

## DGWB Scores With Frys.com Campaign

Executive creative director Jon Gothold reflects on his agency's recent *SHOOT* Top Spot, the strategy behind the overall package of commercials relative to "geek/tech head" culture and the entrepreneurial roots of the Santa Ana, Calif.-based ad shop in which he is a partner.

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## AFCI Sets A Precedent With Its New President

For the first time in its history, the film commissioners' organization goes outside the United States to fill its presidency, with the board electing Robin James, who is CEO of the Pacific Film and Television Commission in Queensland, Australia, to a two-year term, succeeding New York State's Pat Swinney Kaufman.

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## Graham Warsaw Enters *SHOOT*'s Chat Room

The London International Awards Advertising and Design Jury President reflects on the quality of work at the recently concluded competition, the choice of Sony Bravia's "Balls" for the top television/cinema prize, the state of the ad business in South Africa and integrated content opportunities that are starting to emerge for the industry at large.

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## Africa is stunning locale for Alcon spot

Making A Scene profiles DraftFCB's shoot in Kenya.

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# Lessons From The Nursery, Lovebites, HSBC's Windows

By Robert Goldrich

NEW YORK—The times, they are a changing in the advertising industry. And underscoring that fact are the exploits of JWT New York and its JWTwo Entertainment division, which have been engaged in extensive experimentation and in turn have served as catalysts for the emergence of new business models and the network negotiation being turned on its figurative ear.

On all these scores, consider The Nursery, a JWTwo-conceived and assembled group of young animators, filmmakers, writers, illustrators and music producers building experimental, digital communications for the youth market. Working as an incubator for viral and social media, The Nursery has developed—and is developing—content to communicate over multiple media outlets.

One such piece of content is a series of animation interpretations of Billy Collins' visually evocative poetry. Collins read several of his poems, providing soundtracks for 10 different animators. JWT licensed the 10 animated pieces to the Sundance Channel to run for a year as interstitial programming. The Sundance fee covered the costs for the animators, with JWT retaining ownership of the content.

Next JWT went to see if it could



JWT saw a window of opportunity for HSBC, staging live theater with an interactive twist.

create an audience on the Internet for the pieces, posting content on varied sites such as Google, YouTube and MySpace. "We began to find that people were interested and watching," said JWT New York COO John Garland.

Furthermore downloads of the animated poetry pieces are being sold in Google's video store. "We've sold only 150 of them so far," related Garland, "but the number isn't that important. It's the chance for us to

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# Top Gunn Production Cos: MJZ, Phenomena, Gorgeous

By Robert Goldrich

LONDON—Donald Gunn—former president of the Cannes Lions International Advertising Festival (1998 and '99) and prior to that the head of Leo Burnett's Creative Exchange Resources Department—has released the eighth annual Gunn Report, a compilation of award show results over the past year. From this research, which

covers 36 TV/cinema competitions, the Gunn Report has named the top production houses, directors, ad agencies and commercials of 2006.

Topping the field of most-awarded production companies by a decisive margin was bicoastal/international MJZ based on work for Sony Bravia (the lauded "Balls" spot directed by Nicolai Fuglsig for Fallon, London),

Ameriquest, adidas, Altoids, Coca-Cola, Gap, Heineken, Skittles, Starbucks and Stella Artois.

Placing second was Bangkok-based Phenomena (the #1 ranked house in '05), the major contributing commercials being Bangkok Insurance's "Tyre," "Twister" and "Robbery" as well as the Smooth E. Baby Face Foam "Love Story" series.

Taking the third slot was Gorgeous Enterprises, London, the notable entries being Microsoft X-Box's "Jump Rope" and "Water Balloons," DFT Road Safety's "Cameraphone" and Vodafone's "Mayfly."

Earning the fourth place ranking was Stink, London, for such work as Honda's "Impossible Dream," VW

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### High Growth Market

Broadband video advertising has grown dramatically in the past year and is becoming a focal point for digital content providers, advertisers, and ad agencies as internet technology reveals its digital video delivery potential to both communicate and market. Currently, U.S. online video advertising is expected to total \$385 million, up 71 percent from a year ago, according to market research firm eMarketer. That's more than twice the growth rate of overall U.S. online advertising spending, which is projected to reach \$16.7 billion this year. According to JupiterResearch, online video advertising could hit \$1 billion within three years.

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By Robert Goldrich

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## Remembrance

Veteran DP David Darby described Terry Clairmont, co-founder/CEO/treasurer of motion picture camera rental company Clairmont Camera, in three words: "Friend, mentor, sage." Clairmont passed away on Oct. 28 at his brother Denny's home after a brief battle with lung cancer. Terry was 64.

Denny and Terry launched Clairmont Camera in 1976 with partners Edward and Mitzie Engle.

It opened as Clairmont/Engle in North Hollywood, Calif. In '80, the Engles retired and the business became Clairmont Camera.

Initially the company's foundation was in servicing the commercialmaking industry before diversifying into TV programs and theatrical features. The family roots were in the ad biz. Leonard Clairmont, Denny and Terry's dad, was a cinematographer active in spots. Terry too made his

mark in commercials, landing a staff job as a camera assistant at N. Lee Lacy Associates, a high-profile spot production house, in '67. By the early '70s, Terry had become staff cinematographer and had lensed assorted spots. He eventually went freelance and was quite successful with a loyal ad industry following. During this time, he helped advance the careers

**“Along with his equally special and unselfish brother Denny, [Terry's priority was] making the success of his customers his business.”**

of many others, primarily those who aspired to careers in or related to cinematography.

In key respects, Clairmont Camera paralleled Terry's DP career. The company built a loyal following and became known for being most generous in lending a helping hand whether it came to sharing info, in educating, offering counsel and expertise or cutting a financial deal that could facilitate projects that might not have

gotten made otherwise.

A privately owned family business, Clairmont Camera grew steadily, opening a branch in Vancouver, B.C., in '87 and another in Toronto in '95. Most employees have worked at Clairmont Camera for more than 15 years, many for more than 20 years, and several much longer. This was due to Terry's insistence on fair pay,

universities by supplying them with camera equipment. He instituted a rule that once the company made an equipment scheduling commitment to students, it could not be broken even if a big paying job later emerged. Terry said that when he was young, others helped him and he in turn wanted Clairmont Camera to do the same for others starting out in the

good treatment and the best medical insurance the business could afford for its workers and their families—all paid in full by the company against the advice of financial advisors. Terry started a profit sharing plan for employees and in the past few months made plans to see that the company would go on smoothly without him.

Terry mentored many young aspiring cinematographers and saw to it that Clairmont Camera would assist

industry.

He is survived by his brothers Denny, Toby, Lenny and their families; nephews Jon and Joel Clairmont and Justin Chefe; close friend Mardrie Mullen, as well as countless friends.

Darby said of Terry: "Fiercely loyal, insanely generous, one of a kind...And along with his equally special and unselfish brother Denny, [Terry's priority was] making the success of his customers his business."

## Creative Voice

By Robert Goldrich



## Jon Gothold

In the alphabet soup of agency monikers (BBDO, DDB, TBWA et al), one that's seemingly hidden in the creative broth is DGWB. But SHOOT was prompted to dive in and look into the Santa Ana, Calif.-based ad shop on the basis of two recent humorous ScreenWork entries: Fry's.com's "Pod" directed by Simon West of Zoo Film, Hollywood, which earned Top Spot of the Week distinction (11/10) and *The Orange County Post's* "Romeo and Juliet" helmed by Michael Chaves of Backyard, Venice, Calif., which was included in "The Best Work You May Never See" gallery (9/1).

In "Pod," a gamer is seated on the couch, transfixed on a video game. He tells his roommate, who's just come home from work, that a package came for him. The roomie doesn't look too pleased that the box—a delivery order from Fry's.com (the online site of retailer Fry's Electronics)—has been opened, but a smile comes to his face when he looks at the contents. He then exits out of sight into the adjoining room. Suddenly all the power goes out and a bright light flashes. An instant later the power returns and the gamer gets off the couch to see what the heck happened. He's stunned to find no sign of his roommate—just a

spinning swivel chair in the center of a technological labyrinth. "Steve," he says sheepishly, sensing that his roommate is somewhere no longer of this world. Turns out the component from Fry's.com was the missing piece to a time travel machine.

"Pod" is part of a three-spot campaign that taps into the "geek" culture. "The twist is that usually the comedy in these kind of ads is done at the expense of the geeks," observed Jon Gothold, DGWB partner/executive creative director. "Our goal was to go the opposite direction and show how smart these tech heads are. The campaign was creatively grounded in our research which found that there's sort of a Fry's cult. Among the geek elite, a trip to the Western states isn't complete without a stop-off at a Fry's store. We wanted to appeal to these people so that they know that they can now nationally access Fry's through Fry's.com."

The marketplace response has been decidedly positive. Right after the commercials debuted during the telecast of a Fry's-sponsored PGA golf tournament last month, they were posted by tech heads on YouTube. Next "geek" blog sites emerged and the viral dynamic was on for the Fry's content.

The work represented the first 2 SHOOT November 17, 2006

major high-profile national ad campaign for Fry's. "We had about 30 days to create and produce the spots," related Gothold. "Fortunately Simon West believed in the work and we collaborated well together." Gothold added that the silver lining to such a tight turnaround was that "we didn't have enough time to second guess ourselves. You go with your instincts as to what is right."

For DGWB—a nearly 19-year-old shop headed by Gothold, agency

president Mike Weisman and general manager Mandi Dossin—what's right is independence. The agency co-founders got to know one another at Reiser Williams deYoung, an agency that was acquired by Ayer back in the 1980s. "That experience made us realize we didn't want to be owned by a multinational company," recalled Gothold, who much prefers DGWB's entrepreneurial spirit, which enables the agency to be more creatively nimble and responsive to its clients.

## Flash Back

**November 16, 2001 Propaganda Films has shut down after its anticipated infusion of capital from an outside investor or group of investors failed to materialize. Falling by the wayside were flagship commercial production house Propaganda, and sister companies Satellite, Extension Films, and Propaganda Independent....Industrial Light + Magic Commercial Productions, which is headquartered in San Rafael, Calif., will close its Los Angeles office....Director Carolyn Chen has joined bicoastal/international Believe Media....**

**November 15, 1996 Director Vadim Perelman has signed with Scream, Los Angeles, for commercial representation....Director Rebecca Blake is joining Metro Pictures, Los Angeles, for representation in the U.S. and Asia....Mike Lipscombe, an established music video helmer from the U.K., is signing with bicoastal RSA-USA and Portfolio/Black Dog Films for stateside commercial and music video representation.... Director Larry August comes aboard bicoastal Crossroads Films.... Screen Gems has hired Frank Capra, Jr., as president of its studio complex in Wilmington, N.C.....**

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PEOPLE & PROJECTS

# Stefen Fangmeier Moves Into Spots At Hoytyboy

By Robert Goldrich

SAN FRANCISCO—Stefen Fangmeier—the noted visual effects supervisor who at press time was wrapping his feature directorial debut, *Eragon*, slated for worldwide holiday release by Fox in mid-December—has signed with San Francisco area shop Hoytyboy Pictures for exclusive representation as a spot director.

Hoytyboy cofounder/executive producer Clint Goldman believes

position him to successfully take on technically tricky visual effects as well as large-scale, ambitious spot productions. Fangmeier's full-fledged directing chops will also be on display in *Eragon*, a major studio film with an epic scope and based on a hot book property.

Probably best known for his visual effects work out of Industrial Light+Magic (ILM), San Francisco, on *Master and Commander, The Perfect*

ILM on the films *Jurassic Park* and *Terminator 2: Judgment Day*, which was Fangmeier's first major project upon joining that studio in 1990. He was CG supervisor on *Terminator 2*.

Fangmeier rounds out a Hoytyboy spot directorial roster consisting of Williams and Richard Kizu-Blair.

Goldman likes the complementary mix, pegging Williams for "nutty live action and animated comedy," Kizu-Blair for car effects fare, subtle integrated effects and comedy, and Fangmeier for technically challenging shoots that push the envelope.

Williams reflected on his earlier

collaborations with Fangmeier, citing the latter's contributions to the seamless effects in *The Perfect Storm* and *Master and Commander*. "In a way he did his job too well because much of his work [on those films] went unnoticed, which is the whole point of

*Continued on page 21*



At press time, Fangmeier was wrapping his feature directorial debut, the Fox release *Eragon*.

Fangmeier's talents will translate well into the ad discipline. Noting that Fangmeier has done second unit directing on such films as *Small Soldiers*, *Dreamcatcher* and *Galaxy Quest*, Goldman said that his company's newest addition has not only "been behind the camera quite a bit," but also has experience as a problem solver handling complex logistics that

*Storm* and *Twister*—all earning him nominations for best visual effects Oscars—Fangmeier also served as visual effects director on the blockbuster movie *Signs* starring Mel Gibson.

The decision to join Hoytyboy reunites Fangmeier with company co-founder/director Steve "Spaz" Williams. The two worked together in various visual effects capacities at

## AFCI Sets Precedent For Its President

By Robert Goldrich

PASADENA, Calif.—For the first time in its history, the Association of Film Commissioners International (AFCI) has gone outside the United States for its board president. Robin James, CEO of the Pacific Film & Television Commission in Queensland, Australia, was elected AFCI president by the 13-member board at its meeting during last month's Cineposium confab in Pasadena. He succeeds Pat Swinney Kaufman—executive director of the New York State Governor's Office for Motion Picture & TV Development—who concluded a pair of two-year terms as AFCI prexy.

Kaufman, who continues to serve on the AFCI board as an ex-officio



Robin James

member, reflected on her four years serving in the AFCI presidency, noting that it's been a most gratifying tenure as the organization has advanced in terms of education for its

film commissioner membership and in providing relevant info and support for the film, TV and commercialmaking communities at large.

She added that this relevant info has grown to encompass how producers can best apply and qualify for the many incentive programs that have surfaced in recent years throughout the United States.

Regarding James becoming president, Kaufman observed that the AFCI has long had international representation on its board. The next logical step, she related, was to elect a president from outside the United States to advance the organization's agenda. That agenda includes a new

*Continued on page 21*

## The Well's Editor Beth Cramer Tries Plan B—Directing

Documentary Explores Women Choosing Single Motherhood

By Nicole Rivard

NEW YORK—Beth Cramer, an editor at The Well, New York, has a two year old and an extremely supportive husband who really understands the business she's in. But she remembers a time when she was so focused on what she wanted to achieve through work, like so many women, that she almost forgot to have a baby.

So for her directorial debut she went on a journey to find women who felt so deeply about wanting to have children that they would do it without a partner. She found that this is a trend snowballing among women in their 30s to mid-40s, and she captures the stories of 14 of these women in her documentary, *Plan B, Single Women Choosing Motherhood*.

"As a new director I was amazed at how comfortable these women felt in telling me their stories. It gave me a lot of confidence knowing I could capture that on film. I learned it was about being a good listener and keeping this dialogue going as if we were friends," said Cramer,



Beth Cramer debuts film in New York.

who spent 11 years at Red Car prior to The Well.

"By thinking as an editor, I could steer the conversation in a direction I knew would build the best structure. I think you can't help as an editor bringing that to what's happening when you are standing next to the camera."

Instead of a talking head documentary, Cramer's film weaves in and out and creates a conversation among 14 women who have never met. The women delve into the circumstances surrounding their decision, discussing options

like invitro fertilization, artificial insemination, adoption and the thought process behind choosing a donor they knew versus an anonymous donor. They also chat about financial considerations, challenges, donor criteria and myths, support and much more in 54 minutes.

Cramer had 30 hours of footage to work with. Though she was concerned about it turning out dry because she used an interview style, the result is anything but—it's serious, emotional and often even funny.

For example, in addressing the issue of telling their child where they came from, one expectant mom says chuckling, "Now they have kids books about having two mommies, two daddies or I'm adopted—hopefully by the time he's ready to read, they'll have a book that says, 'I have a donor father' and I won't have to worry about how I'm going to talk about it."

"As a filmmaker and certainly being a first time director and

*Continued on Page 21*

## The Mill To Extend Reach With L.A. Effects Facility

By Carolyn Giardina

LONDON—The Mill, the London and New York-based commercial post-production and visual effects business that also encompasses BEAM.TV, plans to open a facility in Santa Monica to service advertising clients. The new shop is expected to be fully operational in January, and may begin servicing clients in December.

The Mill is majority-owned by private equity investor 3i, and it is forecasted to have revenues of \$75 million this year. The Mill's co-founder/CEO Robin Shenfield told *SHOOT* that he expects to have in place a new investor in late '06 or early '07 to support the expansion in Los Angeles, the growth of BEAM.TV as well as additional activities over the next couple of years. He has not ruled out expansion into additional cities.

The Mill is headquartered in London where it houses roughly 180 people in a 30,000-square-foot production facility.

The shop includes 11 Flame suites, three Smoke suites, two Spirit machines, digital intermediate-style color grading suites and a CGI department with roughly 40 workstations running a variety of software applications. The Mill's New York operation began in '02 and comprises a core

team of 70 housed in a 15,000-square-foot space. The Mill's BEAM.TV is an asset management business that uses the Internet to deliver digital advertising across different platforms and in different countries.

"New York has been a tremendous success for us; to continue to work in America it was clear that we had to be here," Shenfield said of Southern California. "A lot of the directors are based in Los Angeles. We are limited in what we want to do if we are not there. We can better service and access the directors from there."

"Also, London, Los Angeles and New York work in subtly different ways."

Overseeing the new operation will be The Mill's New York-based managing director Alistair Thompson and co-creative director Angus Kneale. Shenfield said that the team would also include New York-based Flame artist Dave Parker.

Shenfield expects the new site to launch with three Flame HD suites and six CG workstations, running 3D programs and primarily Maya. A virtual private network will link the new location to London and New York to offer remote viewing of work. Telecine is not a part of the initial in-house Santa Monica plan.



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Chicago Santa Monica

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Short Takes

GEORGIA ON OUR MIND

Bill Thompson has been named director of the Georgia Film, Video and Music Division, succeeding Greg Torre who, becomes the Georgia Department of Economic Development's (GDECD) division director for small business and innovation. The film commission is under the GDECD umbrella. Thompson most recently served as an independent producer for local production companies on assignments for Coca-Cola, Brand Atlanta, Earthlink and General Electric, among other clients. Over the years, he has contributed to projects that have garnered such accolades as an MTV Video Music Award, Gold and Silver Telly Awards and a nomination for a Southeastern Emmy. During his 20-year career, Thompson has worked with and/or in varied industry sectors, including Hollywood studios, broadcast and cable TV networks, game development companies, independent filmmakers, production houses, record labels, advertising and interactive agencies. He joins his new roost as filming is on the upswing in Georgia. Last year, lensing of movies, TV programs, spots and music videos generated an impact of \$145.6 million on the state's economy.....



BICOASTAL BOXER

Los Angeles-based Boxer Films has extended its reach to the East Coast, opening a full-service production office in New York. Beth George, head of the company's editorial division B-17, has been promoted to executive producer and will oversee operations nationally, while Mark Fox has been hired to run the new Big Apple shop as East Coast exec producer. A 12-year commercial industry vet, Fox has recently been working as a freelance producer for Boxer director Jeff DeChausse. Others on the Boxer roster include helmers Rob Groenwold, Andrew Hardaway, Joe Murray, Thomas Richter, Esteban Sapir and Jim Zoolalian. Furthermore, Boxer's expansive moves aren't limited to the United States. The shop has linked with Big Productions, Paris, for representation in France. Per the arrangement, the two companies will also provide production support for one another on projects produced in their respective territories....

PEOPLE IN THE NEWS



Venice, Calif.-based Alturas Redfish Films has brought Jeff Rohrer on board as executive producer. Rohrer had been freelance producing, building a reputation for large-scale international shoots. Among his recent credits are Fiat in Capetown, South Africa, for Leo Burnett, Paris, Nike in Vancouver, B.C., for Wieden+Kennedy, Portland, Ore., and Red Stripe in Los Angeles for BBDO New York. The Alturas Redfish directorial roster includes Brumby Boylston, Gerald K. Casale, Shekhar Kapur, Peter Mack, Jonathan Mostow, Public Access, JB Rogers, Lee Rogers and Joel Schumacher. Company owner is Marshall Rawlings..... Joakim Borgstrom has joined Wieden+Kennedy, Amsterdam, in the newly created position of interactive creative director. He was formerly a partner at Barcelona-based interactive shop Double You, where he started as its first employee 10 years ago. During his tenure there, Borgstrom developed notable interactive campaigns for Diesel, Audi, Heineken, Mitsubishi, Nike, and Coca-Cola.....Director Mark Schimmel has signed with Double Wide Media, New York, where he joins forces with exec producer Don Faller. Schimmel has spent the past couple of years as a freelancer, directing spots under his Chicago-based banner Once Upon a Time. His latest endeavors include a national spot for Wahl Trimmers and a series of Internet movies for Discover Card. He is also wrapping his first feature, the animation film *Geppetto's Secret*.....

# Director Peter Odiorne Goes Solo

By Robert Goldrich

NEW YORK—Peter Odiorne—who had been part of the directorial duo The Odiorne Brothers with Jeff Odiorne—has gone solo with his helming career, opening Sleeping Tree Films, a shop with offices in New York and Bryn Mawr, Penn. Coming aboard the new venture as executive producer is Nana Ashong, whose experience includes line producing select projects for The Odiorne Brothers.

Meanwhile Jeff Odiorne continues to direct via Phasmatrope Studios, Haverford, Penn., with Jonathan Isen still on board as that production house's managing director/executive producer. According to Isen, Phasmatrope bought back Peter Odiorne's stake in the company.

Phasmatrope plans to bring additional directorial talent onto its roster. Isen said that signings would likely be announced early next year.

## "Creative Differences"

While the long-range plan had been for he and his brother to eventually break out as individual directors, the timetable for that move accelerated recently due to what Peter Odiorne described as "creative differ-



Peter Odiorne

ences" between the two. Thus Peter Odiorne decided to branch out on his own and already under the Sleeping Tree shingle has directed a seven-spot campaign for Smart Bargains.com from agency The Brooklyn Brothers.

The package of Smart Bargains commercials is humorous in nature, continuing in the comedy vein for which The Odiorne Brothers have become known.

Yet while he intends to continue being involved in comedy fare, Peter Odiorne said his focus is diversifying more into visuals and image-driven storytelling with dialogue.

At press time, Peter Odiorne was slated to embark on a Pennsylvania

Lottery job out of Pittsburgh agency Marc USA, and was also doing second unit directing on location in St. Louis for the independent feature *Still Waters*, being directed by Carolyn Miller. Peter Odiorne is also an exec producer on that film.

Peter Odiorne first established himself as an editor, working at such houses as Mad River Post, with offices in New York, Detroit, Santa Monica and San Francisco, and then Crew Cuts, headquartered in New York.

He then made the transition into directing, doing so for a year and a half before hooking up with his brother Jeff, a noted agency creative (cofounder/creative director of Odiorne Wilde Narraway and Partners, San Francisco), to form a directorial team. They worked as a duo for the past two-plus years, gaining inclusion into *SHOOT*'s New Directors Showcase along the way on the strength of spots for INHD as well as the Sundance Channel.

At press time, Peter Odiorne and Ashong were in the process of lining up representation for Sleeping Tree. Odiorne added that he expects the company to soon formally sign another director.

## ARTISANS

# Ownership Expands At Nice Shoes

NEW YORK—Postproduction house Nice Shoes has brought three of its longtime artisans—colorists Chris Ryan and Lez Rudge and visual effects artist Rich Schreck—into its company ownership circle. The threesome joins owners Dominic Pandolfino and Joe Bottazzi in overseeing the growth and operations of New York-headquartered Nice Shoes and its sister companies, Guava, Freestyle Collective and Nice Spots.

Ryan began his career as an assistant colorist at Manhattan Transfer where he quickly moved up to colorist. Since joining Nice Shoes in its debut year of 1996, he has worked with such spot clients as AmEx, IBM, Kodak and Pepsi.

Additionally Ryan has worked on theatrical features including *Gimme Shelter*, *8 1/2* and *Richard III*. Ryan is also involved as an industry educator on hi def through the Nice Shoes' HD Road Show presentations.

Schreck started in the video duplication business at Video Express, Boston. After two years, he moved to New York and joined Manhattan Transfer, where he learned the industry ropes and became an edit assistant followed shortly by a promotion to online editor. He diversified into visual effects and compositing after coming aboard

Nice Shoes in '96. Schreck has since worked with Calvin Klein, Coca-Cola and Estee Lauder, among other clients, and on music videos, TV specials and documentaries.

Rudge entered the industry on the music side as a DJ and singer and became interested in expanding his skill



Lez Rudge

set to sound mixing and editing. After trying his hand at various crafts in the business, he realized that his passion and talent were in the field of color.

Starting out as a colorist assistant at VHQ Singapore, Rudge moved to Australia a few years later and worked as a colorist at various post houses before landing at Nice Shoes in '99. His colorist credits include work for such

clients as Clinique, Saab and Xbox.

Nice Shoes' post resources include three Specter 2K Datacines and four Discreet (Autodesk) Flame/Smoke suites, all totally HD compatible. The house specializes in high-end commercial work. The company extended its reach into broadcast design, shoot supervision, visual effects and 3D with the formation of the earlier alluded to Freestyle Collective in '01 and then the launch of Guava in '02.

Last year, Nice Shoes debuted Nice Spots as a pay-as-you-go hosted Web-based application that allows ad agencies, post facilities and others to exchange media and quickly collaborate on rough cuts and final edits. The Nice Spots service includes review and approval capabilities, as well as tools for archiving and retrieval designed to eliminate the need for costly storage and couriers. Nice Spots can also be used for applications such as viewing and commenting on casting tapes, location scouting and dailies.

Users can also store information about a clip, which is searchable. Nice Spots can archive finished masters; essentially a high-quality file is created and stored that is suitable for dubbing or broadcast, while Quicktime and Windows Media Files are provided for fast viewing and download.

November 17, 2006 SHOOT 7

## Study Hall

by Ken Liebeskind

# Survey Shows Prevalence Of Pre-Shot Motion Imagery In New Media

Thought Equity Motion, Denver, Colo., a motion imagery licensing firm, announced the results of a survey of advertising professionals that confirms the prevalence of pre-shot motion imagery in new media applications.

According to the survey, 44 percent of 150 professionals at small and medium-sized ad agencies said they are using pre-shot motion imagery more than ever with the growth of new media. More than 60 percent of ad agency professionals are using it more often, with 38 percent saying it's the most valuable tool in creating new media advertising campaigns and 72 percent using it at least occasionally.

In an era when YouTube and other consumer-oriented sites are featuring pre-shot videos, pre-shot imagery can also be used by advertising agencies and corporations to create a variety of new media content. Everything from PowerPoint presentations from corporate CEOs to TV commercials can use pre-shot motion imagery.

"In today's world, we have three primary screens instead of one TV: the computer screen, the mobile device and the TV," said Kevin Schaff, CEO of Thought Equity Motion.

"Creatives are doing more projects and putting videos in more places, from plasma screens in lobbies to cell phones," he said. "Pre-shot motion imagery can be used to create content for all these applications."

Much new media content is repurposed, which is "an industry shift that forces people to use existing material instead of creating from scratch," Schaff said. "In order for people to compete, they have to repurpose content and maintain production quality, which they can do with the use of pre-shot motion imagery.

"It's a critical piece of the new media puzzle that enables creative and production professionals to rapidly obtain and integrate high quality shots into their campaigns without incurring the expense, both monetary and time, of footage shot."

The survey revealed that the top two reasons advertising professionals are using pre-shot motion imagery are its ability to turn around new media ads more quickly (57 percent) and to reduce costs (67 percent).

Schaff said entire TV commercials can be filmed twice as fast at a fraction of the cost with pre-shot motion imagery. His example was the production of a national TV spot that featured scenes from the Himalayas that used pre-shot motion imagery to avoid travel expenses. "It saved time and reduced production expenses by 95 percent," Schaff said.

## Survey Says

The Thought Equity Motion survey also found:

- 34 percent of ad agency professionals believe email/instant messaging link videos that can be forwarded are the most effective method for video-based new media advertising
- 81 percent say the length of a new media ad must vary per medium, with 15 seconds and 10 seconds the most popular lengths for new media campaigns
- 44 percent said the biggest challenge in creating new media ads is finding the budget to extend the campaign
- 33 percent said the most common use of pre-shot motion imagery is new business proposals and pitches

Obstacles to using pre-shot motion imagery are a perception of lack of quality and a complicated licensing process, Schaff said. But footage is available from production companies like Sony Pictures Entertainment and HBO, with companies like Thought Equity Motion offering previewing and selection "as simple as two clicks of the mouse, he said.

To submit research projects for Study Hall editorial consideration, contact rgriener@shootonline.com.

(Editors note: Look for launch of *iSPOT*, the digital newspaper for Broadband Video Advertising. Editorial Contact: Ken Liebeskind, *iSPOT* Sr. Editor, 203/227-1699, extension 17, kliebeskind@shootonline.com)

## JWTwo Embraces, Navigates, Looks To Shape Media Landscape

*Continued from page 1*

experiment, to see what's possible, how things work. Not only is it an opportunity to monetize our intellectual property but also to build a client's presence into it. We are looking to find, build, communicate and connect with audiences."

The Nursery is also involved in creating cartoon content. The initial piece, an offbeat homage to *Miami Vice*, was conceptualized by a JWTwo staffer and generated some 100,000 views in the first couple of weeks. A second show got an even greater response.

Now Comedy Central has expressed an interest in procuring some of The Nursery fare for air. Though he wasn't at liberty to publicly discuss exactly what product is involved in those talks, Garland observed that the dynamics of negotiations with a network about content are changing.

"Traditionally you pitch an idea to a network to see if they'll invest," related Garland. "Instead with our work

out of The Nursery, we're saying, 'Hundreds of thousands of people are watching this already. It's not a case of whether you like or not. People already like it. How can we work with you to maximize this opportunity?' The nature of the discussion with the network is new for them and us. We're bringing them product with a following."

### Lovebites

Garland described JWT as being "on a complete voyage of discovery" in new media. This sojourn also encompasses *Lovebites*, a "micro-series" two years in the making that debuted in September on cable network TBS. In a partnership with client Unilever and TBS, JWTwo is producing the show's 65 episodes in tandem with Paul Reiser's Nuance Productions. Reiser, creator of the sitcom *Mad About You*, is co-exec producer of *Lovebites*, which helps to introduce Unilever's international haircare brand Sunsilk in North America.

The series centers on the romantic life of Katie, a spirited 20-something woman. She and her male partner experience many joys, foibles and stumbling blocks in their relationship—which other women and couples can relate to. The two-and-a-half minute episodes run primarily during TBS' primetime comedy block, including as an "out-tro" to *Sex and The City* and *Seinfeld*. Web site episodes not seen on TV are also available, as well as unique episodes at in-store Wal-Mart Television.

Thus far *Lovebites* is holding a respectable .5 rating on TBS. Sunsilk is not in any of the footage, the actors don't talk about haircare and there's no reference to the attributes of the brand. The show is designed to connect with the target audience based on the attitude of Katie, who represents the language and personality of the key consumer Sunsilk is trying to reach. If women identify with Katie, they can grow a relationship with the character and the show, which is

brought to them by Sunsilk.

"The idea," affirmed Garland, "is not to insert the brand into entertainment—but to put entertainment into the brand."

But that's not the only part of the evolving model. JWT bought out the format and now owns the show outright. "We will keep the income for the show going forward," related Garland.

"The client can make a licensing arrangement with us for further use. And it's a program that could still resonate with an audience for another brand down the road; we could talk to other clients after the original licensing term expires.

"We can essentially franchise this," continued Garland.

"We're already in the process of selling the show around the world. Plus there can be other variants—we could, for instance, make a Hispanic version with a different advertiser in play that would not impact Unilever's business for Sunsilk.

### Storefront

Agencies need to be open-minded about opportunities, stressed Garland who cited JWT's work for HSBC. Earlier this year, JWT began running a series of live theater pieces in the windows of HSBC's New York headquarters during business hours.

"Most bank branches have big windows with people passing by them," said Garland. "Now think of them as screens instead of windows. New business in the branch went up 50 percent during the time we were staging theater presentations—little pieces with storylines that you would see in HSBC print ads and commercials [part of the client's 'Your Point of View' campaign]."

Actors in the windows interpreted sports, beauty pageants and art. New Yorkers were asked to "text" their opinions ([www.yourpointofview.com](http://www.yourpointofview.com)) about the live theater. Indeed all the world's a stage—or at least another potentially viable screen, observed Garland—for relevant content.

IN LOVING MEMORY OF

# TERRY CLAIRMONT

FRIEND, MENTOR, SAGE,  
 FIERCELY LOYAL, INSANELY GENEROUS,  
 ONE-OF-A-KIND AND UNIQUE IN THIS INDUSTRY.  
 AND ALONG WITH HIS EQUALLY SPECIAL AND UNSELFISH BROTHER DENNY,  
 MAKING THE SUCCESS OF HIS CUSTOMERS, HIS BUSINESS.

FROM ALL THE CREWS HE CALLED FRIENDS  
 AND TOOK SUCH AMAZING CARE OF FOR OVER FORTY YEARS, AND WHO HAD THE PLEASURE  
 AND GOOD FORTUNE OF POINTING A CLAIRMONT CAMERA AT SEVERAL THOUSAND SUNRISSES;  
 IT'S BEEN OUR PLEASURE, AND OUR HONOR TO HAVE BEEN SO CARED FOR AND RESPECTED.

AND IT WILL BE OUR PLEASURE AND OUR HONOR TO CONTINUE AS ALWAYS, THE WORLD OVER.  
 THANK YOU, TERRY CLAIRMONT, FOR EVERYTHING. FOR SO MANY, IT STARTED WITH YOU.  
 WE CAN NEVER PAY YOU BACK,  
 BUT WE'LL NEVER STOP THINKING OF WAYS TO DO IT, EITHER.

(TAIL SLATE)

## LIA Attendees Assess Future Prospects

Continued from page 1

good isn't good enough anymore."

LIA president Barbara Levy noted that the television category is "probably the strongest reel we've had in three years...which is interesting considering the industry is lamenting that [TV] advertising is a dead industry."

"I really don't see TV commercials disappearing," she asserted, commenting that if the ads move to new distribution means such as online, they will still look very similar to today's TV spots.

Looking at the integrated media category, Levy related, "I think it is interesting that this year every single finalist included traditional media. To form a complete package for the consumer, they felt they needed traditional media as well, not just new media."

LIA Advertising and Design Jury president Graham Warsop, chairman of South Africa's The Jupiter Drawing Room and executive creative director of its Johannesburg agency, also known as The Jupiter Drawing Room, is another who is closely watching the

emerging area of integrated media.

"I think we are living in interesting times," he said. "You have to know the old way and learn the new way. Nobody is entirely sure what the future is. It's a digital future, but not with the exclusion of current media."

"I believe we are going to see an explosion in the area of integrated media—one idea seamlessly integrated in many mediums," he said. "It has yet to be fully realized. I still believe it's about the power of a big idea."

### Production Perspectives

John Spary, principal of London-based John Spary Associates, reports that traditional commercial production has been strong, but there is certainly an eye toward new media as well. "There's an increase in virals... Mobile is very similar to virals; it needs to be very creative or it won't work. In Europe it doesn't have a foothold yet. [Mobile] will work as long as it is very targeted. It's a very risky area because you can irritate consumers. Mobile needs careful research. It needs to go to people who will be receptive to it."

Also offering a production view, Gabi Kay, directors rep at London-based Gorgeous, reported that more and more of the production company's projects include interactivity and new media. "It will grow, especially as image quality grows stronger," she commented.

"Up until now, a lot of online has been below the line budget; it's becoming an above the line medium with more focus on creative, moving image advertising," said Robin Shenfield, co-founder/CEO of London-headquartered The Mill (which also encompasses BEAM.TV, has an office in New York and is about to launch a Santa Monica facility). "[Advertisers are taking] hero TV campaigns and coming up with multi distribution commercials, maybe also for viral or mobile. I think that means our addressable market is expanding creatively, regardless of platform, although its not without its challenges."

*Editor's Note: See this week's Chat Room with LIA Advertising and Design Jury president Graham Warsop for additional observations.*

## The Gunn Report Unveils 2006 Results

Continued from page 1

Golf GT's "Singin' In The Rain" and Rexona/Sure deodorant's "Stunt City."

Finishing fifth was Landia, Buenos Aires, due in a large part to Coca-Cola's "Applause," Knorr Soups' "Redial" campaign and ads for Visa and Volkswagen.

Rounding out the top 10 were the now defunct Kleinman Productions at number six (director Daniel Kleinman has since partnered in Rattling Stick, London), Academy, London, at number seven, Biscuit Filmworks, Los Angeles, and bicoastal/international Partizan which both tied for eighth place, and bicoastal/international @radical.media at number 10.

It should be noted that @radical is one of only four production companies to make the Gunn Report's Top 25 Production House Chart all eight years. The other three are Gorgeous, Partizan and bicoastal/international Hungry Man (which was ranked number 15 this year, tying with Central Films, Mexico City, and Outsider, London).

### Directorial Derby

For the second consecutive year, Thanonchai Sornsrivichai of Phenomena was the most awarded director of the year. He becomes the first helmer to earn that distinction three times. This time it was for the earlier alluded to Bangkok Insurance and

Smooth E. Baby Face fare, as well as spots for Thai Life Insurance, Thailand Yellow Pages and Cheers Beer.

Taking second place was Andy Fogwill of Landia for Coke's "Applause" and Knorr's "Redial" package of spots, among other entries.

Third was Daniel Kleinman, now of Rattling Snake, who directed the most awarded commercial in the world this year: Guinness' "noitulovE" for Abbott Mead Vickers BBDO, London.

And two directors tied for fourth: Stink's Ivan Zacharias for Honda's "Impossible Dream," Rexona/Sure's "Stunt City" and the adidas World Cup campaign (he is repped in the U.S. by bicoastal Smuggler); and Luciano Podcaminsky of Reolucion, Buenos Aires, for work on behalf of such clients as Sprite, MTV, Pampers and Renault.

The rest of the top 10 directors were Frank Budgen of Gorgeous (handled stateside by bicoastal Anonymous Content) at number six, followed by a tie for seventh between Joachim Back of The Partners' Film Company, Toronto (repped stateside by Park Pictures, New York), and Noam Muro of Biscuit Filmworks, with ninth place going to MJZ's Fuglsig and 10th to The Glue Society collective from @radical.media.

Only one director has made the Top 25 in every year of the Gunn Report: Budgen.

### Spots, Agencies

As mentioned earlier, Guinness' "noitulovE" topped the list of most awarded spots in '06 per the Gunn tally. Placing second was the alluded to Sony Bravia "Balls" helmed by MJZ's Fuglsig. Third went to Carlton Draught's "Big Ad" directed by Paul Middleditch via Plaza Films, Sydney, for George Patterson Y&R, Melbourne. Finishing fourth was Bangkok Insurance's package helmed by Sornsrivichai, and fifth place went to Honda's "Impossible Dream" directed by Zacharias.

Gunn's rundown of individual ad agencies based on TV and print work found DDB London finishing first, followed by TBWA, Paris, and then a three way tie for third among: Dentsu, Tokyo and Osaka; Crispin Porter+Bogusky, Miami; and Abbott Mead Vickers BBDO, London.

In terms of global agency networks, finishing first was BBDO Worldwide. Second in the agency network rundown was DDB, followed by TBWA Worldwide, JWT and Leo Burnett.

The most awarded television advertiser was Volkswagen, followed by Honda, then Sony, Coca-Cola and Bangkok Insurance. The TV points tally found Great Britain the most awarded country, followed by the United States.



## HD Essentials

By Carolyn Giardina

## Silicon Imaging Previews 2k Camera Technology

Silicon Imaging, with help from CineForm and Intel, has introduced a new 2k Digital Cinema camera designed to shoot footage directly to disk, at either 1920x1080p HD or 2048x1152 resolution running on motherboards integrated into the camera or on laptop computers powered by Intel Core 2 Duo processors. Captured footage is instantly editable using CineForm's Prospect 2K real-time visualization and colorization software. Afterwards finished projects can be directly encoded for distribution whether it be for theatrical release or on-demand Internet download.

The SI-2K streams images as uncompressed raw footage over a standard gigabit Ethernet connection. An Intel Core 2 Duo processor-based computer embedded in the camera or tethered to a laptop up to 300 feet away, processes the digital negatives, where they are non-destructively developed and colorized for preview using the cinematographer's desired look for the scene. The digital negatives are simultaneously recorded to a 2.5-inch notebook hard drive using the CineForm RAW codec.

Through a partnership with Iridas, the maker of SpeedGrade color correction software and FrameCycler image playback technology, the system also includes a method of communicating color through the post pipeline.

Essentially, Silicon Imaging cameras would import .Looks (Iridas' look up table, or LUT, file format) created with Iridas' SpeedGrade.

Footage will display live in the viewfinder with the look applied. Instead of 'baking in' the color, as traditional HD formats necessitate, unaltered RAW digital negatives are recorded and stored along with the .Look metadata. Using Iridas technology, the LUTs (preset or customized) may be created in prepro and loaded into the camera, or may be created on set by running Iridas software on laptop that would be connected to the camera.

"The SI-2K enables you to import a look file created using Iridas' SpeedGrade and watch your footage being shot live with the look applied. Then record unaltered digital negatives and look-based metadata, which travels with the file, instead of baking it in as traditional HD formats necessitate," explains Ari Presler, Silicon Imaging CEO.

"By bringing the creative look into the camera viewfinder, Silicon Imaging has turned the camera into a creative 'blank-slate' for the cinematographer," said Iridas CEO Lin Kayser. "We're delighted to be working with Silicon Imaging to make it happen."

When asked about who might be designated to operate such an on-set system, Kayser explained, "Some directors of photography like to do it themselves. It could be a DIT (digital imaging technician) or it could be a colorist. Some directors of photography will want to do it themselves. Some did it previously with Photoshop on set."

This Silicon Imaging/Iridas announcement underscores the fact that the industry is rethinking dramatic changing to its workflows through new digital tools. These developments raise many questions. Would the directors of photography want to focus on creating custom LUTs during a tight commercial shoot? Might this evolve as a tool for prepro LUT creation? Would colorists go on set? And how might the development impact the post workflow?"

The SI-2K DVR with embedded Core 2 Duo and hot-swap drive cartridge system and removable MINI camera head is priced at \$20,000 or bundled with Prospect 2k for \$22,000; these are scheduled to ship in January. The SI-2K MINI is priced at \$12,500 and scheduled to ship in December.

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Contact SHOOT's senior editor, technology and postproduction Carolyn Giardina with news and developments of interest. She can be reached at SHOOT's Los Angeles office on the Raleigh Studios lot at (323) 960-8035 or at [cgiardina@shoot-online.com](mailto:cgiardina@shoot-online.com).

# Graham Warsop

*LIA Jury President Offers His Insights On The Annual Advertising Competition And The State Of The Industry*



**By Carolyn Giardina**

Graham Warsop started his career in advertising as a junior copywriter at Meridian Advertising (part of Ogilvy), South Africa, followed by a stint at Lindsay Smithers FCB as a senior copywriter. Eighteen months after starting at Lindsay Smithers, Warsop left to form The Jupiter Drawing Room, Johannesburg, in May 1989. Between '89 and '94, Warsop served as managing director and hands-on executive creative director. For the first two years he was also the only full-time copywriter at the agency.

In '94 he stepped down as managing director of The Jupiter Drawing Room, moving on to become chairman (and continuing as executive creative director) of the company. Additionally, he was appointed CEO of Jupiter. In this latter role, he set out to build a communications group. This began with the launch of The Jupiter Draw-

ing Room business in Cape Town.

In '05, Warsop stepped down as chairman of The Jupiter Drawing Room in Johannesburg, a position filled by Given Mkhari. Warsop is currently chairman of The Jupiter Drawing Room, South Africa, which comprises both the Johannesburg and Cape Town businesses. He remains hands-on executive creative director of The Jupiter Drawing Room in Johannesburg.

This year, he served as president of the London International Awards' 2006 Advertising and Design Jury.

Over the years at the London International Awards competition, Warsop has won more than 25 statues, including best copywriting honors in both TV and print. Last year at the LIA's 20th anniversary retrospective, The Jupiter Drawing Room, Johannesburg, was recognized as the most awarded independent agency and Warsop was honored as the number one creative director in the hallowed history of the festival.

**SHOOT:** What was your impression of the work submitted in the Television/Cinema competition of the 2006 LIA, and how did you select the Grand Prize in this category?

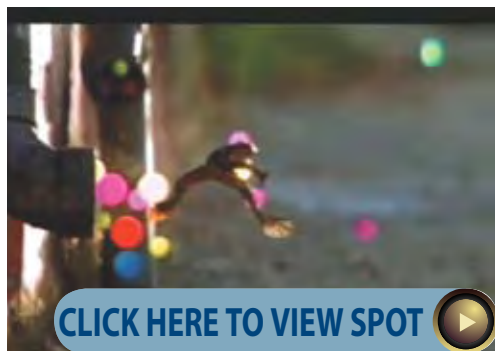
**WARSOP:** It was a vintage year. For TV I got down to four for the Grand Prize and I would have been happy to award it to any of the four. They are wonderful ambassadors for the business of advertising. Big ideas, which differentiate clients' brands in the marketplace, build loyalty and increase sales. Commercials like these are living proof that the advertising business is still alive and well and adding enormous value to clients' brands.

I had to choose between Sony Bravia's "Balls" (the winner, for Fallon London, directed by Nicolai Fuglsig via bicoastal/international MJZ), Honda's "Impossible Dream" (Wieden+Kennedy, London helmed by Ivan Zacharias who directed via Stink, London, and who is repped in the U.S. by bicoastal Smuggler); Guinness' "noitulovE" (Abbott Mead Vickers BBDO London, helmed by Daniel Kleinman, who directed via now former Kleinman Productions and who is currently a partner in London production house Rattling Stick); and Canal Plus' "March of the Emperor" (BETC Euro RSCG, Paris, directed by The Glue Society of bicoastal/international @radical.media).

[On Sony Bravia] It was an interest-

ing brief—to communicate, on TV, a TV set with better color when the vast majority of viewers will be watching it on a TV screen with inferior color. Quite a challenge. That aside, how many TV manufacturers' advertisements can you remember?

Advertising for TV sets generally tends to fall into a vast amorphous wasteland of features, more often than not given to you all at once with a questionable voice artist and the product center screen.



[CLICK HERE TO VIEW SPOT](#)

It was a challenging brief. They didn't attempt to show it having better color, but promoted a sense of color. It just blows the category apart. ... "Color like no other"—it's a big, global idea that plays in many markets. I think this particulate ad deserved to clinch it.

**SHOOT:** What are your thoughts on the role of new media in advertising?

**WARSOP:** Nobody is entirely sure what the future is. It's a digital future,

but not with the exclusion of current media. I believe we are going to see an explosion in the area of integrated media... [Integrated media] has yet to be fully realized. I still believe it's about the power of a big idea.

**SHOOT:** What are your thoughts on mobile services as vehicles for advertising?

**WARSOP:** Mobile is going to be a very powerful tool; it's about a two-way street. It is important to engage

in a conversation with [the audience] and to get them to interact with you.

There are no real tangible results yet. Some are finding it a bit of an irritation if it is used to talk to people rather than listen to them...Some [mobile advertisers] have been fined and taken to court. I worry mobile as a medium could attract marketers using it inappropriately. That ends up spoiling it for everyone.

**SHOOT:** What is the state of commercial production in South Africa?  
**10 SHOOT November 17, 2006**

**WARSOP:** We had a fantastic year at Cannes. We represent 0.3 percent of worldwide advertising, yet we won 30 Lions including the Grand Prix in print. We've got quite a healthy industry...We have some excellent production companies and directors who are in demand globally. It's a fantastic country to come to and shoot an advertisement.

There's very little rain; we're geared toward the logistics and crew support for foreign production.

*The Warsop-chaired London International Awards jury awarded the TV/Cinema Grand Prize to Sony Bravia's "Balls" directed by Nicolai Fuglsig for Fallon, London.*

**SHOOT:** The 2010 FIFA World Cup is scheduled to be played in South Africa. What impact has that had on the advertising market?

**WARSOP:** In the services industry—whether hotel or airlines—people are bracing themselves for an exciting time. We are anticipating that advertising dollars for the brands of the key sponsors will be significant.

That will raise the water levels for all clients...there's also potential for brands that have never been in

the [South African] market.

**SHOOT:** What challenges does the advertising industry face, and what would you recommend to the industry?

**WARSOP:** It seems to be a trend for clients to form closer relationships with branding companies, and agencies are losing their preeminence because of that... [Agencies] should include everything from packaging to the electronic media, but they've been relegated to above the line media. When it comes to integration, advertising agencies need to seize the opportunities.

[Second,] we need to embrace technology [and understand] how it impacts communication around the world. We are undergoing profound changes. We need to have a thirst for knowledge and use technology to our advantage.

We should be on the forefront of ideas as an industry—the people telling clients where technology is taking them.

[Third,] we need to recruit the new generation of creative people and encourage them to think across all media platforms; they are comfortable in new media terrain as well as the [current] media terrain. I think we'll see that a lot of young people could help all advertising agencies to the next level...We should take and guide them. It's idealism tempered with wisdom.



# making a Scene Shooting in Africa for Alcon



Kenya, Africa - Sept. 2006 - DraftFCB, New York, traveled to a Masai village in Kenya for a two-week shoot for a 60-second spot, titled, "See the Big Picture" and print campaign for Alcon Laboratories new cataract lens, AcrySof ReSTOR. The story revolves around a grandmother going on a trip of a lifetime—a safari with her grandson. She wants to "see the big picture, without missing the details." National spot began airing in late September. Credits: DraftFCB: CD-Amanda Van Doorene, AD-Felix Burgos, CW: Brooke Murphy, Producer: Laura Benjamin; Production Company: MJZ; Director-Elma Garcia (note: Elma Garcia has since left MJZ to join Space Program, Universal City, Calif.)



**1** No sets needed—Africa's stunning landscape IS the big picture **2** Within minutes of landing, the wild "extras" appeared. **3** A 'tent city' (resembling MASH) was built in Chyulu Hills for cast, crew and agency. Mt. Kilimanjaro viewed at Sunset. **4** The actors were cast in Nairobi. Riding talent came in handy when 48 galloping giraffe accompanied cast and crew on the trail scene. **5** One of many exotic Masai tribal warriors who turned out to watch the village shoot. **6** Kenyan actor "Mom" **7** Amanda Van Doorene, maintains crowd control while director Elma Garcia and producer Laura Benjamin keep watch on soccer game scene between actors and local children. **8** This actor was directed entirely in Swahili. Creatives Brooke Murphy and Felix Burgos learned to say "Jambo!" and "Asante sana" (thank you). **9** Director Elma Garcia. **10** The animals were a real challenge to direct, but if you just talked to them a bit... **11** and **12** Africa's most colorful & photogenic village: no set, lights, costume or makeup required. **13** From arrival to departure, the shoot was an adventure of a lifetime.

Editors note: To view spot, visit [www.shootonline.com](http://www.shootonline.com) search ScreenWork database keyword "See the Big Picture". Have great photos from a current shoot? We'd like to know. Contact [rgrieff@shootonline.com](mailto:rgrieff@shootonline.com) for submission criteria.



[CLICK HERE TO VIEW SPOT](#)

Top Spot of the Week

# Stylewar, BBDO Take eBay To The Ocean, Fish for Lost Wedding Ring

By Christine Champagne

BBDO New York's "It"-themed campaign for eBay continues to delight with a new :60 titled "Ring," the effort's most creative "iteration" to date.

The clever spot finds a happy young couple in their apartment. They are cleaning up after dinner when the woman's wedding ring—garnished with a big "It" diamond—slips off her finger and down the drain of the kitchen sink. You can't help but feel for the pair as they listen to the treasured piece of jewelry clank down the pipes.

Edith Piaf's French classic "Non, Je Ne Regrette Rien" ("No, I regret nothing") kicks in as we follow the ring through the pipes of the couple's apartment building. Along the way, we get a glimpse into other apartments where we encounter a colorful array of neighbors and all of the items they, too, have purchased from eBay.

Each item is presented in the form of an "It." While a young boy bounces an "It" ball, an elderly man answers an "It" phone. A weight lifter bench presses "It" dumb bells, and a plumber wields an "It" wrench.

Ultimately, the precious "It" ring makes its way through the pipes and is ejected into a sea full of fish.

Cut to the young couple eating salmon for dinner—after taking a big bite, the woman spits out the "It" wedding ring.

The aim in creating "Ring," according to BBDO executive creative director Greg Hahn, was to, through a linear story, illustrate the fact that everyone can find something they want on the Internet auction house eBay.

In addition to Hahn, the BBDO creative team that dreamt up this imaginative idea was made up of creative director Chris Toland, copywriter Reuben Hower and art director Brandon Mugar.

Directors Oskar Holmedal and Henry Moore Selder of the directing collective Stylewar, which is represented by bicoastal/international Smuggler, saw enormous potential in BBDO's concept and took on the task of directing "Ring."

"We had quite a detailed script [when we approached Stylewar]," according to Hower. "But, that said, they brought tons to this as well, and we really enjoyed the collaboration. Stylewar took it to a place we could have never imagined."

Holmedal and Moore Selder not only contributed additional scenarios—they, for example, suggested having a naked guy (who is seen in the spot in underwear) playing an "It" guitar—but worked with the agency to choreograph the ring's travels through the piping, making sure there were beats hit and a pause taken.

"It was a big mathematical equation," Holmedal remarked.

Aiming to capture as much of the action as possible on camera, Stylewar's Holmedal and Moore Selder took on the ambitious task of having a mini-apartment complex with exposed piping built on a soundstage in Prague. It was two stories high, with three rooms across each level. Two additional rooms were built at ground level.

The structures, which took two weeks to construct, had to be safe and sturdy as actors inhabited each of the furnished rooms during the shoot. Each room was wired for lighting, and a framework of connecting pipes was attached to the front of each of the structures.

DP Damien Morrisot shot much of the action via a camera attached to a crane. "It was a little tricky to direct," Holmedal said. "You needed to be down on the ground to watch it all happen, but at the same time you needed to tweak all of these things in each of the rooms at the right time."

The main structure was re-dressed twice to depict the various apartment dwellings seen in the spot.

In addition to capturing a complicated stunt, getting sympathetic performances was also crucial. The young couple had to be likable and charming so that the audience would care whether they got their ring back, Holmedal explained, noting that he was pleased with the actors' sweetness and chemistry.

After six days of shooting, the Stylewar guys were confident they had what would be needed by editor Gavin Cutler of Mackenzie Cutler, New York, and the visual effects crew at New York's MassMarket.

The editing process wasn't as painful as you might imagine, Hahn said, pointing out, "Stylewar gave us a lot to work with, so once we found the rhythm of it, it just all came together."

As for effects work, "We were striving for realism in everything, and MassMarket did a great job," Holmedal praised. "There are a lot of cheats hidden inside the spot, but I think it is hard to spot them."

Among other things, MassMarket put together the sequences involving the ring bouncing along through the pipes and built the scene in which the "It" ring is ejected into the sea through a combination of live action and CG elements.

While careful preparation and planning yielded a great-looking spot, finding the music to accompany "Ring" was a much more esoteric process. Songs with English lyrics distracted

from the story being told in the spot. Other songs were so busy that they interfered with the sound design track created by sound designer Lewis Herrin of Mackenzie Cutler.

Hower ultimately came across Piaf's "Non, Je Ne Regrette Rien" on his iPod. The team, exhausted after a long search, tried it out, and it worked. "It just clicked to picture. It was a weird thing."

"We were all really tired and not sure it would work the next morning, but it did," Hower said, "and it makes the spot a lot bigger."

**TOP SPOT OF THE WEEK**

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**CLIENT**  
eBay

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**AGENCY**  
BBDO, NY  
*David Lubars and Bill Bruce, chief creative officers; Greg Hahn, executive creative director; Chris Toland, creative director; Reuben Hower, copywriter; Brandon Mugar, art director; Grant Gill, executive producer; Loren Parkins, executive music producer.*

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**PRODUCTION COMPANY**  
Smuggler  
bicoastal/international  
*Stylewar, director; Damien Morrisot, DP; Brian Carmody and Patrick Milling Smith, executive producers. Shot on stage in Prague.*

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**Stilking, Prague**  
*Lida Ordnungova, producer.*

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**EDITORIAL**  
Mackenzie Cutler, NY  
*Gavin Cutler, editor; Melissa Miller, executive producer; Eric Laroi, assistant editor.*

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**POST/VISUAL EFFECTS**  
Company 3, NY  
*Tim Masick, colorist.*

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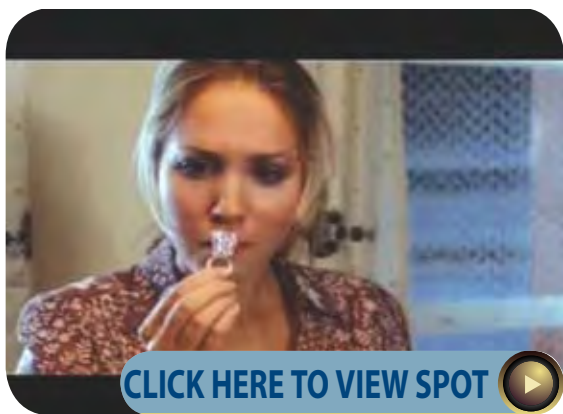
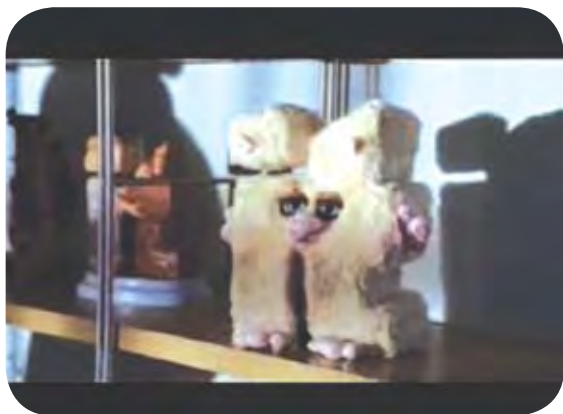
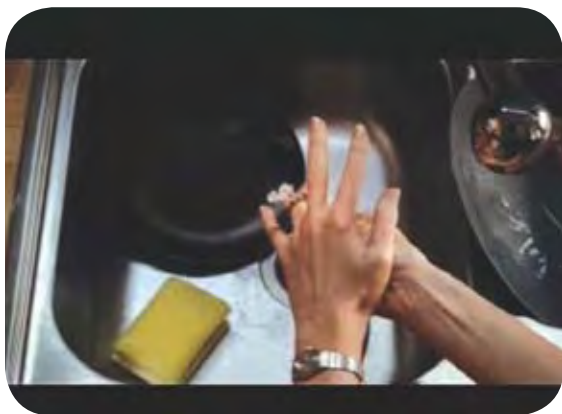
**MassMarket, NY**  
*Justin Lane, VFX producer; Bernadette Castillo, producer; Chris Staves and Joe Vitale, Flame artists; Dave Barosin, Joon Le, Hae-Yeon Lee, CG artists; Ella Bolivier, rotoscoper*

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**SOUND DESIGN**  
Mackenzie Cutler  
*Lewis Herrin, sound designer.*

---

**AUDIO**  
Sound Lounge, NY  
*Philip Loeb Mixer*



[CLICK HERE TO VIEW SPOT](#)

BBDO New York and directing collective Stylewar of production house Smuggler set a humorous "Ring" tone for eBay by going down the drain, navigating a wild ride through an apartment building's plumbing and spanning land and deep blue sea to eventually find a bride's treasured "It" diamond.

The Best Work You May Never See

# Director Sam Cadman's Spot Goes to Waist

By Robert Goldrich

We open on a construction site where three male workers are taking a break—the one in the center is munching on a sandwich. Next, we see that same man operating a jackhammer, all the while gyrating and vibrating on the job, stopping a moment to pull up his jeans.

Then he's helping to unload heavy bags of cement powder from a truck. He catches a bag tossed to him by a fellow worker and lays it down. He then stops to hoist up his pants—which are slipping even further down from his waist—and misses the next tossed bag which falls hard onto the ground, producing a large puff of white cement powder.

As the spot moves to another vignette, we begin to sense that time is subtly passing—perhaps several weeks, if not longer—from one scenario to the next. Our construction worker protagonist is now paired with another guy. Each man is holding either end of a large pane of glass for a window and carrying it through the site. Our guy is gripping the pane with one hand as he uses the other to pull up his now even looser pants.

Later he's at the jackhammer again. A rear view shows the hammer's rapid fire action is causing his pants to fall down to about his knees, revealing a not so stylish pair of boxer shorts.

Moving on, our industrious worker is next seen pushing a wheelbarrow while pulling his pants, now at nearly ankle level, back up over a different pair of boxers. The spot then cuts to a homey kitchen where our lead worker is fixing his lunch. His wife is in the background. He looks at the label on a loaf of Nimble bread and realizes why his pants keep slipping.

Then we're thrust back out to the construction site where the man is carrying a porcelain toilet, which he drops upon tripping when his pants fall down to his feet. The toilet breaks into pieces.

Upon returning to the kitchen, we hear a voiceover intervene, "New Nimble—the low-calorie bread that tastes so good, you'll never guess."

Titled "Builder," the commercial was directed by Sam Cadman via Rogue Films, London, for DDB London. (Cadman is represented stateside by bicoastal Tool of North America.) The DDB ensemble consisted of creative director Jo Wenley, copywriter Grant Parker, art director Jamie Leonard and producer Natalie Powell.

The passage of months in the commercial is conveyed in a most understated manner, starting with a snowy background and ending in the sunshine. We also see the construction steadily yet almost incidentally progress. At the beginning new soil is being broken by the jackhammer. As the spots concludes, we see the worker trying to carry a fixture, in this case a toilet, into what we presume is a close-to-being finished home.

"We just used the scenes' backgrounds and circumstances to communicate that months were passing," related Cadman. "Our main focus was on creating funny moments—that's what came out of my first meeting with [DDB's] Grant [Parker] and

Jo [Wenley]. We worked to come up with those things that builders have to do over and over again which would become more difficult the looser their trousers became. I could see a different director going for a more stylistic study of the passage of time. But the agency creatives and I agreed that our focus should instead be on the different snapshot moments ultimately being funny."

In that vein, Cadman said he didn't want to get too locked down in a shot-by-shot chronological passage of time, which might tie the creative hands of editor Adam Spivey of Speade, London. "Adam has great sensibilities and I wanted to give him options from which to choose the truly funniest, most genuine moments. I'm keen to let the editor take the rushes and do what's best for the story...Adam brought an objective perspective to what we shot and it turns out that he contributed quite a lot. For instance, we originally were going to end the spot in the kitchen. But he came up with halfway through the kitchen scene breaking in with a return to the construction site to show the worker falling and then the toilet bowl being smashed into bits. That really helped to nail the message."

One planned scene—having the construction worker climbing up a ladder while carrying bricks—didn't come to pass, related Cadman. The U.K.'s Broadcast Advertising Clearance Centre (BACC) deemed such a scenario to be too dangerous, representing a breach of public health and safety.

Charlie Crompton executive produced "Builder" for Rogue Films, with Alice Rowbotham serving as producer. The spot was shot on location on the outskirts of London by DP Alex Melman.

credits

**Client** *Hovis New Nimble Bread Agency DDB London* **Jo Wenley**, creative director; **Grant Parker**, copywriter; **Jamie Leonard**, art director; **Natalie Powell**, producer **Production Company** *Rogue Films, London* **Sam Cadman**, director (repped stateside by *bicoastal Tool of North America*); **Charlie Crompton**, executive producer; **Alice Rowbotham**, producer; **Alex Melman**, DP **Editorial** *Speade, London* **Adam Spivey**, editor **Post/Visual Effects** *Rushes, London* **Claire Pollock**, online editor; **Simone Grattarola**, colorist **Audio Post Zoo**, London **Music Zoo**

As buildings go up, trousers come down.



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BrandStand

# Powerade Goes From Sports Drink To Sports Show On MTV Via W +K

By Nicole Rivard

From an in-depth analysis of the sport of cheese rolling to footage of the World Sports Stacking Championship where competitors stack and unstack 12 cups as fast as possible, MTV's Powerade sponsored *Sportsblender* serves up unconventional sports like you've never seen them before. Created by Wieden + Kennedy, Portland, Ore., the show stars two amateur sportscasters who have inherited a TV station. With the kind assistance of Powerade and the fictitious Dave's Drapery Kingdom, the boys are getting their break on MTV.

In addition to the top unconventional sports news stories, the hybrid reality/fictional show features an interview with the world's second strongest man, a close-up of Okie Noodlin—a very hands-on approach to the sport of fishing—and even an interview with LeBron James who is the guest on the show's Orb of Inquiry. Shockingly enough, all of the weird and wacky sports footage from around the world is real. The project was almost two years in the making.

"The bulk of that was getting the idea approved through both MTV and Coca Cola and then getting the deal between them done. The production part of it is longer than a typical commercial but not that much longer. It was about four months out of those two years," explained Bill Davenport, executive producer of Wieden + Kennedy's entertainment division. "In all of these long format projects, you spend a lot more time selling the product in and getting the deal done than actually producing it."

With any branded entertainment piece Davenport said the biggest challenge is rather than working solely for one client, the agency in effect has two clients. "You have the brand and the network and you sort of have to please both Gods," he said.

But there was an upside. "The good side of that is it helps our clients realize our side of the world and our perspective in that they were really kind of right there with us having to sell the concept at times to MTV, to defend their creative choices alongside us. So in that sense that was a good shared experience," said Mark Fitzloff, one of the creative directors on the project.

Finding the right combination of branding and entertainment to please everyone is something *Sportsblender* does well, according to Susan Hoffman, the other agency creative director on the job. "Whenever we did any branding we had some fun with it so it didn't feel like a long format ad. It was entertaining. People don't mind ad messages if they are done in a funny way."

At the beginning the team didn't know if they wanted to follow the TV series model and bring in a strong lead writer from the world of TV or if they wanted to follow the commercial model where they write the script and partner with a spot production company.

Once they started writing it on their own with a three-person team led by copywriter Jason Bagley, they decided they needed a director who could work in both reality and fictional shows.

"There were plenty of guys who do documentary stuff and plenty of guys who do reality stuff, and then there were fictional guys as well, but to put them together as one was kind of challenging. Everyone sort of had a comfort zone they were working in and we didn't want to do exactly the

same thing. We wanted to create something new and different," said Davenport.

When they knew they were going to be working with a lot of found sports footage, they wanted to make sure the result was not just another clip show, which MTV and VH1 have plenty of already.

"We wanted it to be creatively different than something that had been done before. So we came up with the concept of *Sportsblender* and the idea of these two guys who are huge fans of alternative sports and they have their own show in Bountiful, Utah. They are quirky but endearing characters.

"Once we had that concept, we knew Jared Hess (of bicoastal Moxie Pictures) was the guy to bring it to life. He's the director from *Napolean Dynamite*," Bagley said.

Davenport pointed out that with the longer form, it can be more difficult to determine what's funny. Even though there's a script, you have to improv with the talent that you've got on the set. The result on *Sportsblender* is a dorky, quirky small town sense of humor that Hess and Bagley share.

"Jason is a very funny guy. Watching it develop, it was like you would imagine a close-knit comedy improv group working together," said Fitzloff.

"Jason got two guys within the agency as part of his writing team. And once that started to develop they brought in Jared and his very close-knit group of production guys. They were all a very like-minded unified force.

"And I think you need to have a comedy group who works together. As long as everyone is on the same page you will have a clear point of view in that comedy. And that's what we got because of Jason leading the way."

Kudos also goes out to bicoastal Brand New School, which was called upon to create the graphics package for the show, and to bicoastal Beast Editorial.

"The graphics had to be sort of clunky and unpolished. And it took some effort to hit it right. It was either too polished or too amateurish, so there was a real balance to strike there," said Davenport.

"From an editorial point of view, Beast was also great. There were four or five editors cutting round the clock on this to make a deadline. What could have been a real nightmare post production schedule was actually very organized. If you are used to that commercial mindset where you want to get in and get out and move on, you are going to fail miserably."

"While the show was fully scripted, the creative left a lot of room for spontaneity," said editor Igor Kovalik. "This, and the fact that we had several editors working on it at once, fostered a real team atmosphere in the edit bay. Seldom have I worked on a project where there was such a strong sense of camaraderie between the editors and the agency."

Overall the collaboration and flexibility of everyone involved in *Sportsblender*, which was promoted primarily on MTV and YouTube, stood out from more traditional projects. "The common theme from our client to our production partners was everyone was really motivated to try this. So it had a lot of positive momentum going into it. Everyone was prepared to be a little more flexible about this timeline or this approval schedule because they really wanted to make a show," said Fitzloff.



[CLICK HERE TO VIEW PAGE](#)

*Sportsblender* stars two amateur sportscasters who get their break on MTV after inheriting a TV station. In addition to reporting on unconventional sports news stories, they get a visit from LeBron James who becomes their first guest to appear in their Orb of Inquiry segment.

**credits** Client: Powerade Agency: Wieden + Kennedy, Portland. Mark Fitzloff, Susan Hoffman, creative directors; Jason Bagley, Tyler Mckellar, Burks Spencer, copywriters; Jeff Williams, art director; Bill Davenport, executive producer; Jeff Selis, Hayley Goggin, producers Production Company: Moxie Pictures, bicoastal. Jared Hess, Tim Skousen, directors Editorial: Beast, bicoastal Post: Riot/NY Design/ Animation: Brand New School, bicoastal Audio Post: POP Sound, Santa Monica Sound Design: Squeak E Clean, Los Angeles

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# Breaking The Mold

“Everything is getting faster, sexier, more powerful, and yet less expensive. So why not cars?” says a voiceover featuring Matt Dillon in Pontiac’s recent “Drop” spot. It’s one of three case studies *SHOOT* found that proves automotive advertising—like the cars themselves—is on the fast track to innovation, posing challenges, in a good way it seems, to agency producers. Here a handful share how recent ambitious projects stretched their roles in new and exciting ways.

## Team Effort

Gone are the days of the generic, impersonal trade show/auto show experience where a dealer talks to visitors about something technical and shows them a cross section of the car so they can see all the parts. For Wired Nextfest, Goodby Silverstein & Partners, San Francisco, teamed up with Obscura Digital and the Barbarian Group to let people explore the Saturn Green Line, an affordable hybrid line, in a way they’ve never done before and then leave a mark and feel as if their voice was part of that experience.

In a 4,000-square-foot space, anchored by a 45-foot-wide reactive and interactive high-resolution screen wall, visitors were asked the question: “What if everyone drove a hybrid?”

Taking advantage of the user-generated content trend, when an answer was typed into the kiosks, a blade of stylized grass grew on the screen. Visitors were also asked to sign up for Green Line updates. To make the overall encounter more personal, the agency created two holographic people who use a number of graphics to describe how Green Line technology works. Finally, thanks to Obscura’s car projection technology, people could see the inner workings of the cars in the Saturn Green Line as if they were looking through an x-ray.

“The automotive category is very staid. For Saturn it’s important this year to be innovative and reach customers in new and different ways. Ultimately the way we approached it is how could we help Saturn talk about their new hybrid cars in a hybrid way,” says Hashem Bajwa, Goodby’s digital lab director.

The hybrid theme ran through the project in a lot of different ways.

“It was even produced in a hybrid way,” Bajwa explains. “We are seeing at the agency overall that there is a need to integrate production across different mediums via broadcast, online, et cetera. They are blurring. So we have become very flexible as an agency as to how that happens. This is one example where you’ve got different people from different disciplines coming together to make this work.”



Photo courtesy of Obscura Digital

Producers Are More Driven Than Ever To Create Inventive Auto Advertising

By Nicole Rivard

A holographic person greets visitors at the Saturn Green Line display at Wired Nextfest.

For Brit Charlebois, senior interactive producer at Goodby, this was one of the most exciting projects she has ever worked on.

“All the producers who were involved worked together to pull this thing together because it’s not only interactive and incorporates video, there are all these material pieces that have to come together as well,” she says, pointing out that the actual cars were displayed on rock gardens. Realizing there weren’t enough rocks for the displays, they had to at the last minute ship rocks from a quarry in Brooklyn.

And since the budget never quite matches the idea, she and the rest of the team found themselves getting even more creative on how to execute all the different components.

“Initially we wanted to have some floor graphics that were digital, but we had no budget to do it so we figured out a way to create these large stickers from vinyl. In the end it had an amazing look,” Charlebois says.

“It was remarkable for me typically being in interactive and being at my computer all day. To finally have some hands-on experience was very interesting. But I think this is the new world order. I am glad to be a part of it. I want to have all those experiences as a producer. It’s a beautiful thing.”

Hilary Bradley, senior broadcast producer, was also flexible in her role. Video wasn’t in the initial plan for the hologram, but it was something everyone at Goodby felt passionate about.

“We thought if this whole thing is going to be interactive, why not have a

*Continued on page 16*

## Agency Producers Reflect On Breakthrough Auto Fare

*Continued from page 15*

spokesperson who can be interactive? The way we set it up is he was looking around and once a person would come up, it would trigger him to start talking about the hybrid and it was very interactive with people he was talking to. This wasn't accounted for in the budget so we had to basically do it in-house. I got some local people to help us film. I did the casting myself, and I was the makeup person and wardrobe person to pull it together.

And being able to take advantage of our in-house graphics was amazing because they do such great work. They worked day and night to really push the graphics to be 2D and 3D around this guy and really interact with him."

Bradley, who's been at Goodby for five-and-a-half years and who started at TBWA/Chiat/Day, Los Angeles, working mostly on Nissan, says this is not the only instance when she has stepped out of her typical role.

"We are all coming together. In broadcast every job I work on I am also sitting in on interactive meetings and medium meetings. Its not just about a spot anymore.

"It's how can you integrate it on-

line. Those department lines are really blurring because everyone is stepping in and helping out."

The biggest lesson everyone involved learned from not being siloed into different departments is that anything is possible.

"It takes people like Hashem and the creatives and the planners to look outside the box of what's possible. I'm game. I want to know how we can take these things and implement them in different ways and use the media and technology that is out there to do that," says Charlebois, who joined Goodby when the agency didn't even have an interactive department. Now the department is comprised of 22 people.

"I think it requires you to be very flexible and willing to change and willing to deal with technology you don't understand. Everyday we are seeing more technologies come out. The biggest lesson is you have to be flexible and ready for anything."

### Reaching New Heights

In most cases, car commercials focus on showing off the vehicles. Not that that doesn't happen in Pontiac's "Drop" out of Leo Burnett Detroit,

but it was refreshing for Burnett producer Jennie Hochthanner to be able to add to the spot in other interesting ways—like drop a car and a telephone booth from 40 feet in the air.

"Drop" shows older, clunkier objects juxtaposed against more interesting, smaller sexier objects. The spot opens with an old-fashioned computer crashing into the frame, shattering into—not a million little pieces—but a million sleeker, more compact laptop models. Then a stereo comes crashing down, breaking into fragments that look like MP3 players. Next a telephone booth smashes and becomes a bunch of tinier, edgier cell phones, at which point the aforementioned voiceover featuring Matt Dillon, says, "Everything is getting faster, sexier, more powerful, and yet less expensive. So why not cars?" An old car drops in from above and explodes, turning into the G6 as Dillon says, "Say Hello to the G6."

"We went in and actually dropped items from 40 feet up in a hangar south of L.A.," says Hochthanner.

"It was a really fun shoot. Then we took all these live objects and married them with CG hand-modeled objects such as cell phones or MP3 players."

Even though the objects crash and become new things, Hochthanner wanted it to feel seamless and organic and this posed the biggest challenge for the producer. She looked at both live action production companies with live action directors who would pair themselves with an effects house as well effects houses who were capable of shooting live action.

"We bid eight or nine different companies and usually we do three, maybe four. But we wanted to really make sure we had the proper people working on this," she says.

She chose live action director Filip Engstrom from bicoastal Smuggler, who had paired himself with Asylum, Santa Monica.

"A lot of the stuff I have been working on for Pontiac in the last couple years has been graphically driven, but for me working with a company like Asylum was particularly exciting," says Hochthanner. "I wanted the live action and the CG work to feel like one item. Most visual effects houses will say it would have been that way no matter what. But my personal opinion is I don't necessarily think that's true. Sometimes effects jobs can get lost in the effects world too much,



Elizabeth Giersbrook

and I think this had a nice level head to it."

She is also pleased with the decision to not use sound effects, which would have been more of the norm for a spot like this. Instead she says that she had numerous hands in the pot searching for just the right music.

For about a year and a half Pontiac has been tapping bands who are lesser known. Everyone agreed "If You Don't Get What You Want" by up-and-coming dEUS was perfect for the spot. Grant Castleberry of Gold Sound was tapped for music/sound design.

Hochthanner is no stranger to car commercials. Before joining Leo Burnett two-and-a-half years ago, she was at BBDO Detroit for six, where she



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# AGENCY PRODUCERS

worked on Chrysler, Jeep and Dodge.

What stands out about “Drop” was the “collaboration among the agency, director and effects company. It was one of the most pleasant jobs to work on,” she says. “Everyone’s excited about the spot.”

## Lights, Camera, Action

Nissan was ecstatic to become a sponsor of the Heisman Trophy and gave TBWA/Chiat/Day, Los Angeles, the task of branding Nissan with the Heisman in a creative fun way. The resulting two spots—which show university mascots chasing the trophy that sits in the back of a Nissan Titan truck across the country to New York City where the award ceremony takes place—feel more like movie sequences than TV spots because of all of the action, stunts and special effects.

“It was an interesting project in that there was a fair amount of special effects. We had to make it look like this huge chase across America. There were quite a few elements that were missing while we were shooting that were all done in post. It always makes it more challenging in terms of production but fun all the same,” says producer Colleen Wellman, who’s been with the agency for eight months after working at Wieden + Kennedy for eight years.

It might have been even more challenging if they hadn’t chosen French director Thierry Poiraud of Paranoid US and visual effects house BUF, Paris, who mapped out each difficult shot throughout the five-day shoot, which took place in downtown Los Angeles and Palmdale, Calif.

“Each shot was so complicated. We would have to shoot the action of the Trojan knowing there were some spaces there where we’d have to put in CG animals. We had to constantly remind the client, ‘This is not an empty space, that is going to be a CG animal.’ And when Thierry sets up the shots, they are very complex with a lot of different elements and layers going on. I’ve never seen a director work in such a detailed efficient way but it’s complicated at the same time. I was quite impressed with him,” says producer Elizabeth Giersbrook, who had stints at Grey and Deutsch before landing at TBWA/Chiat/Day.

An example of that attention to detail can be seen in “The Chase/Act II,” where a buffalo is seen running down the sidewalk and people and tables scatter everywhere. The tables flew around in a specific order worked out by Poiraud and BUF so when they put the buffalo in, it looks like the buffalo is knocking the tables away.

The producers were also impressed how Poiraud stayed directly involved with BUF throughout the entire post-production, which they admit is different from some American directors.

Poiraud’s problem-solving skills were also invaluable. A lot of research and time went into getting approval

from colleges to be featured in the spots and on how their mascot was going to be represented. It was a constant juggling of which schools would give confirmation. “He was so great at helping us adapt because every day the job would change. He would be like, ‘Okay, if he’s out then we can put this mascot in here. If we have to take out a leprechaun then let’s put in a mountaineer and have him do the leprechaun’s actions. He’s from France and we weren’t sure if he would get the whole college football

vibe, but he had such a fun way of having these mascots tell the story.

“For example he said let’s bring the Ohio State Buckeye in toward the end of the first spot and it really did create much more of a climactic ending—the way it was one of the biggest mascots, the way it bounced in. It came from out of nowhere. We thought that was so clever.”

Poiraud was also credited for his affinity in determining when it was best to shoot live animals and when to create them in CG.

Speaking of animals, the producers discovered they are not much easier to work with than actors. “The African Elephant we wanted was booked. They have larger ears and tusks. And the backup elephant was sick. It was like dealing with actors,” Giersbrook says with a laugh. “So we got an Indian elephant with smaller ears. I e-mailed Colleen in France, do you have time to create larger ears and tusks?”

They also learned to have backup stunt people. Their prime stunt man got injured and the backup guy they

hired got called to an audition and ended up leaving the shoot. “We put one of the horse wranglers, who also happened to be a stunt man into the outfit and he turned out to be fantastic. Then we got a backup for him in case he got injured.”

Giersbrook’s overall advice having wrapped such an ambitious project—“You always have to keep thinking ahead of the worse possible situation that could happen and always have backup options so the shoot does not get slowed down.”

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# Post Perspectives

## Facility Execs Offer Their Insights, Advice on the HD Movement

By Carolyn Giardina

The commercial postproduction community was one of the earliest segments of the advertising business to explore the potential of HD, as post technology used in its facilities has been moving in that direction for more than a decade.

Some industry organizations have also been spreading the word. For instance, the members of the Association of Independent Creative Editors (AICE) showed a reel of 43 HD spots created by member companies at the recent Association of National Advertisers (ANA) national meeting in Florida. "The message is we do HD," relates AICE executive director Burke Moody.

But what exactly is the current state of affairs in advertising? The answer still varies. "Generally speaking, we have about 35 percent of the commercials we finish [that are] finished in HD, unless there is a special event that is being specifically broadcast in HD such as the Super Bowl, the Olympics or the Oscars," says Matthew McManus of Santa Monica-based Riot. (Riot also maintains facilities in Atlanta and New York.) "During those specific times more than half will be produced in HD. But for the rest of the year the rate is about 35 percent.

"We believe the demand will increase exponentially in the coming years as the demand for HD content increases," he adds. "The demand will be driven by people buying HD sets and purchasing the HD services either on cable or satellite. [Currently] most of the demand for HD [post] is driven by cinema release. Even though most ads will run on both standard and HD broadcast, the advertisers seem to be okay with delivering a standard definition image to an HD set. Where they have made the leap is with cinema release. The days of 'up-resing' a standard definition spot to HD for cinema release are generally gone."



Getty Images RF/Photographer Todd Davidson



**"Making sure the client understands what the implications are for each version, center extraction, letterbox, squeeze, etc., is important to the process so that there are no surprises when it comes to delivering the end product." —Matthew McManus**

"It's become much more a part of everyone's conversation," agrees Tom Duff, president of Optimus in Chicago and Santa Monica, "even though probably only 15 percent are finishing in HD."

"I think the biggest problem is getting it on the air, not finishing it," says Duff. "The distribution and broadcasting are the biggest problems.

"NBC, ABC, CBS and Fox all have different requirements, 720p or 1080i. They give you specific requirements for D5 or HDCAM or HDCAM SR," he

adds. "If the broadcasters had a standard format, it would help everybody."

In addressing the multiformat concerns, most agree additional client education would be a benefit. "Surprisingly, we get a lot of questions with regard to aspect ratio," McManus says. "Given that there are two different formats that need a delivery and each format has a different aspect ratio, questions will rise about how to handle those issues. As with most things, there is more than one answer. Making sure the client understands what the implications are for each version, center extraction, letterbox, squeeze, et cetera, is important to the process so that there are no surprises when it comes to delivering the end product."

### Education

Integral to fostering a smooth segue into hi-def is the educational aspect.

When asked about what he sees as the most important need in education, Chris Ryan, colorist and partner at New York-based Nice Shoes, relates, "It's a toss-up between framing shots and what to use as your capture medium [film or video]. As far as framing, most people still don't grasp the importance of correct framing during this transition to HD. We are talking squares [NTSC] versus rectangles [HD] and how to create images that can fit into both formats in an aesthetically pleasing way. The framing issue is one of the greatest sources

*Continued on page 19*

## Post Artisans Share Their Takes On HD Discipline

Continued from page 18

of cost overages when dealing with HD. Framing issues require multiple versions to compensate for the different formats, which cost money."

Shelf life is another issue. "We are encouraging every client we have to finish in HD and down convert if needed," Duff says, explaining with the HD transition currently moving at a fast pace, an HD finish would be valuable if advertisers may want to use the spot in nine months or a year's time.

"In the world of commercials, those campaigns that require international and multi-standard format distribution currently stand to gain the most from HD mastering," adds Mark Tobin, managing director/executive producer of A52, Santa Monica. "At the same time, with more and more people coming to rely upon photoreal CG storytelling, the sophistication and power of the tools available to our artists are driving demand for the creation of high-impact HD spots where the quality of the imagery is an important part of the commercial message.

Another issue is cinematography.

Nice Shoes' Ryan explains that there is a perception that if a spot is to be finished in HD it has to be shot on HD tape. In truth, film is by definition a high definition medium, so advertisers actually have a choice of either film or digital HD.

"HD is a part of the discussion on just about every project we touch. The vast majority of the work we handle originates on film; we generally see very little HD-originated material," he notes "If it is HD originated, it tends to come from the [Panvision] Genesis or [Grass Valley] Viper cameras."

McManus reports, "A majority of the work is still film but recently we have begun receiving images from the HD format for both Standard Definition and HD delivery. We have been receiving file sequences as opposed to tape. As the files are HD we have the ability to create a pipeline of postproduction that is exclusively nonlinear. We are able to take the files and convert them to file formats that carry time code for the edit and eventual finish of the commercial. Where telecine occurred before the conform or any true visual effects were per-

formed, we are able now to essentially complete the commercial visually and then color correct through our digital color corrector. This allows the entire shot and not just a piece to be color corrected at once, in context. This process can be achieved through

**"I think the biggest problem is getting it on the air, not finishing it. The distribution and broadcasting are the biggest problems."**

—Tom Duff



a film source by scanning the film first but with digital HD acquisition, the step and cost are skipped."

Looking ahead, post execs identify areas that still need work. "Improvement needs to come in the finishing side—online, graphics and design—as far as speed is concerned," Ryan suggests. "As processors get faster and software becomes more efficient, hopefully these areas will be able to do HD jobs in the same time frame as they can do standard def now."

"We expect to see advances in technology in dealing with the larger file size," adds McManus. "One of the

problems in delivering HD is the cost. Time is money and the post process does take more time for HD imagery. However, we are currently making deals with some of our vendors to render HD images at the rate we process SD images now. That is an approxi-

mate 10-fold increase in render capacity for most applications. As the time decreases, so does the cost to produce HD. If the cost becomes relatively the same, then the decision to complete an HD spot is much easier."

## FOX Report

SHOOT Looks To FOX's Jim DeFilippis For Some Clarity About HD

By Carolyn Giardina

Jim DeFilippis, senior VP and principal engineer, digital television technologies and standards at FOX Entertainment Group, reports that his company is getting 10 to 15 percent of commercials from its advertisers delivered in HD. This is still a relatively low percentage in an HD transition that began nearly a decade ago.

But DeFilippis believes the industry has reached the tipping point. "It is not the dominant viewing experience, but it is becoming a significant factor in the market," he relates.

SHOOT sat down with DeFilippis at the recent Society of Motion Picture and Television Engineers (SMPTE) Conference and Exhibition, where he was inducted as a SMPTE fellow.

He reported that with the start of the NFL season, FOX began using an HD playout server for spots. "FOX has installed a new HD playout server for commercials to give advertisers the same flexibility as we offer in SD," he explained. "We are ready. It is capable of playing HD commercials on any HD program."

SHOOT also discussed with DeFilippis the confusion that is still a part of the HD transition on the part of advertising, due to such factors as consumer sets with different aspect ratios, a mix of HD and SD recep-

tion and varying networking delivery requirements. He suggests communication. Generally speaking, he encourages advertisers and agencies to ask specific questions about their commercial buys. "Don't assume anything," he emphasizes.

He also adds, "We'd like to hear the needs and concerns of the advertisers."

DeFilippis also offers some suggestions for production, post and delivery, designed to help navigate through today's multiformat landscape.



Jim DeFilippis

He starts by emphasizing the issue of aspect ratio, and recommends that commercials be composed for 16:9—not letterbox—and protecting for 4:3.

"To insure compatibility over all possible delivery methods, protecting 4:3 is a best practice," he says.

"The Hollywood [episodic series] production companies have embraced the concept of shooting 4:3 safe in 16:9 work."

But DeFilippis also emphasizes that his network is aiming to be flexible in this area. "We'll work with [agencies]. If they want to supply 4:3, we will accommodate that."

"Also, you should not lose sight of audio," he adds. "We believe the HD experience includes 5.1, but we can accept stereo or two-channel surround and will process it for 5.1."

"Finally, in acquisition and postproduction, we recommend progressive images because that is the highest quality," he relates. "I think advertisers should look at 1080p/24 for postproduction. 1080p/24 is the universal format. From that, you can easily convert to 1080i, 720p... that is a delivery mechanism." (Incidentally, FOX is a 720p network; DeFilippis says these commercials may be delivered in HD D5 or HD-CAMSR.)

Looking ahead, the executive reports that FOX is looking forward to file-based delivery, explaining that while tape is fine, the file method would offer still more flexibility. "We are looking into what the encoding, file wrapper and protocol should be," he says. "This is what we want to get into...it's a work in progress."

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## Industry Mourns Panasonic Veteran Phil Livingston

SECAUCUS, NJ—Phil Livingston, VP and a 28-year-plus veteran of Panasonic Broadcast & Television Systems Co., died Nov. 8 in Secaucus.

“Phil was tremendously respected for his knowledge and contribution

to the broadcast industry. The entire Panasonic community will truly miss the invaluable contributions he made in furthering the company’s initiatives in the broadcast and production industries,” said Panasonic Broadcast

President John Baisley.

“Of more significance, Phil was a true gentleman and a gentle man. Our heartfelt sorrow and prayers are with his wife, Jan, and his family during this very difficult time. Phil’s

memory will live on with the people of his Panasonic Broadcast family.”

### A True Leader

At Panasonic, Livingston held numerous technical positions. Most



Phil Livingston

recently he was responsible for the company’s strategic business development activities. For the last five years, he directed the company’s Technology Partnering Program where he worked with more than 30 of the industry’s leading manufacturers to incorporate Panasonic’s leading digital compression technologies into their products and systems.

He represented Panasonic on the Board of WHD-TV, the digital model station in Washington, and had been involved in the work of the Advanced Television Systems Committee (ATSC) since 1987. The ATSC is an international, non-profit organization developing voluntary standards for the entire range of advanced television systems.

He served on the ATSC Board of Directors from 2002 to 2006, and as board chairman from 2002 to 2005. He was a member of SMPTE, a SMPTE Fellow and chaired the Committee on Television Production Technology (P-18) for two years. He wrote numerous white papers and articles and gave many presentations throughout the United States and abroad on emerging technology.

He recently received a 2006 SMPTE Award for co-authoring a paper entitled “A News Solid State Memory-based Television Acquisition System.” which was published in the July/August 2005 issue of the *Motion Imaging Journal*.

Livingston began his broadcast career, which spanned more than four decades, in radio at WVOS and WVIP in upstate New York.

He helped to build WOKR-TV in Rochester, N.Y., and developed an instructional television system for the city school district there.

Subsequently he served for 10 years as associate director for instructional resources at the State University of New York at New Paltz. He later began his long successful tenure at Panasonic, becoming a key industry contributor and mentor.

In lieu of flowers, the family wishes that donations be made to Compassionate Care Hospice, 140 Littleton Road, Parsippany, NJ, 07054.

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# Hoytyboy Signs Director Stefen Fangmeier

Continued from page 4

great effects," related Williams. "Stefen knows how to visualize and shoot epic stuff, he knows how to put nature into digital technology. Our intention was always to hook up again at some point and do some great work."

Fangmeier also worked on such films as *Hook* and *Casper* at ILM.

His first visual effect supervisor gig was *Twister* for which he received an Academy Award nomination and won an honor at the British Film Academy's BAFTA competition. Hoytyboy is in the midst of several spot jobs. Kizu-Blair is helming a client-direct assignment for Target promoting its holiday gift cards. Williams is direct-

ing a Havoline project for Young & Rubicam, San Francisco, and has recently completed jobs for Euro RSCG, New York, and Cossette Communications, Toronto.

Goldman noted that some of the latest Hoytyboy work was being done in collaboration with Kerner Optical, which recently purchased the

nearby San Rafael, Calif.-based physical effects unit of ILM. "It's nice to be back doing work at our old facility with ILM alumni. We have our own backlot right at our doorstep—stages, model, shop, motion control, grip and electric, et cetera. We're committed to being a full production and post service in Northern California."

Hoytyboy is based in Mill Valley, Calif. The shop's U.S. spot sales force consists of independent reps Kelley Class of Class Represents on the West Coast, Liz Laine of Liz Laine Reps in the Midwest, Perry Schaffer and Corey Rogers of SchafferRogers on the East Coast and Alana Rothlein of Envision It in Florida. Hoytyboy is handled in Canada by executive producer Mark Bisson of Mad Films, Toronto.

# Robin James Elected AFCI President

Continued from page 4

wrinkle, an AFCI certification program to ensure that film commissioners are providing the most professional service possible.

"It's a special accomplishment for me to see this certification program get underway as one of the last measures during my presidency.

"And I'm glad to be able to pass the baton along to Robin so that he can carry it out for the betterment of film commissions and the producers we

serve," said Kaufman.

James, who was unavailable to make a comment at press time, was elected to a two-year term as was AFCI treasurer Ward Emling of the Mississippi Film Office. Emling is also past president of AFCI.

## The Votes Are In

Elected to one-year terms were AFCI VPs Jenny Williams of the Glasgow Film Office in Scotland and Walea Constantinau of the Honolulu

Film Office covering the City and County of Honolulu. Williams' VP purview will be in education while Constantinau's is in marketing.

Re-elected to a one-year term as AFCI secretary was Janice Arrington of the Orange County (Calif.) Film Commission.

Recently elected to two-year terms as AFCI board members were Arrington, Emling, Joan Miller of Canada's Vancouver Island North Film Commission, Mary Nelson of the

Virginia Film Office, Rino Piccolo of Italy's Campania Film Commission, Jay Self of the Savannah Film Commission and Olivier-Rene Veillon of the Ile de France Film Commission. They join AFCI board members who are now in the second half of their two-year terms—James, Constantinau, Kaufman, Williams, Sue Hayes of Film London, Sara Shaak of Canada's Okanagan Film Commission and Mark Stricklin of the Birmingham Jefferson Film Commission.

The recently concluded Cineposium drew more than 310 film commissioners, sponsors and speakers from around the world. That represented the largest turnout in the history of the event. Film commission representatives from 33 countries were on hand. The board also voted to hold next year's Cineposium, which will be the 32nd annual educational/informational/networking event of the AFCI, in Santa Fe, New Mexico, hosted by the New Mexico Film Office.

# Beth Cramer Makes Directorial Debut

Continued from page 4

having your work on the screen for the first time you sort of just hold your breath," said Cramer about the film's screening this fall at Tribeca Cinemas in Manhattan. "It was wonderful to sit in the audience and see them laughing at parts I didn't even know were that funny. I love talking to people about the film. They remember what the women said and have a connection to each one."

A second screening was held recently by New York Women in Film and Television.

Cramer is looking for distribution for the film, which she thinks would be perfect for HBO, Oxygen or the WE Network.

She always knew editing could help her become a good director. When she was a film student and aspiring director in college, one of her professors told her she had an instinct for editing.

So she became an editor thinking the experience could teach her to be a better director and that from there she would eventually make a lateral move. But she fell in love with the craft and built her career around editing instead of directing.

Now that she's gotten her feet wet in directing, Cramer would like to keep the directing doors open because she thinks it has made her a better editor, but she



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A single mom shares her story in *Plan B*.

added, "By no means do I want to give up editing."

"It's been an interesting ride. So much has changed. I still love the 30-second and 60-second format. It taught me how to be concise and how to communicate quickly. I see how that does help me in my longer format work."

Cramer has cut commercials for clients such as Fidelity, Sprint, Chase Manhattan, ESPN, Avon, Victoria's Secret, Olay, to name a few. She has worked with such distinguished directors as Marcus Nispel, Gerard de Thame, Bob Giraldi, Leslie Dektor and Peter Goldschmidt. Throughout her tenure at Red Car and while at her current home at The Well, Cramer's experience has spanned

commercials, documentaries, short films and music videos. Recent spots she has worked on include "Feel Beautiful" for Keri Lotion, which places women in famous works of art of women, and Botox Cosmetic's "Reasons," which addresses why women opt for Botox.

She is anxious to continue her commercial work following her directorial debut.

"What it made me realize is as a mother and as a woman how strong these sensibilities and life experiences can play in the editing room and on set. I think we as women can bring so much to the table because we know how to connect with people. It's given me a better perspective almost."

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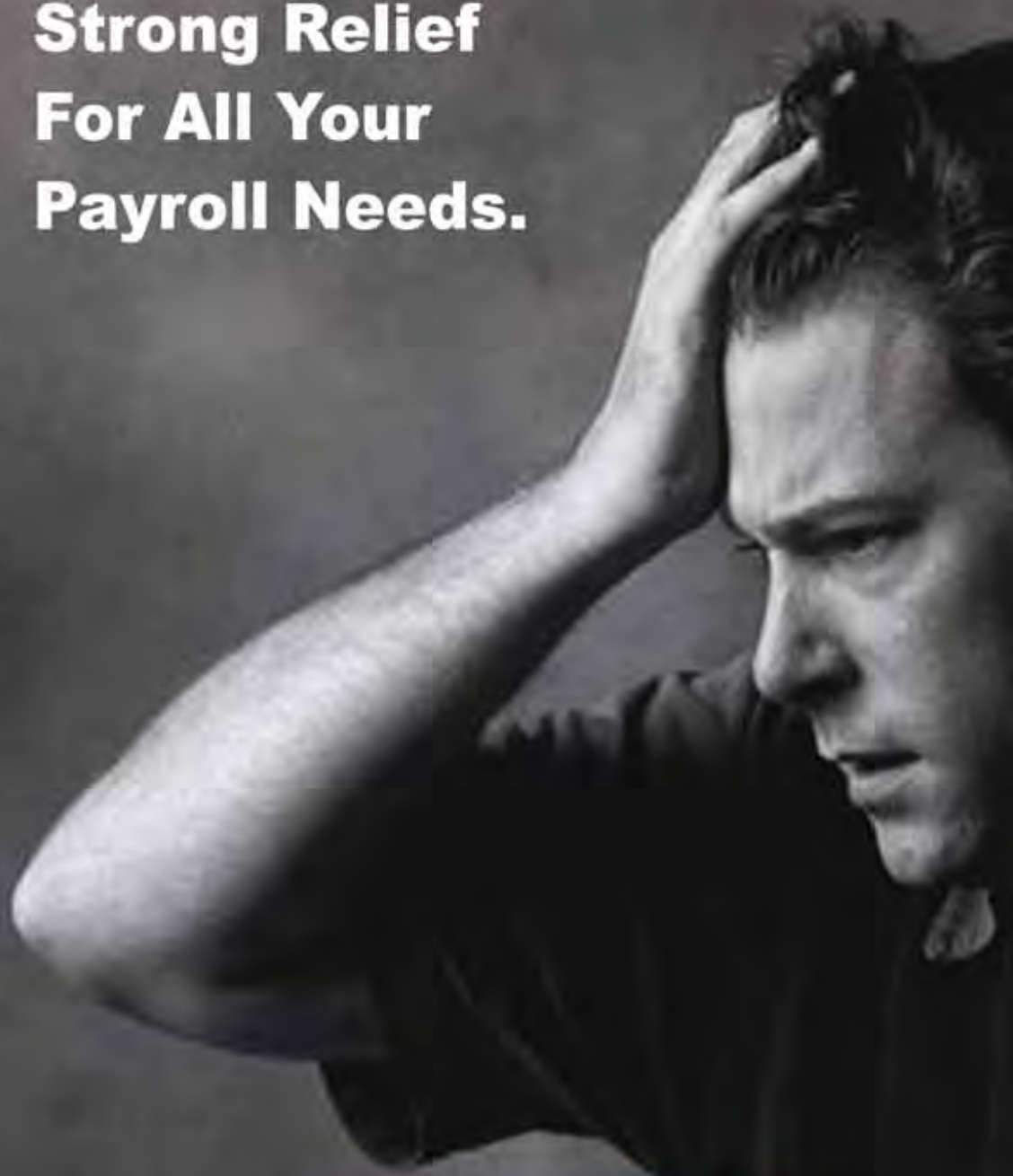
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## News

### street talk

Director Greg Maya has rejoined bicoastal The Artists Company after a two-year absence. He comes over from Park Pictures, New York....Feature filmmaker Rob Cohen (*XXX*, *Fast and The Furious*) has joined the spot directorial roster of bicoastal Anonymous Content. His former state-side roost was bicoastal Original Film....Director Sash Anranikian has come aboard Bridge Street Films, New York, for U.S. representation, rounding out a directorial roster that also includes Chris Yurkow and Marilyn Agrelo. John Ficalora is the shop's executive producer.....Amy Kindred has joined creative design studio EyeballNYC as executive producer. She most recently held the same post at New York-based Pure. Also joining EyeballNYC is CFO/COO David Drucker....Designer Ders Hallgren has joined Headlight Design+VFX, New York, as creative director. Hallgren had been freelancing as an art director/director since 2001 at leading houses.....New York-based motion graphics studio wildstyle has become Resident, bringing Scott Pryor on board as its managing director. Pryor has freelanced on both the post and agency sides of the industry. He was recently at post facility Brandname, a division of PS260, New York, preceded by a stay at Bates Worldwide....Venice, Calif.-based production house Roses Are Blue is changing its name to Caviar Los Angeles to correspond with the moniker of its Central European parent company, Caviar Belgium in Brussels. Michael Sagol and Tom Weissferdt are executive producers of Caviar Los Angeles, which has just added director Frank Devos to its roster....

### rep report

Independent rep Andrea Marcucci has been named to cover the East Coast for Santa Monica-headquartered great-guns: USA....Amy Jones has come aboard bicoastal Go Film as senior rep; she and Denise Sante are staffers handling the East Coast, marking the first time that the company has had total in-house representation in that territory....Jim Waldron and Wendy Hanson of Them Reps, Chicago, will handle the Midwest for the commercial division of DNA/David Naylor & Associates, Hollywood....New York-based director/writer Billy Kent has signed with TDN Artists talent agency, Encino, Calif., for commercials, branded and Web content. Also coming aboard the TDN artists roster is cinematographer Heimo Ritzinger.....Cinematographer Andrij Parekh has joined The Skouras Agency, Santa Monica, for exclusive representation....Eldon Mascoli has joined Sparks Productions, Toronto, as director of sales and marketing....

### bulletin board

- >December 7/Los Angeles: AICP/West Holiday Party [www.aicp.com](http://www.aicp.com)
- >December 9/New York: Global Entertainment and Media Summit. [www.globalentertainmentnetwork.com](http://www.globalentertainmentnetwork.com)
- >December 11/New York: New York: IRTS Foundation Holiday Casino Benefit. [www.irts.org](http://www.irts.org)
- >December 12/New York: AICP/East Holiday Party [www.aicp.com](http://www.aicp.com)
- >December 12/Washington, D.C.: WOMMA's Word of Mouth Marketing Summit. [www.womma.org/summit2](http://www.womma.org/summit2)
- >January 18-28/Park City, Utah: Sundance Film Festival. [www.sundance.org](http://www.sundance.org)

# 2006

## The 2006 AICP Holiday Parties

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