shape and chart a course for the future. "The evolution of the role has been exciting and is opening up new opportunities for heads of production and producers within agencies," relates DiLorenzo whose Fallon exploits included producing the second season of the BMW Film Series, the aforementioned Amazon Theater, campaigns for PBS, Citibank, Lee Jeans and Holiday Inn, and most recently executive producing *Brawny Academy*, a currently running reality show on the Web produced for Georgia Pacific.

**AGENCY CULTURE**

But the opportunities remain dependent on how progressive the particular agency's culture is, observes Vic Palumbo, who recently succeeded DiLorenzo as director of broadcast production at Fallon Minneapolis. Prior to joining Fallon a year-plus ago as an executive producer, Palumbo served as a senior producer on the Nike account at Wieden+Kennedy, Portland, Ore., his roost for some six-and-a-half years.

"I've been fortunate to be

Continued on page 14

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# Agencies Look To Heads Of Production To Help Define Path To The Future

Continued from page 13

with two agencies that have embraced nontraditional forms," says Palumbo, whose eyes were first opened on that score with the '00 "whatever-nike.com" campaign for Wieden in which viewers had to log onto the Web to see and choose different endings to three TV commercials. "We filmed five endings per commercial and generated a terrific response," recalls Palumbo. "That was my initial look at how the computer and the Internet were going to impact broadcast media....Then bandwidth and picture quality improved, and there was the first round of BMW Films [from Fallon], and the industry was off to the races."

Fallon's new media endeavors figured prominently in Palumbo's decision to join the agency in May '05. "That's the main reason I came aboard after talking with Brian. There was the opportunity to do great advertising—traditional and nontraditional—and to integrate the two."

That integration is a dynamic that has expanded the responsi-

bilities and opportunities for producers," assesses Palumbo. "For integrated media, the departments have to be integrated. There has to be communication between broadcast, interactive and creative. And here at Fallon the communication paths are wide open. There's a lot of meaningful communication going on, which involves the production department earlier on in the creative and strategizing process...Producers are given the opportunity to be more creative, not just executional. Yes, we come up with financial solutions, but we're expected to help from a creative standpoint as well. Being a producer at a place like Fallon or Wieden is what really helps to make you a better producer."

Palumbo's work at Fallon includes a BMW 3 Series launch documentary, the multimedia "ESP Billy" project for MSN, which entailed such elements as a Web sitcom, and the recent Travelers' TV campaign consisting of the spots "Big Fight" and "Bridge." (The latter earned the number one slot in *SHOOT*'s Top

10 Spot Tracks Chart covered in this week's issue.)

## VERHOEF

For the past seven years, David Verhoef has been freelance agency producing in the Bay Area, working on such fare as Microsoft Xbox 360's lauded "Jump In" campaign out of McCann Erickson, San Francisco, and 72 and Sunny, El Segundo, Calif. Prior to moving to San Francisco, he served as head of production at Cliff Freeman and Partners, New York. He recently wrapped his freelance run to become director of broadcast production at DDB San Francisco.

Verhoef thus has the perspective of how the agency head of production role has evolved from the time he last held such a position in New York some seven years ago. Clearly, he observes, emerging new forms represent the biggest difference between

his head of production tenure at Cliff Freeman and the one just started at DDB.

"There are a whole lot of new media to play with, ranging from the Internet to i-pods and the like," he relates. "That's largely what attracted me to the opportunity at DDB. I love doing commercials, but now to

other heads of production who have a pulse on this brave new world. It's expertise that is needed to help leverage brands better than virtually anyone other than the clients themselves. That brand understanding is essential to producing relevant content."

At the same time, the more things change, the more they remain the same. "My job," quips Verhoef, "is still trying to figure out how to get [a director like]

**"We are entering an exciting time, which is replete with opportunities for people with production skills."**

**—John Garland**

get the chance to also move into other areas, including different formats and lengths, at DDB and via Tribal DDB, San Francisco, opens up an exciting new dimension....And with heads of production gaining expertise in these new fields—and accessing the outside partners necessary for certain projects—I can easily see why new positions of agency leadership are being created for executive producers and

Noam Murro to play with me for a couple of weeks....We got Frank Budgen to play with us for a stretch [on the 'Jump In' campaign consisting of the spots 'Water Balloons' and 'Jump Rope'] and look what that resulted in. It doesn't matter whether it's a two-minute piece for the Web or a :30 for the Super Bowl. You have to be able to attract great talent to collaborate with."

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# Raising The Bar

## Music Reaches New Heights As Brands Create Audio Identities

By Nicole Rivard

In the Nike spot “Swing,” out of Wieden + Kennedy, Portland, Ore., the sound of a cello mirrors the inertia and kinetic energy that’s created as Tiger Woods mentally prepares to take a swing and then hits the ball.

“It’s almost a literal interpretation of Tiger Woods’ actions—it’s music as sound design and emotion instead of a soundtrack,” says Dave Gold, creative director at bicoastal EliasArts, which scored the spot. “The music was basically the whole idea. It was such a close marriage of what the music and visuals were trying to accomplish together, it couldn’t be an afterthought.”

The music not only reinforced the brilliance of Woods’ swing and his athletic ability, but also what the Nike brand is all about—bringing inspiration and innovation to *all* athletes. “If you have a body, you are an athlete,” Nike co-founder Bill Bowerman once said.

Using music that corresponds with a brand’s core values and provides an emotional takeaway is crucial nowadays as companies try to create a consistent and powerful message across traditional and emerging media outlets—the latter including the Web, handheld devices, cell phones and gaming fare.

“The average person now interacts with a lot of sources of branded information, and music is maybe the best way to bridge those sources,” says Martin Pazzani, CEO/president of EliasArts.

Jack Livesey, co-proprietor of Duotone, New York, has witnessed a stronger emphasis on musical branding with the increase in advertising across multiple media. “More and more the briefs and treatments we’ve been receiving include needs for the music to translate into a ring-

tone, a three to five second branding signature for a 30-second spot, Internet applications and a hit single.”

“I think clients are realizing the importance of sound and branding,” adds Josh Rabinowitz, senior VP, director of music, at Grey Worldwide, New York. “There are so many different ways of reaching people in this modern, strategic marketing, integrated branding world. Sound cuts through the clutter and it stays with you. That’s really the most important thing.”

Rabinowitz put together and led a workshop about music in advertising and branding at the Cannes Lions International Advertising Festival this year entitled “Embracing the Process,” a first for the fest. Having a panel discussion devoted to music in branding at Cannes makes Pazzani optimistic about the

future, but he also feels advertisers and agencies have only begun to scratch the surface of how to use music in a more powerful way. He notes that corporations spend millions of dollars creating and maintaining their visual equity while dedicating little effort to their audio identity. He says that while more than 90 percent of brands today have a detailed descriptive visual style guide, with legally protected logos and taglines, fewer than 10 percent of brands have anything close to a corresponding audio identity guide.

Pazzani cites McDonald’s as a smart marketer when it comes to creating an audio identity.

“I think we will see the resurgence of the jingle, and to me, the modern version of the jingle is, ‘ba da ba ba ba,’” he says, as he hums the McDonald’s ‘I’m lovin’ it’ jingle.

“Smart marketers like McDonald’s are seeing that repetition adds to recognition and brand identity. I think now there is a reluctance to use the same jingle or music, and I think it is a mistake.

He explains that EliasArts does work for McDonald’s and the spots reflect its sonic logo and jingle, but they are arranged differently to sound fresh and to fit the needs of the spot as well as being strategic and repetitive.

“People see it as either or. They see repeating the jingle or the music every time,” he says. “I think there is a place in the middle, and I think you could use the same jingle but continue to keep the music fresh at the same time.”

### DON'T CALL IT A COMEBACK

Whether the jingle will make a true comeback remains to be seen and the topic inspires mixed reactions. As advertising is in some

cases being transplanted to less visual mediums, most wouldn’t be surprised if it did re-emerge. But everyone agrees the modern jingle will not resemble the jingle of the past—“I am stuck on Band-Aid, ’cause Band-Aid’s stuck on me” or “Oh, I wish I were an Oscar Mayer wiener.”

“If you define the jingle as just singing about the product and saying the name of the product, I think now people have problems with that—although obviously it was very successful throughout history,” says Rabinowitz. “I think using a tagline that relates to the brand laterally in your lyric is going to be a way people will deal with the jingle.”

Tiffany Senft, executive producer of tonefarmer, New York, agrees. “We did a jingle for Carpet One. Their tagline is ‘the one store for your perfect



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15-Raising The Bar 16-Top 10 Chart 17-Take Two In Prague

# SHOOT'S

## TOP 10 SPOT TRACKS



		TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
<b>1</b>	 <a href="#">CLICK HERE TO VIEW SPOT</a>	Travelers' "Bridge"	RMI, New York Robert Miller, composer; Heather Weisberg, executive producer. Blast Digital, New York Joe O'Connell, Gerard Collins, Casey Hogan, sound designers	Blast Digital Joe O'Connell, mixer	Fallon Minneapolis	Biscuit Filmworks, Los Angeles Noam Murro, director
<b>2</b>	 <a href="#">CLICK HERE TO VIEW SPOT</a>	Mountain Dew's "Master"	Groove Addicts, Los Angeles Jeehun Hwang, composer; Dain Blair, creative director. Nomad Editing Company, Santa Monica Francois Blaignon, sound designer	Sound Lounge, New York Tom Jucarone, mixer	BBDO New York Loren Parkins, music producer	Partizan, bicoastal/international Traktor, director
<b>3</b>	 <a href="#">CLICK HERE TO VIEW SPOT</a>	Sprite's "Greenhouse"	Musikvergnuegen, Hollywood Walter Werzowa, arranger; Pat Weaver, executive producer; Rod Argent ("Time of the Season"), composer. Amber Music, bicoastal/international Bill Chesley, sound designer	RavensWork, Venice, Calif. Eric Ryan, mixer	Crispin Porter+Bogusky, Miami Bill Meadows, music producer	Smuggler, bicoastal Happy, director
<b>4</b>	 <a href="#">CLICK HERE TO VIEW SPOT</a>	Nike Golf's "Swing Portrait"	Elias Arts, bicoastal Chris "Kimo" Kemp, composer; Dave Gold, creative director; Ann Haugen, producer	Eleven, Santa Monica Jeff Fuller, mixer	Wieden+Kennedy, Portland, Ore.	Anonymous Content, bicoastal Malcolm Venville, director
<b>5</b>	 <a href="#">CLICK HERE TO VIEW SPOT</a>	Coca-Cola's "Video Game"	Amber Music, bicoastal/international H. Scott Salinas, arranger; Paul Williams, composer (of the original "You Give A Little Love"); Chris Smith, sound designer	POP Sound, Santa Monica Peter Rincon, mixer	Wieden+Kennedy, Portland	Nexus Productions, London Smith & Foulkes, directors
<b>6</b>	 <a href="#">CLICK HERE TO VIEW SPOT</a>	United Airlines' "The Night"	Trivers/Myers Music, Manhattan Beach, Calif. George Gershwin ("Rhapsody in Blue"), composer; Trivers and Myers Music, arrangers; John Trivers, Elizabeth Myers, composers (Chinese music)	Pixel Farm, Minneapolis Ken Chastain, mixer	Fallon Minneapolis	Pascal Blais Studio, Montreal Alexander Petrov, director/ animator
<b>7</b>	 <a href="#">CLICK HERE TO VIEW SPOT</a>	Fruit of the Loom's "Cruisin'"	Wojahn Bros. Music, Santa Monica Roger Wojahn, Scott Wojahn, creative directors/composers; Dara Norris, producer,	Charlieuniformtango, Dallas Russell Smith, mixer	The Richards Group, Dallas	MJZ, bicoastal/international Phil Joanou, director
<b>8</b>	 <a href="#">CLICK HERE TO VIEW SPOT</a>	Embarq's "Brenda"	Bang Music+Sound Design, New York Brian Jones, composer; Lyle Greenfield, executive producer	audioEngine, New York Tom Goldblatt, mixer	Mullen, Winston-Salem, N.C.	MJZ Rocky Morton, director
<b>9</b>	 <a href="#">CLICK HERE TO VIEW SPOT</a>	McDonald's "Dad's Making Dinner"	Comma, Chicago Bryan Rheude, composer; Larry Pecorella, executive producer. Chicago Recording Michael Coyle, sound designer	Chicago Recording Michael Coyle, mixer	Leo Burnett USA, Chicago	Bob Industries, bicoastal Peter Care, director
<b>10</b>	 <a href="#">CLICK HERE TO VIEW SPOT</a>	Allstate's "Girls Day Out II"	Spank! Music and Sound Design, Chicago Greg Allan, composer; Ken Kolasny, executive producer. Another Country, Chicago John Binder, sound designer	Another Country John Binder, mixer	Leo Burnett USA, Chicago	Tool of North America, bicoastal Tom Routson, director

# Take Two In Prague

Travelers' "Bridge", Mountain Dew's "Master" Top *SHOOT*'s Summer Chart

By Robert Goldrich

Orchestral fare—which may not be in vogue in today's fast paced, at times seemingly synthesized society—nonetheless shows its timeless capacity to score, and score impressively, based on entries number one and two, which grace this Summer's *SHOOT* Top 10 Spot Tracks Chart: Travelers' "Bridge" and Mountain Dew's "Master," respectively.

"Bridge," directed by Noam Murro of Biscuit Filmworks for Fallon Minneapolis, unfolds to music composed by Robert Miller of RMI, New York. The storyline lent itself to an orchestral composition which is why Fallon gravitated to Miller in the first place.

As "Bridge" opens, we see a man pulling a cart containing a large set of wings through a quaint village. As he walks along at a determined pace, villagers chase after him in anticipation. The man puts on the wings, stands atop a bridge and leaps off. "He can fly! He can

fly!" people shout as the man soars above the river.

"But he can't swim," a grumpy old-timer barks as he walks away from the scene.

As the winged man is headed for an inevitable splash landing, a voiceover intones, "Your risks are always evolving. Shouldn't your insurance stay in synch?" Miller's orchestral treatment, highlighted by a solo violin performance as our inventor/dreamer soars into the stratosphere, is the perfect accompaniment helping to support and advance the story at the same time. A long cadence, for example, supports the sense among the villagers and the inventor himself that positive momentum is building and that the coveted achievement of flight is about to come to pass. The score had to straddle a creative fence, however: soaring with this "dreamer" yet staying connected to the small European village feel. There's also the element, says Miller, of the villagers themselves. In a sense they--except for the grumpy dissenter—are lifted

by the inventor's flight, for a moment even living vicariously through the man who dared to step out on a limb.

Miller notes that his collaborators—including Fallon art director Dean Hanson and copywriter Dean Buckhorn—enabled him to soar musically. "The two Deans are warm folks to work with. They and Vic [Palumbo, Fallon's executive producer on the job] were very sensitive to the issues of their film and what they're looking to communicate." And director Murro's film itself, relates Miller, was a joy to score. "Murro's film is brilliant—the casting, the feel, the sensitivity. My answer is yes if I am ever asked to work on anything directed by Noam Murro."

## PRAGUE

While "Bridge" was shot and casted locally just outside of Prague, Mountain Dew's "Master" also has a Czech connection. The dramatic music for "Master"—composed by Jeehun Hwang via Groove Addicts, Los Angeles—was recorded with the

Prague Symphony and an all-male chorus. The score mixes classical elements, Chinese instrumentalists and foreboding vocals to accompany epic visuals that tell the story of a man who comes of age as a warrior in a remote hillside retreat, which has a martial arts feel. However, the skill being learned in this comedic tale is hand slapping.

In "Master," directed by Traktor of bicoastal/international Partizan for BBDO New York, a young African-American would-be martial artist arrives at a sanctuary designed to train the mind, body and spirit. The Kung-Fu master of the compound greets the male youth yet then demonstrates how much faster he is than his new pupil. Indeed the young man is even overmatched when going against other hand-slapping students. His hands repeatedly take a beating in different scenarios, but undaunted he perseveres, training hard and becoming disciplined. Over time, he slowly turns the corner and we can see his improvement, of which the

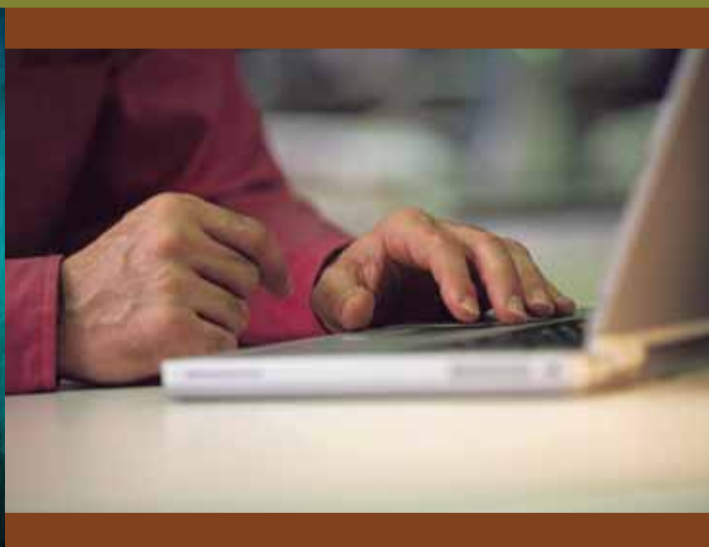
master takes note. Finally, with a can of Mountain Dew in hand, he is ready to take on the master himself. The master reaches for the drink but the apprentice's hands appear too quick for his teacher who seemingly fails to grab the can.

But before any sense of triumph can set in, the pupil realizes that the can feels lighter in his hand—the master drank the Dew in the blink of an eye, leaving only the empty aluminum container behind. A parting message reads, "Do the Dew."

Groove Addicts creative director Dain Blair brought Hwang onto the project. While Groove Addicts maintains a roster of spot artisans, Blair is also known for tapping into the feature, TV and general music scene for talent appropriate for select ad assignments. Hwang's credits include include *Aliens of the Deep* (Disney/IMAX), *Last Mysteries of the Titanic* (Discovery Channel) *The O.C.* (Fox/Warner Bros. TV)

Continued on page 20

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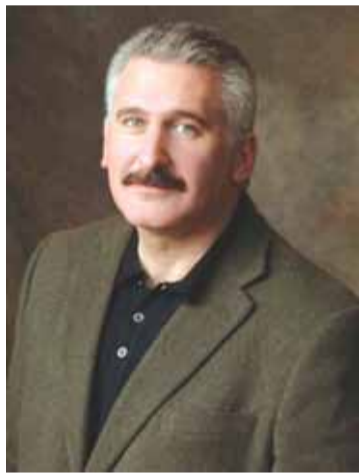
# Artisans Discuss Audio Branding Across Various Media

Continued from page 15

floor.' The melody had 'you're the one' in it. I think that is what people are going to try and do with jingles now. They aren't going to have such a direct O-S-CA-R kind of thing. It needs to be more subtle than that."

Why? Because today's market is more savvy. In fact, the level of musical sophistication of the audience has soared, observes Gregory Grene, music producer at Foote, Cone & Belding, New York. "You just can't get away with, 'la di da,' buy my product. It's wonderful.

"You want to show the client at their most branded highest end and part of that is ownable music. Part of ownable music is not saying that we are trying to sell something here—it's not about the thing, it's about the brand."



Martin Pazzani

## TO LICENSE OR NOT TO LICENSE?

When it comes to finding music that speaks a brand's message, the feeling in the industry is that licensed music will always be viable. "I think its split 50/50. It was never 50/50 before. It was more like 25/75. But the 25 percent that was licensed was so high profile that it was eclipsing a lot of other work out there," says Marc Altshuler, managing

partner, Human Worldwide, New York. "I think now there is a good even balance. It's an appropriate balance."

Grene believes licensed music may even be on the upsurge. In the last year or so, he said labels and publishers "are really recognizing us as collaborators rather than licensees and that is a huge dynamic shift.

"Because of this wild new world, we are able to work actively with artists that you would not imagine we would be able to work actively with. We've had major name artists come into the agency and give us private concerts because that is how eager they are to work with us."

Grene explains that what's driving the trend is music labels are in very serious trouble. Sales have dropped, they have lost the physical monopoly on the market (mp3s vs. CDs), and the Internet community has become a much more dominant force in driving taste as opposed to the controllable elements of radio and PR.

"So they have to figure out a different avenue; and when a cool track is placed on a commercial it gives the all-important exposure, and even, opposite to all prior perception, a certain credibility, if the spot is cool and has a cool concept," Grene relates.

FCB recently worked on a Diet Coke spot. The agency received hundreds and hundreds of tracks, but the client chose a song by the BodyRockers submitted by Universal.

"Diet Coke has been a great client. They are really music driven and great collaborators. They really listen to the agency and are not afraid to be adventurous, exciting and interesting," Grene says.

Speaking of collaboration, he also says the label was beyond proactive when it came to making things work, which was exciting. The commercial came out three weeks before the release



Jack Livesey

of the album, which featured a sticker on it saying, "as featured in the Diet Coke commercial." Consumers could also go to the Diet Coke Web site, listen to the spot and download the track.

"To me that is the essence of where things are going. It was really interesting to me," Grene says. "Consumers' taste in music is vastly important—something that is really valuable to leverage in a way that it has never been before."

But many in the industry caution not to have a knee-jerk reaction and go with a famous song just because it's popular.

"A lot of the licensed tracks are not really helping the commercial or helping the branding," Senft says. "People just put a cool track on top of a commercial. Sometimes the commercial doesn't even live up to the potential of the music. It's a complete disconnect."

Instead, people need to try and find a unique distinctive song that is "a diamond in the rough," says Rabinowitz. "It becomes brand ownable and works really successfully with their message. You find classic rock songs on a commercial that don't relate to the concept. It's borrowing the cachet, but the cachet is not related to the concept."

One way to get music that fits the picture is to have the band the client likes create an original song for a particular spot, a trend

Brian Yessian, executive creative director of Yessian Music, bicoastal and Detroit, is seeing more and more of. The company started a New York-based licensing division called Dragon Licks in March.

"We have been having a lot of our bands creating original songs for commercials," says Yessian. "Clients like their style but want something more catered to the spot. So we're actually having our bands write demos like our composers write demos. A lot of times composers will collaborate with the bands and write full demos that are songlike. That's another alternative and sometimes a more cost effective way to get a song in the commercial if you are not looking for a huge star name to go along with something."

But this trend extends beyond licensed music. There is a demand for original songs with lyrics direct from music production houses as well, according to Anthony Vanger, creative director/owner Antmusic NY. He says it is because licensed music has become quite expensive and agencies with creative music producers are looking to get the same kind of product from more affordable sources. And he points out that the technology and songwriting capabilities of the composers/singers have improved, making it possible for a music house composer in his/her little studio to make album



Brian Yessian

quality music.

Vanger also believes that agencies are trying to give their ads a more human feel, something that doesn't feel contrived or too thought out. "Although licensing music from Franz Ferdinand or James Blunt gives you instant recognition, the first thing that comes to people's minds is, 'I wonder how much they paid for that?' Vanger says.

"So perhaps an original piece of music that isn't from the latest flavor of the moment band/artist gives the brand a chance to sound like it isn't trying to sell itself too hard by jumping on the bandwagon of someone else's success. It is just using a piece of music it likes and it hopes that the customer likes it too."

## CREATIVE FREEDOM

Yessian says another trend is the creation of more music, sound design and effects for applications besides commercials like interactive Web sites, Webisodes and video games. "Brands are actually inserting their mark into these things that are not so in your face as far as saying, 'This is the brand and here is the commercial for something.' They are creating games around things so it gets you interested in a specific idea."

Yessian worked on a Web site for McDonald's called bboybattle.



Tiffany Senft

Continued on page 20

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# Music Pros Offer Their Takes On Competitive Demos

By Nicole Rivard

When *SHOOT* asked for feedback about the competitive demo dynamic, we discovered it's still a heated topic. Jack Livesey, co-proprietor of Duotone, New York, compares competitive demos to a fist fight. "The stigma attached to declining [a competitive demo situation] is that we're afraid or not confident in our music," he says, noting, "We are confident in our music and are willing to compete, but what good ever came from a fist fight?" Livesey, like a lot of others *SHOOT* talked to, believes the best work is done when there is collaboration with the clients.

"My mantra: Don't be afraid to suck and in a competitive situation I don't think you can ever practice that," he contends. "If everyone is committed to working together, there's an environment where everyone is collaborating. You can just throw things out there you never would in a competitive environment."

Here, agency producers and music houses sound off about the competitive demo:

Josh Rabinowitz, *senior VP/director of music*, Grey Worldwide, New York

I totally think it is abused. You can find one entity to work with. The most important skill is being able to execute what the client wants from the music house side. If you pick one music company, they are going to get there. Every music company has aligned themselves with a whole stable of freelancers and different companies use the same freelancers, so there's no reason to use three or four companies.

There are two instances when it is useful: when you are trying to do a mnemonic or a sting like an Intel thing or you are trying to come up with a jingle. But every-

thing besides that, it is most useful or most productive to work with one company. And let them know you are going to work with them. Don't make them feel as if you are just testing them, because they can do it.

Tiffany Senft, *executive producer*, tonefarmer, New York

You don't demo editors. It's collaborative until you come out with what you like. Somehow music has lost a lot of the collaboration that I think can make music really great. Agencies seem to be crunched for time and having difficulties getting things approved along the way, and then they think when the cut is finally approved, then they're ready to discuss music. Which leaves very little time, so they feel frantic and decide to get lots of houses involved. Music should be brought up earlier. The best projects are when you are working closely with the agency and the editor. That's when the music is used to brand in the strongest way.

An example is the music we did for Quaker breakfast bars out of Element 79. They asked for a pre-score that they could play at the shoot to get everyone motivated. The result was this series of commercials that were really tied together with the music. They felt like they really owned it, like it was part of the branding.

Marc Altshuler, *managing partner*, Human Worldwide, New York

We used to jump up and down and say we hate to compete like everyone else. And then we realized we can *tell* our client, 'don't compete me,' or we could *show* them. What we've done is created a different model at Human. We've amassed about

10 composers on every job and we get everyone on every call, because music is so interpretive and you get the interpretations of 10 different people. We show our clients that you don't need to compete us. And also we can handle many different directions that way. We give them enough output back that they don't need to go to two or three different places.

Jan Horowitz, *VP/business manager*, David Horowitz Music Associates, New York

Work closely with your music



Marc Altshuler

companies even if you do feel that you want to sample three or five of them because you want to cast a wide net. Go to music

sessions. The competitive demo drawback can be if that precludes working closely together. If a producer feels they want to sample the creative wares of a few companies, I don't see how that is abusive. Unless they aren't willing to pay for what they are getting. And the most important thing there is to review the list of what a demo fee is supposed to cover and get rid of the term "demo fee" and call it "music exploratory" and put the appropriate money behind it. Since "demo fees" have not changed

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# Perspectives on Musical Branding, Original Composition, Licensing

Continued from page 18

com. Its an online breakdancing video game that allows visitors to challenge their friends. Yessian created all the audio and music for the site. There's a box in the upper right-hand corner that says McDonald's is open late. When users click on it and enter their zip code it shows where the closest McDonald's is so they can meet up with friends after they play them online.

"The site spread like wildfire through word of mouth and guerilla marketing. It was originally only supposed to be up for a few months and it got so many hits that they had to put more space on the site to meet the demand, and now they decided to keep it up for a year because its been so popular," says Yessian.

Yessian also worked on a series of Webisodes for Jeep called the Mudds ([www.werehemudds.com](http://www.werehemudds.com)), which follow the Mudd family on adventures. "It never screams out Jeep. It just shows how an adventurous family happens to have Jeep as their mode of transportation," says Yessian.

"The cool thing from our point of view with music is that we have a lot more creative freedom in terms of what we do for these things. Clients are much more open, because it is not the same type of exposure with the FCC

regulations in terms of what you can put on TV commercial. I think it has opened up the creative palette a little more, you can say. It's kind of fun. It gives us an opportunity to do some interesting things that we normally would not be able to do."

In addition to getting the creative juices flowing, emerging media options are pushing everyone involved in music production to put their best instrument forward.

"There's a benefit to having access to bands that are emerging in every country around the world through digital access. That is, the bar has been risen on music," says Altshuler. "We no longer get, 'We want it to be a really sappy intro, and then we want there to be a moment of pain and then we want it to resolve in this happy place for a Tylenol commercial. You just don't get that. Tylenol is coming in with Phillip Glass tracks saying, 'We want it to be as good as this.'"

ward.

"Arguably he is one of the most beautiful orchestrated pianists in the world. So the bar keeps getting pushed up and up and up, and we are being asked to write hits."

## POVs On Competitive Demos

Continued from page 19

since about 1977, this industry is due for a major rethink.

**Gregory Grene, music producer, Foote, Cone & Belding, New York**

I do think we are conscientious, at least I try to be. We really try to avoid wheel spinning and pick the right guy for the job and then give him a fair crack at it. When we go with original music, we try and do it for a specific reason—that there is something that could be brought to the scene with the original music that can't be brought in any other way. I know people are forced to do competitive demoing because of clients. I know people have certain demands and they have to, but generally it feels to me abusive. It feels to me a sign of people who don't know what they want. In fact, if you really think about what you want, there are usually one or two music houses that are really amazing at it and then a bunch of others who are pretty good at it. Music houses have personalities just like people. If they don't have a personality, then they aren't a good music house.

## "Bridge," "Master" Top SHOOT Chart

Continued from page 17

and *Resurrection Boulevard* (Showtime).

Hwang's music captures the sense of journey and progression for the aspiring warrior. Blair describes the composer as having "a clear understanding of the cultural references in this spot. Employing both uniquely Chinese and Western instruments, Hwang creates the perfect balance reflected in the spot's imagery."



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## Aardman Enters Mobile Arena

Continued from page 5

miniatures with technology intense CGI, motion tracking and digital finishing.

Wallace & Gromit's fame—which began with the studio's '86 Wallace and Gromit short, *A Grand Day Out*—has brought much attention to the company's stop motion capabilities, but it's the CG area that is perhaps going through the most development these days. Dreamworks' *Flushed Away*, Aardman's first fully CGI feature film, is slated for release in November and features a cast of voices that includes Kate Winslet, Hugh Jackman, Ian McKellan, Andy Serkis, Bill Nighy and Jean Reno.

Lord related that Dreamworks Animation in Los Angeles is actually producing the animation. "We have a CG unit in Bristol for shorts, but it is not feature level yet," Lord explained. "Although that is next on the list."

His approach to production of the film says a lot about Aardman's successful formula, which is that the key elements of filmmaking, including great editing and cinematography, are necessary. "We did send [to L.A. for *Flushed*

## "State Of Ad Music"

Continued from page 2

strives, with a few exceptions, to utilize music that is firmly entrenched in mediocrity. Many creatives wait 'til the 11<sup>th</sup> hour, and use music as a thrown/add-on, embracing the process of music with a pinky instead of two fully extended, wrapped-around arms.

Music houses complain about costs for demos, sinking creative and arranging fees, and declining vocal contracts, when some of the best musicians, songwriters, and bands continue to play clubs, bars and college gigs where they net \$50 each and a bellyful of beer for their efforts.

Recently, for a panel presentation, I plucked the below text, which I scored with well-known tracks used in advertising, existing and original. It speaks to the science of sound:

"It is one of the peculiarities, of human audition and cognition, that music tends to linger in the listener's mind. Surprisingly, such musical lingering occurs even when the mind is an unwilling host. Despite the largely visual orientation of human beings, photographs and visual images do not infect human consciousness to the same extent that melodies do. Listeners are sometimes known to display evasive behavior in an effort to prevent being seeded by a melody they know will persist mentally long after the actual sound disappears."

EMBRACE MUSIC!

away production] key animators and importantly to us a DP," he explains. "We notice in CG the job of the cinematographer is overlooked... We try to make [the animation process] as much like filming as it can possibly be."

In Bristol, Lord reports that 60 to 65 percent of Aardman's commercial works is CG. These include the recent Airwick "Octopus" via Euro RSCG New York, as well as upcoming ads for Pepperidge Farm's Goldfish crackers via Young & Rubicam, New York, and Cookie Crisp cereal for Saatchi & Saatchi, New York.

Aardman's formula centers on fresh talent and ideas. "The commercial world is always looking for the new idea—and so are we," he relates. "So we try to find people we like, maybe animators, maybe directors. It doesn't matter what [tools] they work in... You look for the ideas, the talent, the vision, the design, the direction, and we give them the support." This includes extending creative reach into new areas.

Lord cites as an example 10-year Aardman talent Lewis Cook, who is currently adding a short to his commercial palette. "It pleases me that he can do both," Lord says. "It's a chance for him to recharge his batteries creatively."

"The fun thing about the company is we've done everything from features to things for mobile phones," he adds, citing as a recent example Tom Parkinson's "Big Jeff," an animated short about one minute in length that is going straight to the mobile screen.

"I see it being very big," Lord says of mobile opportunities. "It's a great way to get people launched. [Consider] young people coming out of schools; agencies may be scared of them. But with mobile you can very cheaply try them out, really. [The mobile screen] doesn't lend itself to fabulous design... but to ideas, storytelling, an animation."

On the television show front, current products include *Creature Comforts*, a stop-frame series currently in production for CBS, which is based on Aardman's '90 Academy Award winning short of the same name and its *Creature Comforts* series in the U.K. This is a collection of animated film shorts, in which the voices of interviewees flow from the mouths of cartoon animals.

This unique series begins with collecting live man-on-the-street sound recordings; the words are then put on the mouths of animated animals and used in a different context. "It's a magical idea," Lord says, adding that for the U.S. version, the team is recording voices in the U.S. in order to have regional accents and humor. "Then we choose the best bits and assemble them into entertainment. It might be about sport, or celebrity... it's

a collage of people talking." The series is scheduled to premiere in early '07.

Also on the company's plate is *Chop Socky Chooks*, a new CGI series that is being produced for Cartoon Network for the U.S. and U.K. It is currently slated for March/April '07 in the U.S.

And, Aardman has a five-picture deal with DreamWorks. *Chicken Run* was the first full-length theatrical feature film within this deal; the aforementioned Wallace and Gromit title *The Curse of the Were-Rabbit* followed. Lord is currently overseeing Aardman's slate of feature films, including *Flushed Away*.

The final question, of course, is about the favorite pair Wallace and Gromit. Lord confirms there are more adventures to come, possibly back in its shorter form. "That gives me great comfort in many ways," he says. "I know a very classical piece of stop frame will be coming along."

## Editor Marco Perez Enters U.S. Market Via Mad River Post

Continued from page 4

visor at BRW & Partners, Milan, where he worked from '99-'01, before going freelance.

Perez described his strength as visual storytelling, but said he enjoys all types of work, including dialogue-driven spots. "I have a cinematic approach to editing," he said. "Storytelling in the way we see movies, is what I like to do best." His influences, he said, include Orson Welles, Bernardo Bertolucci and the visual storytelling found in films from countries such as Korea, China and Japan.

"Moving to New York is very important," Perez said of his decision to join Mad River. "The U.S. market is different and there are lots of opportunities and the creativity is good." He was attracted to Mad River, he said, "mostly after meeting the people and feeling at ease with them."

Mad River president Krystn Wagenberg is thrilled that Perez has joined the team. "The addition of Marco Perez to Mad River Post New York gives me the opportunity to not only go after the best work in the business, but creates an immediate relationship with some of the finest European directors and agencies," Wagenberg said. "Mad River will have the ability to work in Italy and Paris virtually."

Perez joins an editors' roster that includes company principal Michael Elliot, Paul Bertino, Inome Callahan, James Duffy, Stephane Dumonceau, Lucas Eskin, Fred Fouquet, Jay Herda, Bob Jenkis, Cam Khoury, Lisa Olshanski, Jason Painter, Stewart Shevin, Richard Smith, Val Thrasher and Jim Ulbrich.

# Classifieds

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On September 22, 2006  
 which of the following  
**"You Never Thought Possible"**  
 Events will actually take place?



A. Hell will Freeze Over



B. It will be proven that the  
 Tooth-Fairy is for Real



C. Dinosaurs will roam the  
 earth again



D. Time will stand Still

SHOOT



E. SHOOT will debut its  
 Re-design

We know, it's a tough question, but if you guessed a-e, you're probably wrong. SHOOT is pleased to announce that on September 22nd it will introduce a new look and several new columns and features to complement the expanded focus that has been evolving over the last year and a half.

Whether you're a long-time SHOOT advertiser, old SHOOT friend who hasn't been in for a while, or a new SHOOT advertiser, we hope you'll join us for this very special issue. Call by Sept. 12 to reserve space.

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# street talk

**Loyalkaspar**, the design/production collective founded by directors **Beat Baudenbacher** and **David Herbruck**, has signed an exclusive representation deal with bicoastal/international @**radical.media** for commercials. Plans call for @radical to rep Loyalkaspar not only for domestic and international spot work, but to also seek out opportunities for the collective to collaborate with other @radical talent. Loyalkaspar recently teamed with agency **The Brooklyn Brothers** on a campaign for travel Web site **kayak.com**, and is currently directing and designing a series of Web ads for **Adobe**....Industry vets **Tanya Hunger** and **Craig Farkas** have partnered to launch **Instant Karma Films**, Santa Monica. Hunger is president of the company while Farkas is its executive producer. The shop—which has also secured **Sidney Bowen** as its East Coast exec producer—opens with a directorial roster that consists of **Maxime Giroux**, **Achim Lippoth** and **Jesse Jacobs**. Hunger and Farkas describe their new venture as a “totally Green” shop, meaning it operates under pro-environment initiatives. For example, Instant Karma plans to use sustainable, renewable and recycled materials in all phases of production, and to utilize alternative, more climate friendly fuel, hybrid vehicles and generators. The production house also intends to plant 10,000 trees this year, and donate a percentage of company profits to environmental and social causes.....Ad agency vet **Patrick Walsh** (**DDB**, **Wells/BDDP**, **BDDO**), stock footage researcher and longtime editor **Ellen Rennell** and production house mainstay **David Russell** (exec producer at such former shops as **Coast** and **CPC**) have teamed to form **shot-baggers**, a stock footage shop in Pacific Palisades, Calif. The company moniker comes from its pledge to clients that if it can't come up with the right stock shot, shotbaggers will “bag it,” and go shoot wherever necessary the desired still or motion shot for cost plus 10 percent.....Global creative agency **Attik** has hired **Michele Morris** as senior producer in its Los Angeles office. Over the past year and a half, she had been freelance producing for Attik, working on campaigns for **Scion** and **AOL/AIM Mail**....

# rep report

Production house **Thomas Thomas Films**, London and New York, has signed **Peter Ziegler** and **Jonathan Jakubowicz** of **Ziegler Management** for representation on the East Coast. Thomas Thomas' directorial roster includes **Kevin Thomas** and **Jim Gilchrist**....Live-action production company **Nola Pictures**, New York, has secured **Janie Balcomb** of U.K.'s **Bow and Arrow** to serve as its sales rep for the European market.....**Ambitious Entertainment**, Sherman Oaks, Calif., has signed director/writer/designer **Paul Fuentes** for worldwide representation in all forms of TV and electronic media.....**Chris Demont** has joined Venice, Calif.-based editorial boutique **The Mission** as director of sales and marketing....Industry vet **Herb Dow**, A.C.E., has joined **Key Code Media**, Studio City, Calif., as VP of sales and marketing. In his new capacity, the longtime film editor will manage the Key Code sales team and design marketing programs that center on the needs of postproduction professionals.....

# bulletinboard

Sept 7-9/Kinsale, Co.Cork, Ireland: **Shark Awards**. www.sharkawards.com

September 8-13/Amersterdam: **IBC**. www.ibc.org

September 16-18/Munich, Germany: **Cinec**. www.cinec.de/en/index.htm

September 24-26/Frankfurt, Germany: **eDIT9**. www.edit-frankfurt.de

## WestWayne Deploys Humor To Drum Up Mid-Term Election Youth Vote

Continued from page 4

The scene shifts to people sitting at a diner and ultimately the camera zooms in on a plate of hash browns as viewers hear, "Elect side of hash browns in the November election" and then the voiceover, "If you're not voting, then who are you electing?" Then the address of a new comprehensive Web site appears, [www.payattention.org](http://www.payattention.org), pops up.

There are similar spots for the other candidates: Bag of Leaves, Old Relish Packet, and Frozen Peas; and :15 spots for Spoiled Yappy Dog and Someone's Teddy Bear. They will appear in advertising slots donated by the media.

"We looked at lots of approaches, but in this case we have a younger target and humor seemed to work well," said Bobby Pearce, executive creative director at WestWayne. "Because if you are going to be telling them something on how to act or give them something as directive as 'pay attention,' you have to do it in sort of a nonthreatening way. You have to talk *to* them, not *at* them. So humor helps take the edge off of that a little bit as we tell them they are not paying attention and need to get more involved."

The Web site is also full of humor. Visitors can read the profiles and get the latest news about their favorite "inanimate" candidate. For example, one news story reports on how Frozen Peas made major headway on the campaign trail when she gained the support of moms everywhere. "She's committed to the growth of our children," said one mom. "She knows the importance of fiber... no other candidate can say that," said another mom.

The article goes on to say the endorsement came just in time because while campaigning in South Florida, Frozen Peas was starting to thaw and actually considered dropping out of the race altogether.

But the Web site also serves as a serious resource on registering and voting--the strategy being you can hold young adults' attention span on the Web lon-

ger than other media outlets. On the site they can find voter registration forms, information about absentee voting, state-specific requirements and deadlines, more on the candidates in each state and other relevant info.

As the elections get closer, blogs, downloadable ringtones and other interactive technology like pod-casting are also expected to be added to the site. There's even talk about holding rallies on college campuses.

Damman said that because the Ad Council is non-partisan, the most challenging part of the project was trying to create candidate and election ads without talking about the issues. "You can't talk about crime, education, military spending, nothing like that. But the fun part is we found out we didn't have to talk about that stuff."

"As we started to gather this history reel of political ads, we discovered some talked about the issues but there was a large number that didn't say anything. We could actually make these real political ads and not say anything."

What also made the process less challenging was having a production company like Shadowlight Pictures, Atlanta, which handles a lot of feature films.

"Production did a fantastic job of accommodating how many set ups we did. We set out to do only two spots. They were superb in their pre-production and during the actual shoot in being very willing to adapt to that running gun style."

"They didn't say no a lot," added Pearce.

Though they tried to remain non-partisan, the creative directors are rooting for Old Relish Packet and Frozen Peas.

"That's the beauty of it, everyone has a different favorite," Damman said.

Jim Issa of Shadowlight directed the spots. Richard Sampson and Pamela Peacock produced, with Megan Davidson serving as production manager. The DP was Jordan McMonagle.

The WestWayne team consisted of chief creative officer Scott Sheinberg, executive creative directors Pearce and Damman, art director Matt Heck, copywriter Jackie Lee and producers Kelly Kissell and Connie Newberry.

Editor was Charley Schwartz of Schnitt Edit, Atlanta. Jill Asp produced for Schnitt. Graphic artists were Adam Celt and Sean Hall of Crash & Sue's, Minneapolis. Audio house was Doppler Studios, Atlanta, with John St. Denis serving as sound designer/audio mixer.



Unlikely candidate: side of hash browns.

August 18-September 7, 2006

# This Fall Make Sure Your Business Rises

Packed with the latest news and timely relevant features, these issues will keep readers up-to-date on who's doing what, when and where in commercial, interactive & branded content production. The best new creative work will be showcased in ScreenWork and more food for thought will be found in the columns.

Here's a peek at the features...

## September 8 Issue

Space Reservations: August 28

Ad Material Deadline: September 1

### Agency Creative Directors

SHOOT chats with the creative architects behind this year's primetime Emmy-nominated commercials. They discuss their work, the industry at large and the creative challenges that lie ahead.

### Editing & Postproduction

With increased interest in and use of digital cinematography cameras, new challenges are emerging at post houses, which need to store, manage and work with new HD formats as well as data. What do you need to know? Post executives share their experience and knowledge. Plus profiles of editorial house execs, an increasing number of whom have an agency pedigree.

## September 22 Issue

Space Reservations: September 12

Ad Material Deadline: September 15

### Agency Heads of Branded Entertainment & New Media

Those charged with forging into the brave new world of branded content offer insights into the marketplace, sharing their thoughts, concerns and assessments of recent endeavors.

### Visual Effects & Animation

Creating a photoreal CG human is sort of the holy grail in the effects world. New techniques, including advancements in motion capture, are leading the industry in that direction. SHOOT covers the latest state-of-the-art developments.

Also, a look at the creative genesis behind several leading visual effects and animation spots.

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