

SHOOT[®]

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

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Conventional Wisdom Regarded Scheduling Of The Winter Games Right After The Super Bowl As A Disadvantage; However, Some See An Upside

A *SHOOT* Staff Report

TORINO, Italy—The Winter Olympics have begun, just five days after another mega television event, the Super Bowl. A prevalent viewpoint has been that the two sports heavyweights were scheduled uncomfortably close together, spurring some advertisers to pull out of the Big Game and invest in the Winter Games. Cited as examples are Visa and McDonald's, clients that advertised in the 2005 Super Bowl but opted this time around to put their ad bucks in the Winter Games. A prime lure for Visa was the opportunity to be the official credit card of the Winter Olympics in Torino.

Some contend that multiple ads over two weeks during the Winter Games showcase can be more conducive to brand building than the one-shot thrust of a Super Bowl commercial. Another contention is that it's a most attractive proposition to

align a brand with the Olympic spirit, particularly as the drama of the competition plays out over 17 days. Furthermore, the Winter Games arguably draw more upscale viewers than the Super Bowl.

Yet there's a growing school of thought that the virtually back-to-back scheduling of the Big Game and the Winter Games can prove advantageous for certain advertisers—an assessment shared by Marshall Ross, chief creative officer of Cramer-Krasselt, Chicago, whose client CareerBuilder.com ran spots in the Super Bowl and will debut work during the Winter Olympics as well. All the commercials were directed by Bryan Buckley of bicoastal/international Hungry Man.

"We love the proximity of the two events. That proximity clinched it [the decision to buy time on both] for us," said Ross. "We love what the Super

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Spotmakers Take Spotlight At Sundance

By Christine Champagne

The 2006 Sundance Film Festival just wrapped, but the buzz about two films from spotmakers—director Jason Reitman's *Thank You For Smoking* and co-directing duo Jonathan Dayton and Valerie Faris' *Little Miss Sunshine*—has only just begun. Both films, which were hot tickets, are headed for wider release, with *Thank You For Smoking* hitting theaters in March, and *Little Miss Sunshine* opening in

June. *SHOOT* caught up with the directors behind these remarkable films as well as other talents from the commercial production industry who saw their work showcased at Sundance.

Thank You for Smoking

After reading Christopher Buckley's book, *Thank You For Smoking*, the central character of which is a tobacco industry lobbyist, director Jason Reitman—who helms spots via Tate USA,

Santa Monica—knew he had to make it into a feature film. "It was the first time in my life I read something and said, 'I need to make this into a movie,'" Reitman shared.

Thankfully, Reitman is a patient man because he read the book 10 years ago.

To tell the entire tale of what Reitman went through to get the film made would require, well, the writing of a book. So let's just

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Super Bowl Spots Gain Key Yardage

A *SHOOT* Staff Report

DETROIT—Super Bowl advertising gained significant yardage this year on a couple of fronts. For one, more than half of the spots were shown in HD, likely establishing hi-def as the norm for marquee sporting events from now on.

The Big Game also scored on the creative barometer, at least according to the majority of agency artisans surveyed by *SHOOT*. Feedback generally was that the crop of commercials on Super Bowl XL surpassed that of the previous year. Here's a sampling of what ad shop cre-

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Annie Top Spot: Acme's "Mr. Pants"

By Robert Goldrich
GLENDALE, Calif.—For the second consecutive year, a United Airlines spot directed by Wendy Tilby and Amanda Forbis of Acme Filmworks, Hollywood, for Fallon, Minneapolis, topped the commercials category at the Annie Awards competition, which recognizes outstanding achievement in animation. This year, the winning spot was "Mr. Pants." In 2005, the Annie was bestowed upon United Airlines' "Interview."

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Threesome

Brian Burgoyne, Rodrigo Rocha-Campos and Joseph White.



While they are hardly industry household names, these three artisans represent a mainstay staple vital to the health of the filmmaking community: up-and-coming talent.

Burgoyne of the American Film Institute (AFI), Rocha-Campos of Florida State University (FSU) and White from the University of Southern California (USC) will each receive the 2006 American Society of Cinematographers (ASC) Jordan Cronenweth Heritage Award. The presentation is slated to take place during the 20th annual ASC Outstanding Achievement Awards on Feb. 26 in Los Angeles.

The ASC Heritage Award is given annually to a graduating or recently graduated film school student or students from a U.S. university. "Our purpose is to reach out to film

students and encourage talented young people to pursue their dreams," said Laszlo Kovacs, ASC, who chairs the organization's education committee. "Our jury consisted of some of the world's most gifted cinematographers who thought these young filmmakers deserve to be recognized for their artful visual storytelling."

Each year the Heritage Award is dedicated to the memory of a different cinematographer who has made enduring contributions to advancing the art of filmmaking. Cronenweth's cinema-

tography credits include *Blade Runner*, *Altered States*, *Gardens of Stone*, *State Of Grace* and *Peggy Sue Got Married*. For the latter feature, he won the first ASC Outstanding Achievement Award in 1987. Cronenweth died in '96 at the age of 61.

Rocha-Campos taught basic and intermediate cinematography for two semesters after graduating with a bachelor's degree from the University of Central Florida. He went on to earn a master's in film production from FSU in August '05. "I screened *Blade Runner* for one of my classes to show the students examples of modern film noir and a high contrast look," recalled Rocha-Campos. "After the lecture, the students and I went to the soundstage to emulate Jordan Cronenweth's remarkable cinematography in that classic film. What an honor

it is to receive an ASC Award named after him."

Rocha-Campos earned the Heritage Award based on his short thesis film *The Resurrectionist*. It was produced in the Super 16mm format on Kodak Vision2 7218 film with a DI process done at Cineworks, Miami, and finished in HD and DigiBeta.

Burgoyne submitted *The Red Veil*, directed by Tarik Karam and shot in spherical 35mm on Kodak Vision2 5218 film with camera equipment from Clairmont Camera in Studio City, Calif. The film was processed with an answer print made at FotoKem, Burbank.

Burgoyne related that the work of ASC members "inspires me every day. I am incredibly grateful for this recognition."

White lensed *Rogue 379* for fellow USC student writer/director Douglas Choi. The film was

shot in the anamorphic format on 35mm Kodak Vision 500T 5279 and Kodak Ektachrome 100D Color Reversal 5285 stocks. White deployed a Moviecam Compact with anamorphic Clairmont primes and a Cooke zoom lens. Fotokem processed the film and color timing was done at Deluxe, Hollywood, with a 35mm print made on Kodak Vision Premier film.

"It is almost impossible for me to describe my feelings of being recognized by cinematographers who have inspired me," said White. "My dream is to join their ranks someday."

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Meet The Commish

By Emily Vines

Oklahoma's Jill Simpson

Last May, the Oklahoma legislature passed three laws with four new film-related incentives: a film enhancement rebate funded up to \$5 million each fiscal year, a point of purchase tax exemption, a tax credit for Oklahoma film and music projects, and a credit for construction of Oklahoma film and music facilities. The first three incentives went into effect in June and the last in November. To find out more about the package, SHOOT talked with Jill Simpson, director of the Oklahoma Film & Music Office, about the laws and locations that are drawing production to the state.

SHOOT: What is the state of commercial production right now in Oklahoma?

Simpson: Com-mercials in the

past four or five years have kind of been the bread and butter for Oklahoma and we passed three new state laws last year, which are designed to bolster the industry. But that's [commercials are] basically how our crew base has made a living for a few years. We have various regional TV spots that are shot here, we had a national Toyota commercial shot in Oklahoma City—I believe it was in May or June of last year. But that's basically the lifeblood for our crew and I anticipate that is going to expand as our incentives catch on.

SHOOT: Tell me about the three new state laws.



Jill Simpson, director of the Oklahoma Film & Music Office

Simpson: One [the film enhancement rebate] is a fifteen percent rebate on expenditures made in Oklahoma if your minimum budget is \$2 million and the Oklahoma spend is \$1.25 million. That was a little bit prohibitive for commercials and local produc-

tions so what we're doing is going back to the legislature this session, which starts in February, to try to make that cumulative so that if a company came in and did two or three independent features for lower budgets that totaled two million, or say a company did two or three commercials within a fiscal year that totaled \$2 million, that would still qualify.

The point of purchase tax exemption is part of the rebate bill. What that did is it took an existing sales tax refund and turned that into a point of purchase sales tax exemption so that if a company comes in here, pre-applies with the Oklahoma tax commission, they get a card that they can take around when they are making purchases and they don't pay Oklahoma tax, which can be anywhere from seven to nine percent. That's an either or—you can either take advantage of the rebate or the sales tax exemption.

And then we have two additional tax credits designed to kind of bolster homegrown industry in Oklahoma. One is a twenty-five percent tax credit if you make a profit on a project and reinvest that into a second project. And that really, probably in the strictest

interpretation, would be designed for film and music or TV shows. But there is a tax credit that would give you anywhere from a ten to twenty-five percent tax credit back if you build a facility in Oklahoma. Again that's designed to try to encourage people to come here and set up shop and do their productions here.

SHOOT: So they all apply to film, television and commercials?

Simpson: And commercials. We're trying to make sure that our legislation is written in such a way that commercials would definitely be included.

SHOOT: It looks like the point of purchase would be an option for budgets that didn't meet that qualification of \$1.25 million, right?

Simpson: That's right, or the \$2 million minimum. So in the instance that you can't qualify for the rebate, there is alternative B, which is seven to nine percent in the form of sales tax exemption.

SHOOT: Are these are the only filming incentives in Oklahoma?

Simpson: That's it for now. We're going back this session to try to refine them to make them more user-friendly and to make them cumulative.

SHOOT: Have you seen any changes since these incentives have taken effect?

Simpson: I have. I've only been the director of the office for a year and a half, but the person who used to be the director is now our field representative doing a lot

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FLASHBACK

5 YEARS / 10 YEARS



5 Years Ago

□ February 9, 2001/Linda Ross, former managing director of bicoastal RSA USA, has been named executive producer of First Look Artists, the newly launched commercial division of First Look Media....Kris Mathur has been upped to executive producer at Backyard Productions, Venice, Calif....Director Jim Edwards is joining Cognito Films, Santa Monica....Editor Cliff Birbrower is joining isis post, New York....

10 Years Ago

□ February 9, 1996/Pittard Sullivan, a design group headquartered in Hollywood, is opening a New York office under the aegis of Alan Schulman....Pat Howley has left his post as president of EDEFX, New York and Miami, to join Multi Video Group/Rhinoceros as VP/new technology. Chris Carroll will assume the presidency at EDEFX....Howard Schwartz Recording forms a casting services unit, spearheaded by creative partner/executive producer Syd Weiss and casting director Dawn Mjöen....



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IN THE WORLD OF FILMMAKING— where creative brilliance is more easily touted than attained— we thought it important to acknowledge the real deal.

Fearless to convention and unwavering in mission, this month the Sundance Film Festival celebrated 25 years as the creative lightning rod for independent filmmakers the world over. Despite astounding growth in size and popularity, the iconoclastic core of the Festival endures.

We at Digital Kitchen want to take this opportunity to honor the Institute, Robert Redford and all the people who believe in the infinite magic of film.

Finally, we were particularly honored with the assignment to recount the Sundance legacy, and brand the 25th Anniversary of the Sundance vision— a vision that has meant so much to so many people, ourselves included.

Best regards,
Paul Matthaeus
Founder / CEO / Chief Creative Officer
DIGITALKITCHEN



To view Sundance elements:
www.d-kitchen.com



LEGALLEASE

BY JEFFREY A. GREENBAUM



Thinking about 2006?

The beginning of the year is a great time to think about the basics, and to start planning. What are the things that your production company needs in order to keep it healthy in 2006 and beyond? Here are some key things to consider.

Update your forms

Are you using hand-me-down production forms, such as talent releases, location releases, and prop releases, that a producer brought you 10 years ago when he or she left another production company? Have you read them since then? It's very important to have up-to-date forms, which give you the rights (and the protections) you need. Review your form releases now with your lawyer, to make sure that they still work for you. You don't want to find out that something is missing from a form when there's a problem.

Review your insurance

Another aspect of your business – that you may not want to think about – is your insurance. It's critically important that you make sure that you've got the right insurance that covers the production risks you may encounter. And that's not as easy as it used to be. With clients and agencies frequently providing the insurance today, you need to be prepared for situations when you'll be insuring the job, and when you won't. (Remember, even when the client or the agency is providing the insurance, you're still going to need some additional insurance as well.) I'd also suggest, in particular, taking a close look at your errors and omissions coverage. Copyright and other intellectual property claims can involve big dollars and big headaches. Make sure you've got the coverage you need.

Start dealing with late payment

One of the big issues affecting the stability of production companies today is late payment by advertising agencies. Unfortunately, there is no easy solution to the problem, and it appears that the problem is not going away. What can you do? There's no one-size-fits-all solution for every company, but you do need to find the solution that is right for you, whether it's charging interest on late payments, changing your payment schedule, charging more, changing your credit arrangements, or just reaching a different understanding with the agency about how you will be paid. If late payment has been a problem for you in the past, talk to the agencies you work with right away, and come up with something that works for both of you – before it's too late.

Plan for what's next

You can't go to a conference today, or pick up a magazine, without people talking about the threats to the television commercial as we know it. Regardless of whether you believe all of the gloom and doom, Tivo and branded entertainment are here to stay. If you haven't already, it's time to start addressing the threats to your current business, as well as all of the exciting opportunities that this presents for you and for your directors. For many companies, expanding their ability to create other forms of content (and understanding the business and legal challenges this presents) is going to be critical to survival in the coming years.

I wish there were easy solutions. There aren't. But if you get back to basics, and start thinking about how to protect yourself better in 2006, you should see some real benefits this year and for many years to come.

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.

Jeffrey A. Greenbaum ESQ. is a partner at Frankfurt Kurnit Klein & Selz, New York. If you have a suggestion for a topic to be covered in a future column, send an e-mail to jagreenbaum@fkks.com

Meet The Commish

Oklahoma Film Commissioner Talks Legislation, Locations

Continued from page 2

of scouting and customer service and based on what he tells me, and what I've seen as far as records in the files, the amount of productions that we have on our potential list is constantly growing and we're on the radar screen.

SHOOT: *What is the state of your infrastructure right now?*

Simpson: Well what I'm challenged with right now is...I mean there's one school of thought—build it and they will come. But I've watched that happen in other states and sometimes they didn't come. So what we're talking about, the people that are my inner cabinet, is getting the production to come in. ... Phase one was the incentives, and phase two is building the crew base. Phase three is facilities. We do have some equipment. We have several key grips and gaffers who have grip and electric packages and trucks. But as far as sound stages, there are one or two small ones but we don't have state of the art yet ... what I've seen is that

when the facilities are built before the activity is there, that has not been a successful model. I think it's wise to have the work flowing in before you take on something like that.

SHOOT: *Tell me about the range of locations in the state.*

Simpson: Oklahoma has twelve eco-regions, which is more than any other state in the Union. The diversity here is incredible. We have sand dunes and salt plains in the west. We have pine forests in the east. We have mountains. We have prairies. It's very diverse here and just seeing how the state's laid out, you can kind of get an idea why.

All of these different locations afford us [the ability] to duplicate almost anything with the exception of really high mountain peaks with lots of snow or the coast with sandy beaches ... We've got an 1,800 acre park called Little Sahara that looks like something out of the Middle East. That's located in western Oklahoma. And there is

an area up north, more toward the panhandle, that looks like a moon-scape and it's a naturally occurring salt plain, which also has incredible wildlife and is rich in minerals. That is called Great Salt Plains State Park.

SHOOT: *What are the most popular locations?*

Simpson: We are constantly asked about Route 66 and Americana nostalgia. And we're focusing our ad this year on that because we're coming up on our centennial year and we've got the longest stretch of Route 66, I believe, in the nation. When *Elizabethtown* came in 2004, that was one of the draws for [director/writer/producer] Cameron Crowe. He came to shoot a day and ended up shooting three days. And he shot the National Memorial here, which is another big draw. We've had two or three productions interested [in filming here] specifically because of the bombing memorial in Oklahoma City, which is really quite beautiful and unique.

"Mr. Pants" Wins Annie Award As Best Animated Spot Of '05

Continued from page 1

"Mr. Pants" garnered the honor this past weekend (2/4) during the 33rd annual Annie Awards ceremony at the Alex Theatre in Glendale. The Annies are presented by the Burbank-headquartered International Animated Film Society (ASIFA-Hollywood).

The United Airlines' ad won out over four other nominees: General Electric's "Tower" directed by Joe Pytko of PYTKA, Venice, Calif., with animation and effects from Quiet Man, New York, for BBDO New York; ConocoPhillips "1975," from Ring of Fire, West Hollywood, for Dailey & Associates, Los Angeles; and two pieces from Laika/house (formerly Vinton Studios), Portland, Ore.—Coca-Cola's "Futbol," for Buenos Aires agency Santo, and They Might Be Giants' "Crazy Bastard."

"Mr. Pants" was a *SHOOT* "Top Spot" last year (6/10/05, p. 12). The ad depicts a pair of legs—those of a businessman—waking up in the morning and showering, then hailing a taxicab to get to the airport. Along the way, the man encounters other legs as they do, well, the things that legs do—like play

soccer, skateboard and walk along city streets. Whimsical, colorful and fun, "Mr. Pants" illustrates the message that United offers more legroom than any of the other airlines, and the spot makes it a point without getting too literal. We never see the legs stretched out in an airplane seat.

Tilby and Forbis also served as production animators on "Mr. Pants," along with Maximilian Graenitz. Others in the Acme ensemble included executive producer Ron Diamond, senior producer Holly Stone, digital supervisor Michael O'Donnell, and offline editor/post supervisor George Khair.

The Annie Awards competition honors outstanding animation achievement in features, TV programs, commercials, home entertainment and short subjects/special projects. The other big winner this year with ties to the spot community was Aardman Animations, Bristol, U.K., for *Wallace & Gromit: The Curse of the Were-Rabbit*, which took several Annie feature categories including best feature production, best animated effects, character animation, character design in an animated

feature production, directing (for Nick Park and Steve Box), music, production design, and writing.

TWC Signs Director Justin Klarenbeck

Continued from page 4

Films and through it got his start in directing commercials. (Dream Quest eventually was bought by and incorporated into Disney.)

In subsequent years, Klarenbeck directed via such commercial production houses as bicoastal Fahrenheit Films, t minus 30 films (now Boxer Films), Los Angeles, and most recently Space Program, Universal City, Calif.

He joins a TWC directorial roster that consists of Suthon Petchsuwan, Brian Baderman, Deavid Jellison, Michael Fueter, Trevor Cornish, George Jecel, Jeff France, Seamus Masterson, Martin Brierley and Elliot Hegarty.

Klarenbeck said a prime factor attracting him to TWC was company partner/executive producer Mark Thomas, whom he met several years ago. The director cited Thomas' extensive track record in helping to shape and build directors' careers.

Bob Spector To Launch Barbary Post

Continued from page 4

his dialogue and comedy work, including such Super Bowl fare as the high-profile Budweiser "Lizards" campaign through Goodby, Silverstein & Partners. He also cut that agency's long-standing talking chickens campaign for Foster Farms. Spector began his career as an assistant at Cutters, Chicago, where he spent two years before moving

to Northern California in '89. Before Bob 'n Sheila's, Spector cut at such now defunct San Francisco houses as Fleet Street and Good Pictures.

Barbary Post's resources include three Avid suites, which will double as Final Cut Pro rooms, and an AfterEffects room. Jen Allen is senior assistant/graphics artist at the shop.

For The Record

In the 1/13 Top Spot, the music/sound design credits were omitted. Peligro Music and Sound Design, Culver City, Calif., handled both music and sound design for Ace Hardware's "Grass." Peligro's Greg Kuehn was creative director/composer/sound designer on the spot, with Jonnie LoFranco serving as executive producer.

Congrats, Bennett Miller, on officially winning our office Oscar® pool.*



hungry man

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* Please excuse our shameless self-promotion of our affiliation with Bennett Miller. But getting an Academy Award® nomination for Best Director is beyond amazing. Capote got five nominations, including Best Picture. And if someone reads this, and says, “Jeeze, I didn’t realize Bennett directed commercials,” and decides to give him a ridiculously high-paying TV spot just to hang out with him, then in the end it will allow him more time to go off and make inspirational, low-budget films like *Capote*, making us all winners.



Study Hall

Bits & Bytes of Food For Thought

Consumers Prefer Commercials To Fees

Recent research from Points North Group and Horowitz Associates found that consumers would rather have free on-demand TV programs with commercials than pay \$1.99 for programs without spots. The numbers showed a greater than three-to-one margin. Sixty-two percent of those surveyed indicated they would prefer TV shows with spots while 17 percent would pay \$1.99 for online, cable or satellite without commercials. That left 21 percent who were undecided on the matter. Among consumers that are between 18 and 35 years of age, 68 percent would opt for free, ad-supported content while 26 percent would chose to pay for the service and forgo ads with 5% of respondents undecided.*

Shoppers Evaluate Auto Sites For Usefulness

The J.D. Power and Associates 2006 Manufacturer Web Site Evaluation Study – Wave 1 found Lexus.com to be the most useful automobile manufacturer Web site for new-vehicle shopping. The study is conducted two times per year with evaluations from new-vehicle shoppers who comment on four areas: appearance, speed, navigation and information/content. The last category is the most important to the shoppers and it involves vehicle features, specifications, images, configurators, payment calculators and dealer locations. On a 1,000 point scale, Lexus.com scored 874. 11,800 new-vehicle shoppers participated in the study and they are defined as consumers who would be in the market for a new vehicle within the next two years. Pontiac and Suzuki had the next highest scores of 864. Next was Hummer with 857 and then BMW with 856.

Spending For Online Entertainment To Grow 260% Consumer spending in the U.S. for online entertainment like on-demand gaming, music and video services is expected to grow 260 percent in the next five years according to Digital Lifestyles: 2006 Outlook, from Parks Associates. From \$2.4 billion in 2006, revenues are expected to reach nearly \$9 billion by 2010. The increased revenues are driven by broadband usage and digital entertainment platform innovations. The number of consumer broadband subscribers worldwide should increase from 184 million last year to 360 million in 2010. The number of households using data networking equipment worldwide is expected to increase from about 82 million in 2005 to more than 135 million in 2010. Worldwide subscribers to IP multichannel video services (IPTV) is also expected to grow significantly from 5 million in 2005 to almost 70 million in 2010.*

Online Consumers Splitting Time Evenly Between Web and TV The JupiterResearch report "U.S. Entertainment and Media Consumer Survey, 2005," has found that the typical online consumer spends 14 hours a week online and the same amount of time watching television. The Internet is also displacing the use of other media like radio, magazines and books with the latter suffering the most. Thirty-seven percent of those online users who were surveyed say that their online activities lead to them spending less time reading books. Additionally, the research found that intensive online users are the most likely group to use advanced Internet technology like streaming radio.

* Center of Media Research newsletters

China Businesses' IT Investment Plans in 2006

A new study, from AMI-Partners SMB research, focuses on the IT adoption trends and attitudes of the small and medium business market segments in China. SMBs invested \$16.7 billion on information technology (IT) in 2005. Half of this was spent on computing-related technologies including PCs, servers, printers and peripherals. While new PC adopting SMBs will continue to push computing-related spending, a shift in spending patterns is expected in 2006 among current PC-owning SMBs as their investment plans focus more on connectivity, software, services and business solutions. "As it stands now, about two-thirds of SMBs in China are still operating without a PC," said Jackie Chan, Senior Analyst at AMI. "But many of these businesses have realized that IT implementation starting with PC deployment can really help them stay competitive in the increasingly global marketplace." Survey results indicate that more than 1.7 million small businesses in China plan to purchase their first PCs in 2006. AMI's 2005-2006 China Small Business Market Overview and Comprehensive Market Opportunity Assessment and 2005-2006 China Medium Business Market Overview and Comprehensive Market Opportunity Assessment studies highlight these and other major trends in the context of current/planned IT, Internet and communications usage and spending. These data point to key opportunities and messaging hot buttons for vendors and service providers seeking to match their offerings to SB market requirements.

Spot Artisans Make Mark At Sundance Film Festival

Continued from page 1

cut to the chase: Reitman's screenplay ultimately fell into the hands of David Sacks, who after making a fortune by selling PayPal, the company he had founded, had come to Hollywood to become a movie producer and wanted this film to be his first project.

The guy with the checkbook who says, "Let's go make your movie." It's every filmmaker's dream.

Reitman's dreams continued to come true when it came to casting. He landed stars such as Robert Duvall, William H. Macy, Sam Elliott and Maria Bello, with Aaron Eckhart in the lead role of Nick Naylor, a tobacco industry spokesman who promotes cigarette smoking while trying to be a role model to his 12-year-old son Joey.

"The main character's son is not a very big character in the novel," Reitman pointed out. "But he was an important character to me. I thought the son would be a window to the soul of the main character, and if the son could like him, we could like him, and likeability was a big deal in itself because our main character is the head lobbyist for big tobacco, an industry that kills half a million people a year. So I beefed up the son's role and made him very integral to the main character's journey."

Film festival audiences have loved the film. In fact, when it premiered at the Toronto Film Festival, there was a bidding war that got ugly when both Fox Searchlight and Paramount each spent a week claiming they had bought the rights to the film—ultimately, Fox Searchlight came out on top.

Certainly, the film, which pokes fun at both sides of the smoking debate, will spark more controversy when it opens in theaters on March 17. People will see what they want in the film predicted the director. "The old joke of the book is that conservatives thought it was their book, and liberals thought it was theirs, and I imagine the same will be true for this film."

Little Miss Sunshine

Jonathan Dayton and Valerie Faris, the husband-and-wife directing team out of Bob Industries, Santa Monica, have produced feature films but have turned down numerous offers to direct them over the years. "Doing a feature film was not this end all, pie in the sky goal," Dayton said. "It was something that we wanted to do, but it wasn't a generic wish. I was really about making a film that meant something to us."

That film finally came along when the pair saw screenwriter

Michael Arndt's script for *Little Miss Sunshine*, which told the tale of an offbeat family trying to get a seven-year-old girl from Albuquerque to Redondo Beach, Calif. to compete in a pageant.

Both Dayton and Faris found the quirky road movie disarming. It took almost five years to get everything from financing to a cast in order, but the film got made and earned a premiere at the Sundance Film Festival.

After a week of rehearsals with an all-star cast that included Steve Carell, Greg Kinnear and Toni Collette, Dayton and Faris shot *Little Miss Sunshine* in 30 days on location in Los Angeles and Arizona last summer.

"I was just surprised at how easy it was," Dayton said when asked if directing a first feature was at all overwhelming. "I expected it to be much harder than shooting commercials and that there would be some new aspect [of filmmaking] that I had never experienced before."

Faris enjoyed having the time to build real bonds with the cast. "In commercials, you just jump in, shake hands, and you're working together," she said, "so it was really nice to build longer-term relationships."

It looks likely that Dayton and Faris will be fielding more film offers than ever given the positive response *Little Miss Sunshine* got at Sundance. The famously jaded Sundance audience at the two screenings the filmmakers attended gave the film standing ovations. "It was just unbelievable to have an audience respond that way," Dayton said, adding, "The film, hopefully, is entertaining and makes you laugh, but what I'm hoping is it that does a little more—that it moves you and makes you think about your life."

Old Joy

Peter Sillen, who directs spots through New York-based Washington Square Films, took a supporting role in the making of *Old Joy*, serving as DP on the feature film, which was directed by Kelly Reichardt, written by John Raymond and produced through Washington Square Film's Independent Film Sales division. "The whole project was nice for me in that I got to change hats and immerse myself in a singular element of the production," Sillen remarked.

Old Joy, which was screened at Sundance as part of the Frontier program, tells the story of two old friends (played by Will Oldham and Daniel London) who go on a camping trip and struggle to redefine a friendship that has been altered by time and life experi-

ences.

The film was shot on location, with much of it taking place in the woods of Oregon near Bagby Hot Springs. Surrounded by an amazingly beautiful backdrop, Reichardt, Sillen and a small crew shot *Old Joy* on Super 16 over 18 days, with Sillen relying on his old Aaton camera. "It's so small. It's got a two-hundred foot mag and only lasts for about five minutes of film," Sillen shared. "But it allowed us to get in and out of places easily."

While Sundance festivalgoers were taken with *Old Joy's* scenery, the film also earned praise for the performances of its lead actors. Sillen, too, was impressed with Oldham and London, and praised Reichardt's ability to guide her performers yet give them the freedom they needed to fully inhabit their roles.

Looking back on the project, Sillen said he had a great time helping to make the film and getting back to nature. The crew actually stayed at a rustic old camp, Sillen said, "shooting by day and hanging out by the bonfire at night."

Bugcrush

Director Carter Smith, who directs spots through bicoastal Park Pictures, walked away from Sundance with a jury prize in short filmmaking for *Bugcrush*. Based on a short story by Scott Treleaven that Smith adapted, *Bugcrush* centers on a shy, awkward high school loner named Ben who winds up following a seductive new friend, Grant, down a dark, destructive path.

It's a twisted story, according to Holle Singer, a partner at New York-based Consulate who cut the film. "It's got homoerotic tension and bugs and boy crushes and gang sex. Everything you could want in a film," enthused Singer, who admitted being partial to "sick" material.

Singer didn't go to Maine to check out the shoot as she was working on another project at the time, but she was quite involved in the pre-production process. Smith, a director for whom she has cut numerous spots and other projects, sought her opinion on the script and asked for her feedback on his storyboards. Singer noted that they were both trying to ensure that she would have everything she needed in the editing room.

Once the film was shot, Singer said the biggest challenge was finding the rhythm. "It's strange because it wasn't until the very last scene, which we were really struggling with because it is a very tense scene, that we actually found the rhythm of the film," Singer recalled, "then we went back and

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

Traktor, BBDO Take Us Back To Prehistoric Times For FedEx

Overnight Delivery Wasn't So Reliable In The Days Of Dinosaurs And Cavemen

By Christine Champagne

How did overnight packages get delivered back when dinosaurs roamed the planet? Not so successfully as we see in "Stick," a spot for FedEx that premiered during Super Bowl XL and placed third in *USA Today's* 18th annual Super Bowl ad meter.

Created by BBDO New York and directed by traktor, the directing team represented by bicoastal/international Partizan, with visual effects courtesy of New York's Framestore CFC, "Stick" opens on a caveman tying a stick that he needs delivered around the leg of a Pteranodon. The massive bird takes off only to be snatched out of the sky by a T-Rex. The stick falls to the ground, and the caveman goes to his boss to report that his attempt to get the stick delivered failed. Unfortunately for the caveman, his boss fires him. To make a bad day even worse, a Brac crushes the caveman when he steps out of the cave.

A wonderfully entertaining spot, "Stick" combines amazing, film-quality visual effects with a tight, funny script.

"Did you use FedEx?" the boss asks the caveman when he reports the failed delivery.

"No," the caveman responds.

"Then you're fired."

"But FedEx doesn't exist yet!" the caveman laments.

"Not my problem," his boss replies.

What inspired BBDO associate creative director/copywriter Jim Le Maitre and his partner, associate creative director/art director Jonathan Mackler, to come up with such a bizarre idea? "If you sit around long enough, you come up with weird stuff like this," Le Maitre remarked.

The goal of the spot, according to Le Maitre, is simply to



demonstrate the alternatives—and the failings of those alternatives—to FedEx's services.

TALENT EXCAVATION

After an extensive director search, BBDO chose to partner with traktor on this high-profile project. "They're just really good at telling stories and adding a little twist, something you didn't expect," Mackler said. (In this case, it was traktor that suggested having the caveman kick a little dinosaur in frustration as he exited the cave.)

Of course, hiring the right visual effects shop was also a crucial decision, and BBDO went with Framestore, which was charged with the task of—among other things—creating the dinosaurs seen in the spot.

"Traktor was very keen to make sure the dinosaurs were as realistic as possible," said Framestore's David Hulin, who

served as VFX supervisor/head of CGI on the project.

Framestore certainly has expertise in the area of dinosaurs. A few years ago, the visual effects shop worked on the BBC's *Walking with Dinosaurs*, which has been hailed as providing the most accurate depiction of prehistoric creatures ever seen on screen.

All of the dinosaurs seen in "Stick"—in addition to the Pteranodon, T-Rex and Brac, we see an Orny (that's the little guy who gets kicked by the caveman)—are based on real creatures.

Building the dinosaurs for "Stick" was a complex, time-intensive process. First, dinosaur skeletons were built in Maya, then the painting of skin maps was done in Photoshop. Those skin maps were later applied to the skeletons in Maya. Using a plug-in Framestore wrote for

Maya, the artists added musculature to the dinosaurs and even went as far as to add a slightly rubbery membrane to the wings of the Pteranodon.

While Framestore labored to produce the dinosaur characters, the makeup artists at Stan Winston Studios in Van Nuys, Calif. created a properly prehistoric look for the live-action cavemen played by actors Jim Jackman and Andrew Hawtrey.

CAVE DWELLERS

"Stick" was shot entirely on location (with Tim Maurice-Jones serving as DP) just outside of Lone Pine, Calif., four hours north of Los Angeles. "We did a lot of scouting on this to try to find a place that looked as realistic as possible but not necessarily a place you had seen in every other prehistoric commercial," said BBDO executive producer Elise Greiche.

This particular desert area provided beautiful scenery, including the gorgeous background vista with the snowcapped mountains we see in the spot, as well as a cave to shoot in.

Hulin and his Framestore colleague Murray Butler, VFX supervisor/senior Flame artist, went along to share their expertise with traktor.

Based on traktor's storyboards, Framestore had created a pre-visualization, which proved helpful on the shoot. "Once [traktor] would set up a shot, we would do a camera alignment so that the directors could see roughly the composition of the shot with our CG creature in it," Hulin explained.

A body double of sorts for the Pteranodon was employed for use in the scene where the caveman ties the

TopSpot OF THE WEEK

Client

FedEx

Production Company
Partizan, bicoastal/international.

Traktor, director/producer;
Tim Maurice-Jones, DP.
Shot on location near Lone Pine, Calif.

Agency

BBDO New York.

David Lubars and Bill Bruce, chief creative officers; Eric Silver, executive creative director; Jim Le Maitre, associate creative director/copywriter; Jonathan Mackler, associate creative director/art director; Elise Greiche, executive producer; Rani Vaz, director of music and radio production.

Editorial

Mackenzie Cutler, New York.
Gavin Cutler, editor.

Post/Visual Effects
Company 3, New York.

Tim Masick, colorist.

Framestore CFC, New York.

Murray Butler, VFX supervisor/senior Flame artist; David Hulin, VFX supervisor/head of CGI; James Razzall, VFX producer.

Sound Design

Mackenzie Cutler.

Mark Healy, sound designer

Noises Digital, Berkeley, Calif.

Kim Christensen, sound designer.

Audio

Sound Lounge, New York.

Tom Jucarone, mixer.

stick onto the dinosaur's leg. "This gave our cavemen something to concentrate on and something to react to," Hulin said.

Later, the body double's leg, covered by green tights, was removed from the scene and replaced by the Pteranodon leg.

Editor Gavin Cutler of Mackenzie Cutler in New York cut "Stick." The sound design was completed by sound designer Marc Healy, also of Mackenzie Cutler, and sound designer Kim Christensen of Noises Digital in Berkeley, Calif.

Reflecting on the project, Greiche said that while it was a lot of work, the process was remarkably fun. "It was my first experience with traktor. They're crazy, and they're wonderful," she said, noting, "They have really good ideas yet they are really collaborative. There was an instant trust with them."

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

Dir. Santana Shows That Mother Nature Doesn't Discriminate

Twister Turns World Upside Down, Captures Emotional Impact Of Natural Disasters

By Robert Goldrich

We open on a desolate country road, a truck parked off to one side in the immediate foreground. But it is what's in the background that captures our attention.

Off in the distance, a twister comes into view. The tornado steadily, inevitably makes its way closer to us. Telephone poles are sent flying like tooth picks. Power lines unfurl. Farmland is uprooted. A picket fence along the other side of the road is turned into splinters.

As we witness this destruction, a voiceover relates:

"She doesn't care whether you're rich or poor.

"Young or old.

"She doesn't know about your hopes and dreams.

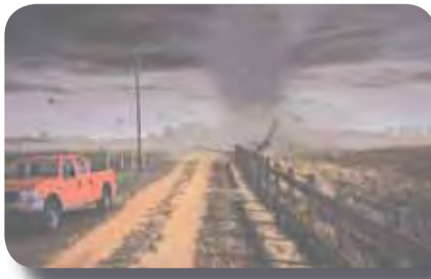
"Your plans for the future."

The twister picks up the truck as if it were a toy. It joins the other debris in a twisting whirlpool as the world seemingly turns upside down right before our eyes.

After the twister leaves the scene, we're left with a pile of rubble. Except for the truck, it's difficult to determine what many of the objects were originally before the tornado tore them asunder.

The voiceover concludes, "You see Mother Nature doesn't discriminate."

An end tag identifies the spot's sponsor, Alfa Insurance.


[CLICK HERE TO VIEW SPOT](#)


Titled "Coming For You," this spot is currently airing regionally in the Southern U.S.. It was directed by Paul Santana via Sparks Productions, Toronto, for agency Lewis Communications, Birmingham, Alabama. (Sparks reps Santana in Canada. The director is available in the U.S. through Subliminal Pictures, Burbank, on a nonexclusive basis.)

Andy Crosbie executive produced for Sparks, with Tim Kramer serving as line producer on the :30. The DP was Greg Daniels.

The Lewis creative ensemble consisted of creative director Spencer Till, copywriter Stephen Curry and producer Jenny Burton.

The spot was edited by Santana and Joe Laffey, who's with Laffey.tv, St. Louis. Laffey also multi-tasked as the animator, compositor and modeler. Teaming with him on the job was freelance modeler Mike Myers.

Santana found a barren stretch of land on the outskirts of Birmingham for the shoot, noting that it was

necessary "so that the 2D film would mesh right with the 3D elements."

The telephone poles, fence and other objects were 3D computer graphics, but the truck in the foreground was real. The movement of the tornado's dust path was created by a whirring helicopter rotor. Once the truck slides towards camera, the action was a combination of real debris propelled by high speed blades, and special CG programs written by Laffey to simulate the objects being picked up, spun around, and then slammed down by the tornado.

Colorist was Clark Mueller at R!OT, Santa Monica. Audio post mixer was Barry Brooks of Brooks Audio Production, Birmingham.

Sound designers were Chuck Lovejoy, Ravi Krishnaswami and Peter Rundquist of Sacred Noise, New York. Rundquist also served as engineer. Michael Montes was creative director for Sacred Noise, with Jason Menkes serving as executive producer.

"Victory"

By Robert Goldrich

The dedication, initial butterflies and artistry in performance of Winter Olympic athletes is captured in this image ad for Visa that's currently airing in China.

We open on a lone ski jumper at the height of a slope, preparing for an Olympics run down the incline. Next seen are other Winter Olympians—a pair of figure skaters, a line of speed skaters—each about to start their respective sports in competition, the venue in this case being a rink.

The camera takes us from one sport to the next as each performer starts his or her routine. The skier zips down the mountain, the figure skaters—a man and woman—begin their beautiful piece of ice choreography, and then the speed skaters let loose. There's some Visa signage in the rink, but it's only a small bit of the backdrop.


[CLICK HERE TO VIEW SPOT](#)

The grace of each athlete is on display, culminating in the skier making her jump, twisting and looping through the air before ending with a perfect landing. She

forms two of her fingers into a V for victory, which also serves as the V in a supered Visa as the spot concludes.

"Victory" was directed by Hari Carlos Sama of Catatonia Films, Mexico City, for BBDO Shanghai.

Merrilyn Lim was executive producer for Catatonia, with Ari Madrid serving as international producer/coordinator. The job was shot on location in China by DP Miguel Lopez. Facilitating production in China was Gravity Films, which has offices in Shanghai and Singapore.

The BBDO team consisted of executive creative director Johnny Tan, copywriter Rocky Hao, art director Kit Koh, and producer Grace Yu.

Editor was Yong of Video Headquarters, Singapore. Jerry Teo and Ricky Ho of Yellow Box Music House, Singapore, served as sound designer and music composer, respectively.

Principal actors were Yang Yang, Tong Jian, Pang Qing and Li Ni Na.

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Higher Learning

Agency heads of production look to stay in the know.

By Emily Vines

As technology continues to advance and the likes of video iPods, mobile phones and high definition are altering the shape of advertising, production departments have to stay ahead of the curve and quickly learn about emerging platforms and technology. Heads of production at leading agencies across the U.S. stay abreast of current innovations in various ways—from seminars to simply learning on the job. What they have in common, though, is the way they prioritize their efforts based on immediate client needs.

Rupert Samuel, VP/director of integrated production at Crispin Porter + Bogusky (CP+B), Miami, explains that with the rapid pace of production at the shop, he and his staffers tend to learn on the job. “I think just by the sheer fact that we are out there

producing it and working with all of these different types of media means that we have to learn it as we go,” says Samuel. “And often you don’t really know how it is going to work, but the kind of producers that we have here, who are very functional and very good at getting the right information, are really learning the whole time.”

Gary Krieg, head of broadcast production at Wieden+Kennedy (W+K), New York, reports a similar approach at his shop. “It’s everyone in our department’s responsibility to make sure that they are trained on whatever their job might require; that they become experts if they’re not already experts in it,” he says. “And a lot of times that [means] working with a facility to get training, on say, HD if they haven’t had that before.”

In addition to producers seeking out knowledge,

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E017088/Getty Images

13-Higher Learning

Agencies Take The Educational Initiative

Continued from page 13

W+K hosts seminars, including an upcoming event on high definition. While Krieg notes that the HD finishing they have done has been selective, it's expected that a client is committing to finishing everything in HD. He believes a refresher course at a finishing facility is a good idea for his staff—everyone from senior producers to production assistants.

"It's a daunting prospect, but something you just have to dive right into—there is no learners manual yet printed," says Matt Bijarchi, VP/head of production at Young & Rubicam (Y&R), Chicago, of keeping himself and his department up to date on the technology front. That was the case on a recent inter-



Regina Brizzorala

active project for Miller which included a series of six longform videos, directed by Spike Jonze of bicoastal/international MJZ, and available at www.millerauditions.com. Each film features an animal with human voices auditioning for a part in a Miller Lite spot. The talent pool includes the likes of Stanley the penguin and a turtle named Marshall Manesh.

EDUCATIONAL ENTITIES

At GSD&M, Austin, Texas, staffers get an opportunity for higher learning at Idea U. The in-house program brings in speakers to discuss emerging technologies like direct response television

and gaming platforms, as well as issues like advertising that goes beyond the thirty second spot. Upcoming presentations include one from bicoastal/international @radical.media called "Beyond the :30," which is open to all of the agency's departments. "The other thing that's great about this place is they really support you going to seminars that are placed elsewhere," says Greg Lane, director of media production at the shop, referring to conferences and industry get-togethers that focus on the changing ad landscape.

At Euro RSCG, New York, Joe Guyt, co-director of broadcast production, says that he will send staffers to seminars when he can or to visit facilities for tutorials. He will also have people from post facilities or software manufacturers come to the agency to give demonstrations. "Just like when we have directors or production companies come over and present their stable of directors, or an editing facility with their editors, it's important to have visual effects or technology companies come in and do that as well," Guyt says.

And while seminars are helpful, the time commitment sometimes rules them out as an option. "I think because of the pace we're moving that you will find that the producers here are very much in tune with what's going on because they are already doing it before we even learn about it," Samuel of CP+B relates. "If we spent time doing seminars and listening to talks, which would be great, we'd probably already be doing it anyway."

EXTERNAL EFFORTS

In addition to setting educational priorities according to client needs, heads of production also share a common belief that vendors can be great educational partners. To learn more about HD, for example, Krieg at W+K said he would be likely to turn to The Mill, New York and London, a post shop the agency has been



Rupert Samuel

working with on standard definition projects.

Guyt says that he doesn't have one particular outside source that he turns to with technology questions, but, like Lane at GSD&M, he cites @radical.media as a resource. "I do rely on @radical.media and their [other divisions like] Outpost Digital," he says, "because they're into so much branded content and a lot of what's revolutionary and they're right down the street from us."

A recent integrated project out of Euro RSCG Fuel for Jaguar included the Web site PreferGorgeous.com and a :90 cinema/television spot. (Fuel is a division of Euro RSCG devoted to the Jaguar and Volvo accounts.) The project utilized Final Cut and Avid, which Guyt points out are completely differ-



Gary Krieg

ent editing systems. And, midway through the project, finishing was switched to HD because of the cinema release.

At McKinney, Durham, N.C., director of broadcast production Regina Brizzorala says that when reps and directors come in to present work, she seizes the opportunity. "We've had a lot of people come to us and share their work and screen and talk about their process," she says, "and that has just been really great for us—everything from HD to some of the more integrated concepts."

McKinney has also held HD seminars for staffers with companies like Nice Shoes, New York, and Click 3X, New York, expounding on the topic. Sound Lounge, New York, has educated staffers about mixing for HD projects. The most comprehensive project to come out of McKinney lately was "The Art of the H3ist" for Audi's A3. Along with live events, the campaign involved alternate reality gaming and Web casts on the expansive site StolenA3.com. Bicoastal Chelsea Pictures/Campfire partnered with the agency for the project.

Samuel says that since he and his producers are often at post houses, they use the opportunities to learn about new processes. He relates that he recently discussed new technology concerning telecine and scanning during a session with colorist Fergus McCall at The Mill. He also has gleaned information from Stefan Sonnenfeld, president/colorist of bicoastal Company 3. "He's a really knowledgeable technician ... so I often will sit in sessions with him and just bend his ear."

Most of the projects out of CP+B have integrated components. "We join the shooting process together with the interactive side so just from the nature of the way we're working, we're always sharing ideas and technologies," Samuel says. Upcoming projects out of the shop include a campaign for Volkswagen's GTI.

NATURE OF THE BEAST

The consensus is that producers are naturally inclined to easily take to new technologies. "I think as producers we are kind of inherently a bit of techno geeks—if not techno geeks to the point of knowing exactly how things work, at least curious enough to know what's out there and what's available and how it can help us," Guyt notes. "So I think that's part of a producer's personality in a general sense of course. Many of us are early adopters to the latest technology anyway."

Bill Goodell executive VP/director of broadcast integrated production of Arnold, Worldwide, Boston, offers a similar observation. "I think you



Matt Bijarchi

need to be instinctively very curious about what's going on in all aspects—film, video, interactive, music, animation, et cetera," he says. "Soak in everything you can and file it away in your own memory banks because the best producers have that amazing recall that lets them bring more options to the creative teams."

Those options are increasingly necessary, as evidenced by upcoming work. "We are breaking some new ground in the coming months with a number of accounts that will showcase some unique integrated technologies," Goodell notes. "Interactive has now taken a lead role in creating a groundswell around new campaigns."

At GSD&M clients like the U.S. Air Force are requiring a strong presence on the Web. "The Internet continues to be, even today, just this well, it's a big deep well and we all keep staring into it trying to figure out, 'OK,



Greg Lane

what we can do new on this? How do we do this? How do we do that,'" Lane relates. To help answer some of those questions he recently hired senior interactive producer Jeff Bond.

Though there is a dizzying array of technologies to explore, one dynamic remains certain; agencies can always expect their clients' needs to guide them. "What happens is the work that is on the table at the moment is the organic driver of it," Brizzorala shares.

As Guyt relates, his educational priorities are shaped not only by "what would be most applicable to our clients' immediate needs" but also "where as an agency do we want to push them forward."

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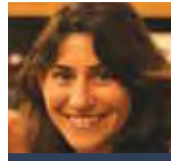
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HD Essentials

SMPTE Proposes New Standard With Noteworthy Impact On Commercial Deliverables

By Carolyn Giardina

From an HD standpoint, there was a sense of history when the Society of Motion Picture and Television Engineers (SMPTE) held its joint winter conference with the Video Services Forum (VSF) last week in Hollywood. Twenty-five years ago this month, at the '81 SMPTE Television Conference at the St. Francis Hotel in San Francisco, NHK staged an elaborate demonstration of the state of HDTV research in Japan, and those present recalled that the demonstration was a catalyst for questions and discussion about HDTV in the U.S.

A quarter century later, SMPTE is continuing its work in this area, and one of the initiatives could have notable impact on the creation and distribution of commercial deliverables. To understand the development, let's start with the process of "pan-and-scan"—during which a portion of a widescreen image is selected to fill the proportions of a TV screen. And then consider that in today's changing DTV landscape, consumer sets may be 16:9 or 4:3 in aspect ratio.

"So post houses traditionally need to supply both [a 4:3 and 16:9 version of a commercial]," explained Graham Jones, director of communications engineering for the National Association of Broadcasters. "Since the introduction of HD, there has never been a way to provide [pan-and-scan] information [on a single deliverable]."

That may be, until now. Jones chairs the SMPTE image formatting ad hoc committee (for those interested, this is under SMPTE's S-22 TV Systems Technology group), which has developed a proposed standard that would enable an advertiser to send just one deliverable to a station, in widescreen, which would include pan and scan metadata communicating what part of the widescreen image should be broadcast for 4:3.

The development—a format for pan and scan information—involves embedding the metadata into any standard or high definition digital video format, meaning that it could be applied to any deliverable including a 1080I or 720P version, Jones explained. This step would occur at the postproduction house when it creates the deliverables.

"Usually stations broadcast the center cut [of a 16:9 image for 4:3], but it doesn't have to be [that portion of the image]," Jones explained. "This gives advertisers flexibility."

The proposed standard is currently in final committee draft, and the balloting is scheduled to close at the end of the month. A few more steps will follow before completion of the process.

"It will probably become a standard, hopefully by summer," Jones said. He related that the development will also be previewed at the Hollywood Post Alliance (HPA) Technology Retreat later this month.

SHOOT's senior editor, technology and postproduction Carolyn Giardina can be reached at 310-822-0211 or at cgiardina@shootonline.com.

Addressing FAQ's –Including Several

By Carolyn Giardina

As high definition makes its way into the commercialmaking vocabulary, there are many new terms, concepts and processes. And it's no surprise that some misconceptions have also surfaced in the professional community. SHOOT surveyed a series of companies that offer HD services, looking for the most common misconceptions and frequently asked questions. This week, SHOOT aims to clarify some of these points.

Still, as the industry proceeds forward, probably the best single piece of advice would be to communicate during prepro with your vendors—rental houses, post houses, etc. This could eliminate potentially costly mistakes that may arise later in the process.

Thank you to industry sources who assisted in compiling this list, from companies including West Hollywood-based Ring of Fire, New York-based Click 3X, Burbank-headquartered Plus 8 Digital, Santa Monica-headquartered Ascent Media and New York-based Nice Shoes.

1 Does high-definition commercial production require images to be lensed with HD video cameras?

No. As long as you begin with a high resolution medium, and then post in HD and deliver in HD, then you have an HD commercial. This means that other than HD video, a production can use what is already commonly

used in commercial production: Film.

Film by definition is a high definition medium. So advertisers may continue to shoot in any film format including 35mm and 16mm. Then one would do a film to tape transfer in HD, post in HD and deliver in HD.

2 When is the most effective time in the production process to decide to create an HD spot?

The best time to make that decision is in preproduction. If a client wants an HD version, it should be posted in HD up front. If you have a standard definition master, and decide at that point that you want an HD version, then you have to go back to the post house, retransfer the film in HD, and reconvert the spot in HD. That is going to add unnecessary cost to the budget and time to the schedule.

Some also point out that one can "upconvert" a standard definition commercial to high definition. But upconversion is essentially the process of adding "pixels" (the building blocks of an image, if you will) to a standard definition image so that you can display it on an HD monitor. However, there is no increase in resolution, and one will not see more detail in the picture.

3 If the picture is 16:9 widescreen, does that automatically mean that it is an HD picture?

No, image resolution is not tied to a specific aspect ratio.

There are three main qualities

of an image: the number of horizontal lines of resolution, which is measured by "pixels" in the data world; vertical lines of resolution (also "pixels"); and bit depth (the number of bits representing the value of each pixel).

In today's world of standard definition video, NTSC video is displayed at 640 X 480 lines of resolution; in high definition, commonly used formats include 1920 X 1080 lines.

Aspect ratio is the ratio between the width and height of a picture. So while it may be common to see HD in a 16:9 aspect ratio, and standard definition in a 4:3 aspect ratio, resolution and aspect ratio are separate concepts.

4 What about data? And what is a DI?

Some pundits believe that the industry may move toward data production and commercials may be produced at a high resolution in "2k" data, or 2,048 X 1,556 lines of resolution.

This is the resolution commonly used today on features for digital intermediate (DI) work—which is the process of transferring film to data to accomplish tasks such as color correction to create a digital master, before returning to film for distribution. While DI is still a young workflow, already it is widely estimated that more than half of major Hollywood features now go through the process.

The most commonly used 2k data has a 10-bit depth; this combination amounts to storage

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HD Misconceptions

requirements of 12 megabytes per frame. That is a staggering number, keeping in mind that a 12 megabyte text file equates to the size of a document with more than 600 pages.

It should be noted that DI is a resolution independent process, so 2k is not a requirement. Some believe the standard could go higher. In the feature world, some facilities are beginning to reach for 4k—4,096 X 3,112 lines—or four times the picture information in a 2k file.

5 Has the federal government mandated a switch to HDTV?

No, although this has long been a misconception. In December '96, the FCC made a decision that today's analog terrestrial TV transmission system be phased out and replaced with one that is digital—meaning that the FCC mandate specifies digital television (DTV).

DTV is not synonymous with high definition television (HDTV). DTV offers free television of higher resolution and better picture quality than analog broadcasting. According to the FCC, DTV options included HDTV, or "television with theater-quality picture and CD quality sound... Alternatively, a broadcaster can offer several different (standard definition) TV programs at the same time, with picture and sound quality better than is generally available today." Therefore, HDTV is digital; however, DTV can offer standard or high definition images.

Still, it should also be noted that most broadcasters are focusing on high definition programming, which has clearly emerged as the most popular of the DTV options.

6 When is the analog TV shut off deadline?

This subject made big news last week, when Congress approved legislation (as part of a larger budget bill) requiring broadcasters to turn off their analog broadcast signal to complete the digital television transition by Feb. 17, '09.

Under existing law, the DTV transition is set to end on Dec. 31, 2006, or be extended if certain conditions exist, including "if fewer than 85 percent of the TV households in a market are able to receive digital TV signals off the air either with a digital TV set or to a cable-type service that carries the DTV stations in the market."

Reasoning behind the choice of mid-February, according to a spokesperson for the National Association of Broadcasters, included the desire to avoid conflict with major TV events, such

as the 2009 Super Bowl. The spokesperson also pointed out that much still needs to be done to insure that consumers are prepared for the transition, including initiatives such as consumer education and proper labeling of sets.

7 Is the postproduction schedule for an HD commercial the same as for a standard definition spot?

Here it is advisable to communicate early with your post facility, as there are variables. If working with software-based systems, rendering time will take longer for high definition work because you are working with larger files. However, some point out that hardware-based systems used for some other tasks may continue to work in real time.

8 Does HD cost more to produce than standard definition?

Yes, no and maybe. There are a lot of variables. Options range from some very low cost HD formats (i.e. HDV) to some more advanced and higher cost digital cinematography systems, and of course there's film. Rental costs must be considered. For post, some facilities charge a premium for HD services, while others charge the same for standard or high definition work. Some point out that post costs may rise if the work takes longer.

Ultimately, it's about finding the best way to meet the creative goals, within budget.

9 What content is available in HD?

The major networks are broadcasting all (CBS and ABC) or much (NBC) of their primetime series programming in HD. Special events including sports are also on the rise. This year, the Super Bowl, Winter Olympics, NFL and NHL games are among the high-profile events scheduled for HD broadcasting. As well, the number of HD cable channels has increased dramatically and today includes HBO, Showtime, ESPN, HDNET and others.

10 What is going on with high definition and the DVD format?

There are currently two incompatible high definition DVD formats that are vying to be the next generation of DVD. To some, this topic is already reminiscent of the Betamax / VHS fiasco of 20 years ago. This year's drama pits supporters of Blu-Ray Disc technology, led by Sony Corp. against the incompatible players and media based on HD DVD technology and a group led by Toshiba Corp. Stay tuned.

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Hot Tunes For Winter

A look behind the top three chart toppers.

By Kristin Wilcha

The winter top 10 music and sound design chart yielded a trio of tracks that effortlessly drives the picture. In ESPN's "Believe," part of the long-running "Without Sports" campaign, a simple score perfectly illustrates the hope people harbor for their favorite sports team to win—and the agony fans suffer when experiencing defeat. "What's Inside," for adidas, uses a sparse piano track to show the many facets of Minnesota Timberwolves' forward Kevin Garnett. And Longhorn Steakhouse's "Girlfriend" uses a catchy tune and humorous lyrics to show what can happen when you indulge your desire for great steak.

NUMBER ONE

Like Boston Red Sox, and Chicago White Sox fans of yesteryear, those who root for the Buffalo Bills football team know all too well the heart-break of defeat, as well as the lure of believing that just once, things will go their way. In the animated ESPN spot "Believe," out of Wieden + Kennedy (W+K), New York, and directed by Mark Gustafson, of LAIKA/house, Portland, Ore., the Mitchell family watches the Bills play on a rainy day. The family's drab living room matches the mood—it seems that, as usual, the Bills are about to lose. Suddenly, there is hope—the team makes a fumble recovery that leads to a touchdown. The sun begins to shine, and the family's home is flooded with color while the Mitchells joyously celebrate. A little boy, who was curled in a ball and watching in a desultory fashion, begins spinning around with delight. Even Grandma Mitchell gets into the act, dancing a jig of joy. Alas, the elation is short-lived—the touchdown is disallowed, and the color and joy is leached from the Mitchells' home. "Believe" is accompanied by a strong voiceover, which narrates the highs and lows of the game, as well as a spare, simple score that moves with the story arc—resignation, joy, and back to resignation. Jeff Elmassian creative director/composer and composer Andy Rehfeldt, both of Endless Noise, Los Angeles, composed the track. Lance Limbocker of Downstream, Portland, created sound design and did the audio mix.

Elmassian notes that the track for the spot needed to provide

"a very subtle sort of build, and not [overwhelm] the announcer's voice—the voice was integral." Work on the spot's track began when the agency received the pencil sketch from the animation house. "The advantage of animation is more time," relates Elmassian. He also praised the agency for having a clear vision of the music from the beginning.

Elmassian had previously worked with W+K on some Sharp Aquos spots, which led to his involvement in the ESPN work, reports Jesse Wann, the agency producer on "Believe." "I felt like there was a certain sensibility that was present in some of the tracks we didn't use [on Aquos] that would work well with the spot," he relates, "and other folks seemed to agree."

The agency wanted a track that would enhance, not overwhelm the action in the ad. "We were actually looking for something very simple," Wann relates. "There is an awful lot going on in the spot, both visually and in the audio realm—voiceover, sound effects—so we wanted to be very careful to find the right balance and get the most out of each element, but ultimately keep focused on telling the story in the best way possible."

Both Elmassian and Wann note that the process was a smooth one, without a ton of revisions. "There are two major emotional shifts in the spot," explains Wann, "and we wanted the music to both support and enhance those shifts, in addition to setting the right tone for our little puppet world."

NUMBER TWO

"What's Inside," the latest tour de force for adidas out of TBWA/Chiat/Day, San Francisco, and 180, Amsterdam, features Kevin Garnett

wearing many hats. The spot, which was directed by Noam Murro of Biscuit Filmworks, Los Angeles, opens on the NBA superstar dressed in combat gear, leading a battalion into battle. That scene segues into a shot of Garnett in super hero-style gear rescuing a woman from a burning building. The next image is of a young boy, perhaps Garnett, imaging what he might be when he grows up. That scene shifts to the basketball great in a gladiator's outfit, in victorious pose after defeating his opponents. He is next seen as a stand up comic. The final image is of Garnett as the world knows him: stepping onto the hardwood in his signature adidas sneakers. The



AM05/069 Jason Reed/Cathy Images

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19-Hot Tracks For Winter 20-Top 10 Chart 21-Expanding Horizons

SHOOT'S

TOP 10 SPOT TRACKS



| | | TITLE | MUSIC/SOUND | AUDIO POST | AGENCY | PRODUCTION |
|-----------|--|--|--|---|---|---|
| 1 |  CLICK HERE TO VIEW SPOT | ESPN, "Believe" | Endless Noise, Santa Monica Jeff Elmassian, creative director/ composer; Andy Rehfeldt, composer; Shari Christensen, executive producer | Downstream, Portland, Ore. Lance Limbocker, mixer | Wieden + Kennedy, New York | LAIKA/house, Portland, Ore. Mark Gustafson, director |
| 2 |  CLICK HERE TO VIEW SPOT | Adidas, "What's Inside" | Elias Art, bicoastal Jonathan Elias, composer | Sound Lounge, New York Tom Jucarone, mixer | 180/TBWA & TBWA/ Chiat/Day, San Francisco | Biscuit Filmworks, Los Angeles Noam Murro, director |
| 3 |  CLICK HERE TO VIEW SPOT | Longhorn Steakhouse, "Girlfriend" | Fluid, New York Judson Crane, composer/sound designer; David Shapiro, executive producer; Brad Stratton producer | Sound Lounge, New York Tom Jucarone, mixer | McKinney, Durham, N.C. | Biscuit Filmworks, Los Angeles Mike Bigelow, director |
| 4 |  CLICK HERE TO VIEW SPOT | Expedia.com, "Anthem" | Asche & Spencer Music, Minneapolis Thad Spencer and Richard Werbowenko, composers; Janell Schmitt, producer | Lime Studios, Santa Monica Loren Silber, mixer | Deutsch, Los Angeles | Moxie Pictures, bicoastal/international Errol Morris, director |
| 5 |  CLICK HERE TO VIEW SPOT | Siemens, "Building Blocks" | Siblings Music, New York Mario Grigorov, composer; Michelle Barbieri, producer | Bionic Media, New York Jody Nazzarro, mixer | Publicis, New York | Mass Market TV, New York Chris Staves and Marco Spier, directors |
| 6 |  CLICK HERE TO VIEW SPOT | Toyota RAV4, "Boxes" | Mutato Muzika, Los Angeles Mark Mothersbaugh, composer; Robert Miltenberg, producer; John Enroth, engineer Machine Head, Venice, Calif. Stephen Dewey, sound designer; Vicki Ordeshook, head of production/pro- ducer | Ravenswork, Venice, Calif. Eric Ryan and Robert Feist, mixers; Katherine Morgan, managing director | Saatchi & Saatchi LA, Torrance, Calif. | Villains, bicoastal Phillipe Andre, director |
| 7 |  CLICK HERE TO VIEW SPOT | Nike, "Awake" | Lost Planet, bicoastal Hank Corwin, editor/sound designer AC/DCs "Rock and Roll Ain't Noise Pollution" | Eleven, Santa Monica Jeff Payne, mixer; DJ Fox-Engstrom, executive producer | Wieden + Kennedy, Portland, Ore. | RSA USA, bicoastal Jake Scott, director |
| 8 |  CLICK HERE TO VIEW SPOT | American Express, "Open Minded" | Big Foote Music, New York Darren Solomon, composer; Ray Foote, executive producer | audioEngine, New York Tom Goldblatt, mixer | Ogilvy & Mather, New York Sara Matarazzo, music producer | Form, Los Angeles Jesse Dylan, director |
| 9 |  CLICK HERE TO VIEW SPOT | Reebok, "Hockey Centric" | Tonefarmer, New York Jimmy Harned and Raymond Loewy, composers; Tiffany Senft, executive producer | Final Cut, New York Roland Alley, mixer/sound designer | mcgarrybowen, New York | Biscuit Filmworks, Los Angeles Steve Rogers, director |
| 10 |  CLICK HERE TO VIEW SPOT | Sony PlayStation Portable, "Pass" | Elias Arts, bioastal Ben Kahle, composer | Ravenswork, Venice, Calif. Eric Ryan, mixer | TBWA/Chiat/Day, Los Angeles | Believe Media, bicoastal Vogel.Villar-Rios, directors |



Expanding Horizons

As delivery of advertising changes and grows, music execs keep pace.

By Kristin Wilcha

More and more, traditional music houses along with their agency partners are branching out in terms of where advertising—and its music—is featured. That means songs and tracks aren't thirty

themed "Lapland," directed by Ben Mor of bicoastal Smuggler, the track was also available in a viral e-card, as well as on a virtual CD online.

Late last year, director Jeff Labbé of bicoastal/international @radical.media, and Michael Folino, who is now chief cre-

And bicoastal JSM Music and agency BBDO Detroit, Troy, Mich., created a mash-up project called "Unleashed," which combined the tunes "Hair of the Dog" from Nazareth, and "Live & Loose" from Chris Classic, who is on JSM Records, a label run by the music shop. The initial track was featured on two spots for the Dodge Charger; it was later decided that a full-length version of the mash-up, complete with a music video featuring Chris Classic (the clip was directed by Eric Heimbold of Plum Productions, Santa Monica), should be produced.

To launch the Virgin digital online music service, agency Ground Zero, Marina del Rey, Calif., created an animated viral short that was made up of images that signified well-known songs. For instance, in the opening scene the letter "I" hits a sheriff ("I Shot The Sheriff"). National Video, a Los Angeles-based animation collective, directed the project, which was driven by the tune "Sing Sing" from Serena Ryder.

The question becomes, with projects such as these, does the process of creating and selecting music for those ads change, or does it remain the same? "Not to the point where you have to retool the operation to get music written, recorded, produced

and distributed. It still always starts in the studio," relates Joel Simon, president/CEO of JSM, which in addition to creating music for advertising also has the aforementioned JSM Records, whose artists can contribute to ad work. And Simon is a partner in www.decentx.com, a Web site that offers ringtones and other products from emerging artists. "Whether it be for a film soundtrack or an ad or a ring tone, the creative process doesn't change," says Simon. "The medium is what changes, and then that kind of spins off different applications and how you

get it to these different formats, whether it be ring tones, whether it be a PDA or a cell phone or whatever the case may be."

Simon notes that with emerging media, there are more "opportunities for companies like JSM to explore, just like the advertising agencies and respective clients." And while some technological tweaks might become necessary—for instance, converting files for use as ring tones, the creative process does not change that much. "The music company just has to be open-minded enough to want

Continued on page 22



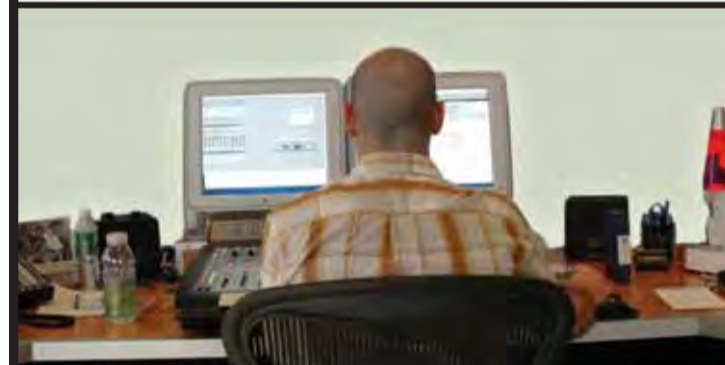
Joel Simon

or sixty seconds in length. For instance, Grey Worldwide, New York, recently created several tunes, including the hip-hop themed song "Get Your Ice On" that aired on Sirius Satellite Radio. (Music Beast, New York, worked on the project.) That project led to the agency creating full-length tracks for its next Tanqueray project. In the holiday-

ative officer at DDB Chicago, created a series of short films for Motorola and MTV which aired exclusively on mobile phones. Machine Head, Venice, Calif., created sound design for all of the shorts, as well as music for some of the films. Sound designer Stephen Dewey, owner of Machine Head, served as creative director for the shop.



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Winter Chart Toppers: ESPN, Adidas, Longhorn Steakhouse

Continued from page 19

action is scored by a dreamy, elegant piano track composed by Jonathan Elias of bicoastal Elias Arts.

Jennifer Golub, the agency executive producer on the spot, relates that the music in "What's Inside" helps to enhance the creative. "Kevin Garnett is a really soulful player and individual," she states. "This score was written for him."

The creative team on the project wanted a score that worked in tandem with the spot's many layers. "We sought something simple and internal to juxtapose against the grandeur of the visuals," explains Golub, who adds that Elias was called on because of his prowess with "emotional, spare scores."

The direction for the track, notes Golub, came in "the process of the edit. Avi [Oron of Bikini Edit] was an integral part of this process."

For his part, Elias has high praise for the agency: "They are really very generous to work with, and it was a nice experience." Elias began working on the track after a very rough cut had been assembled, and says he



Judson Crane

quickly wrote the tune. "There were very free flowing ideas," on the project, he notes, "and they were very good to work with."

NUMBER THREE

Longhorn Steakhouse's "Girlfriend," out of McKinney, Durham, N.C., and directed by Mike Bigelow of Biscuit Filmworks, Los Angeles, uses a catchy, toe-tapping country-style tune to extol the virtues of the chain restaurant.

The story is told from the POV of the singer, as he walks into the restaurant and is led to his table; along the way, he observes juicy-looking steaks being placed in front of appreciative diners. He sings about

how he "expected a tasty steak," but didn't expect the meat to be so well prepared. He also sings, "and I didn't expect my ex-girlfriend to be there, and I didn't expect her to be dating Lou Ferrigno." Cut to a shot of the original Incredible Hulk, who adds a line to the tune: "And he didn't expect me to join him in this song." The spot's tagline: "Longhorn Steakhouse. Expect More From Your Steak."

Judson Crane, of Fluid, New York, composed the track, with lyrics created by McKinney copywriter Mitch Bennett and art director Wes Whitener. (Both are members of Pants, the agency's band, which last year won first place at Fluid's Battle of the Ad Bands.) Bennett notes that he and the creative team were looking for a track that would stand out for viewers. "When you look at restaurant advertising, music is such a big part of it," he relates. "Instead of fighting that convention, we wanted to let the music be part of what makes the spot surprising and funny and memorable—and it never hurts to have Lou Ferrigno dating your ex-girlfriend."

Bennett and Whitener wrote



Jeff Elmastian

the lyrics and the basic song. "We had a specific progression and a melody we liked a lot," explains Bennett, who sang the song for the spot. "So rather than coming up with something from scratch, we needed someone who could take our incredibly rough sketch and make it come to life as a believable, fully orchestrated modern-country track. We were amazed at what an awesome job Jud and the gang did with it."

Crane reports that Bennett and his team gave him the demo to begin working with prior to the shoot. "The agency wanted a flavor of country music that wasn't overly spiced with 'country music' elements or feel," relates Crane. "My goal was to

create a vibe you might hear on top-forty country radio. ... It was important that the track could be tailored for multiple spots and lyrics, as well as be flexible for some rocking-good radio scripts. Being great musicians in their own right, the creative team was extremely helpful throughout the music creation process."

Bennett and Whitener worked closely with Crane during the process; that collaboration was made easier because Fluid editor Scott Philbrook cut the spot. "We basically moved into their office for two weeks and made ourselves at home," says Bennett. "Since I ended up being the singer, it wasn't like a normal recording session where you record an hour session and that's it. We'd be editing in one room, get an idea of something to try, run into Jud's studio, record it, then run back and throw it into the edit. They were extremely flexible like that—it's s amazing they're still speaking to us, come to think of it."

As for how the spot turned out, Crane and the Fluid team are pleased with the final result. "I think the new Longhorn ad campaign is funny and memorable," enthuses Crane. "I can't get the tune out of my head!"

Music Artisans Assess Emerging Media Opportunities

Continued from page 21

to branch out into [other areas] or not," asserts Simon. "To me, it's always been just music—it doesn't matter if it's for a thirty-second spot or a thirty that then turns into a campaign, or if it's for a movie soundtrack. ... if it's got legs, and if the track is right, it can find a home in any one of these different mediums."

READY FOR THE CHARTS

Marketers are increasingly recognizing that having a brand associated with a song that's well perceived can increase awareness and customer interaction. Josh Rabinowitz, senior VP/director of music production at Grey, advocates that, if feasible, full-length versions of tracks should be created in addition to what is used on a particular ad, in the hopes that those tracks will cross over into the consumer market.

"[In those cases], it's songs that are lateral to advertising, that are brand-influenced," explains Rabinowitz. "Songs that coincide with the brand, and also have legs, and speak to people on its own. That's been one of my main pursuits here—we try to educate clients on that all the time—that



l-r, Adam Schiff and Stephen Dewey

it's really worthwhile and a good way for cross-branding." Grey has created full-length versions of songs, including the aforementioned Tanqueray project (Jared Schlemovitz was the Grey music producer on the project); and on a track for Kmart. Though Grey has done full-length tracks for some of its clients, Rabinowitz cautions that when taking the approach, it should be pursued because the song is strong, not simply because it can be done. For the Virgin Digital

job, the music selection had certain parameters, reports AnneKatherine Friis, the agency producer for Ground Zero on the project. The track had to be something available on Virgin Digital, though it did not have to be from an artist signed to the Virgin Records label. Ultimately, the agency went with "Sing Sing" from Ryder, a relatively unknown Canadian artist signed to Universal Canada. "In theory, we were going to be launching an artist with this," relates Friis,

who added that this wasn't the initial intention with the piece—it happened to work out that way. "People hearing the song would be hearing it for the first time.

"... The fact that we could launch an artist," she continues, "was pretty cool since we were launching this whole new music service." Friis notes that in terms of picking music for a viral short versus selecting a tune for a more traditional spot, the major difference was the length of the track. "The length was a challenge," she explains, "because we had to find something that would either loop well, or that we liked a full one-minute, twenty-seconds of—it was an interesting challenge we usually don't have to deal with."

As for whether or not the process for selecting tracks will change as media changes, Friis predicts not. "It will probably stay the same," she states, "The media that we choose will change a bit; I don't think the music will be affected by that."

TECHNOLOGY

In terms of technology, different types of delivery format have little effect on the creative

process. "What we were delivering technically speaking was pretty much the same stuff," says composer Adam Schiff of Machine Head, who composed music for some of the Motorola/MTV mobile phone shorts. "All of the squishing and compressing for its final delivery was done by someone else."

Dewey, who recently completed work on a forthcoming Internet short film from Pirelli Tires, featuring John Malkovich, and directed by Antoine Fuqua of bicoastal Anonymous Content, says the process on the Motorola/MTV project was unencumbered by where it would ultimately air. Dewey notes that the time factor on projects like Pirelli makes them enjoyable to work on. "[They are] really fun, because you stretch [the track] out," he notes.

Whatever the project, and wherever it will ultimately appear, music houses—and the agencies they work with—will continue to be able to experiment with new formats and new technologies. "It's a great time right now," states JSM's Simon. "Years ago, these kinds of opportunities were closed to companies like mine—now the gates are open."

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Timeline events (from left to right):

- Earth somehow created.
- Man walks.
- Bea Arthur born.
- First commercial airs.
- Oprah's book club abandons after Oprah forgets to bring the appetizer she signed up for.
- Ad agency AE misinterprets business lingo and sends out a memo that results in actual gorillas being used for a car promotion. Agency cleans up industry awards.
- Indiana offered to Canada as sign of goodwill. Canada rejects gift.
- North Dakota becomes #1 warm weather vacation destination in the US.
- Elvis, Hitler and the Lindbergh Baby walk out of a spaceship in northern Arizona and into America's hearts with the reality show "The King, The Dictator and the Flying Baby."
- Patent office closes. Issues statement: "There's nothing left to patent."
- Walt Disney unfrozen.
- Walt Disney refrozen.
- Continents reverse drift. Other continents casually avoid North America.
- Gubs win first World Series since 1908.
- Gubs win 19th straight World Series.
- Archaeologists discover ancient civilization circa 1180. Scientists perplexed by amount of zippers on red leather jackets.
- Robots feel emotion. Beer sales skyrocket.
- Lobster People take control of world politics. Pass law banning sales of butter, lemon and little forks.
- The evolution vs. creationism debate settles. We won't spoil it for you.
- Last man on earth very lonely and frustrated. Very lonely. Very frustrated.
- Dinosaurs return. And they speak.
- Oreillysaurus immediately run out and purchase chicken sandwiches.
- U.S. gets universal healthcare.
- There is a God.
- Sun bins out.

Spot events (circled on timeline):

- You.
- Your chicken sandwich spot makes it into MoMA. (see below)

Timeline notes:

- Straight black line enters the abyss of gutter.
- Straight, pink line exits the abyss of gutter.
- Lobster People visit MoMA and are horrified by seafood commercial.
- Talking dinosaurs (Oreillysaurus) visit MoMA. They see your spot for chicken sandwiches.

Legend: a while, a long while, a very long while.

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street talk

Director Samuel Bayer, formerly of RSA, has returned to bicoastal/international HSI Productions....Numero 6, the directing duo of brothers Laurent and David Nicolas, has split up. Each has embarked on solo helming careers with Laurent Nicolas joining Passion Pictures, London and Paris, for worldwide representation, while David Nicolas remains at Partizan....Production house Twist, Minneapolis, has opened a New York office and added two directors, Grady Cooper and Jonathan Bekemeier. Amyliz Pera has been named New York-based executive producer of the company's commercial division. Twist president/executive producer Jim Geib—who co-founded the company in '97 with director/DP Rich Michell—continues to head up the Minneapolis office as well as the branded entertainment division. Twist has also promoted Jared Yeater to head of production.... Director/DP Richard Reens has come aboard Kandoo Films, Sherman Oaks, Calif....Bicoastal Brand New School has added executive producers Jennifer Sofio on the West Coast, and Brent Holt on the East Coast. Holt most recently served as exec producer at Little Bull Films, Torino, Italy. Sofio brings an agency pedigree to her new roost, having served as a producer for MVBMS Euro RSCG, New York, from 2000-'02. She later became executive producer of bicoastal/international visual effects house creocollective....Michael Neithardt has joined Stardust Studios as senior producer. He will work out of the bicoastal company's New York office. The overall shop continues to be headed by executive creative director Jake Banks....Wendy Bryant has joined New York-based editorial house The Well as executive producer.....

rep report

Aardman Animations, Bristol, U.K., has parted ways with independent rep Nancy Jacobs, ending a 15-year relationship. Jacobs handled East Coast representation for the animation studio, which is slated to soon announce its new arrangement on the East Coast. During the interim, Aardman's Bristol-based head of commercials/executive producer Heather Wright will be fielding inquiries from the East Coast....Nikki Weiss & Co., Chicago, has signed director/DP Ken Arlidge of Aero Films, Santa Monica, for exclusive representation in the Midwest (excluding Detroit)...Red Truck Films, Raleigh, N.C., has signed independent rep Michael Eha to handle the company for commercial production....Sabrina Mehar has joined New York-based digital production studio Click 3x as in-house sales and marketing associate. She joins Click 3x from repping agency Miller Arnold, which represents Click on the East Coast.... Global Production Network (GPN), Los Angeles, has added to its roster of production services companies, signing a deal to handle North American representation for Iceland-based Truenorth, which is headed by exec producer Leifur Dagfinnsson.....

bulletinboard

□Feb. 15/New York: Jim Riswold: A Retrospective, hosted by The One Club and Wieden + Kenned, at at the Helen Mills Theater. A \$20 donation is suggested; all proceeds go to the OHSU Cancer Institute for the Leukemia Program. Call 212.979.1900 to purchase tickets in advance.

□Feb. 19/New York: Call for entries deadline for the Association of Independent Commercial Producers (AICP Show.) www.aicp.com/entries....

□Feb. 22-24/Palm Springs, Calif.: Hollywood Post Alliance (HPA) Technology Retreat. www.hpaonline.com....

□March 10/London: Call for entries deadline for the film and press and outdoor competitions for the Cannes Lions International Advertising Awards. www.canneslions.com....

□March 17/London: Call for entries deadline for the Radio Lions, Media Lions, Lions Direct and Promo Lions competitions for the Cannes Lions International Advertising Awards. www.canneslions.com....

□March 20-24/San Jose, Calif.: The Game Developers Conference at The San Jose Convention Center. www.gdconf.com....

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