

A Spot Dream Come True For @radical.media

Dreamgirls director Bill Condon signs exclusive deal for commercials with @radical. Filmmaker to also explore branded entertainment and music video opportunities via his new roost. A Directors Guild of America Award nominee this year for *Dreamgirls*, Condon has helmed five Academy Award-nominated performances.

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Hungary Man: Industry Veteran Jonathan Miller

Central European production services company Raleigh Film Budapest is launched under the aegis of Miller, who brings to his new post extensive experience on the ad agency and production house sides of the commercialmaking business. Miller will work closely with seasoned production exec Peter Seres in the new venture.

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Liz Myers Pays A Visit To SHOOT's Chat Room

The composer/producer/arranger, who's partnered in Trivers/Myers Music, reflects on the musical evolution of the United Airlines campaign, which features varied forms of George Gershwin's "Rhapsody in Blue." A constant has been staying true to Gershwin's take that "Rhapsody" is first a jazz composition and second a classical piece.

See page 11

Spotlight On Florida

Growth in commercial lensing; Hispanic ad market flourishing.

See page 20



Hitting New Notes

Music Shops Diversify Via Alliances, Divisions, New Media Projects

By Millie Takaki and Robert Goldrich

LOS ANGELES—As the ad biz extends beyond the traditional broadcast :30, so too are music houses diversifying their lot into varied new media fare, facilitated by alliances and collaborative pursuits. In this Music Series issue (see Top 10 Tracks Chart and accompanying story, as well as Chat Room exploring the musical progression of the United Airlines campaign), SHOOT offers a sampling of some of the more interesting new wrinkles in the marketplace.

These developments range from scoring for a prominent commercial production house's soon-to-be-launched comedy/entertainment web channel and a music firm's ongoing relationship with Internet mainstay JibJab, to ferreting out bands and performers for commercialmaking, the brave new media

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AFCI Show Sparks Discussion

By Robert Goldrich

SANTA MONICA—While financial incentive programs are emerging to help attract commercialmaking to various states, to whom should the benefit go—the production company, the client and/or agency?

That question arose during the course of a panel discussion—"Incentives On The Spot"—that kicked off the 22nd annual Association of Film Commissioners International (AFCI) Locations Tradeshow earlier this month in Santa Monica.

Representatives from cost consultancy firm APR raised the subject from the audience, suggesting that clients are deserving recipients of tax credits, reimbursements and the like—or that at least there should be a discussion of what recipient makes the most sense for each project.

Session moderator Matt Miller, president/CEO of the Association of Independent Commercial Producers (AICP), and panelist Bob Fisher, AICP vice chairman and head of bicoastal Celsius Films, responded by citing what they regard as the reality of most jobs in today's marketplace.

The scenario they put forth is indeed common. A job is legitimately bid but after all is said and done the

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Democratization Takes Hold At NAB Convention

By Robert Goldrich

LAS VEGAS—While instituting democracy in some corners of the world has proven elusive, not so at the National Association of Broadcasters (NAB) convention in Las Vegas. Democratization of technology was a prevalent theme during last week's confab, as evidenced at the booths of such exhibitors as Apple and Red Digital Cinema.

The former has a track record via Final Cut Pro in making nonlinear editing tools affordable and accessible for a greater number of people. Now Apple is looking to continue that tradition with Final Cut Studio 2's new feature Color, designed to make color grading available at a lower price point than what has been the norm.

Rob Schoeben, VP of applications product marketing at Apple, drew a

parallel between this year's NAB and that of 1999 when a professional editing workstation cost some \$100,000. Final Cut Pro, he said, changed all that, and now Apple plans to do the same in color grading and finishing for which a technological solution currently runs around \$100,000.

That cost, related Schoeben, is unacceptable, prompting Apple to "want to do for color grading what we

did for editing."

How affordable is Color? It's bundled as part of Final Cut Studio 2, meaning that the new color grading capability is included in the editorial studio version 2 price of \$1,299. For those upgrading from Final Cut Studio, the cost of Final Cut Studio 2 is \$499. And an upgrade from any other version is \$699. Final Cut Studio 2 is

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High Deaf

A dizzying array of HD-related products, announcements and discussion marked the recently concluded National Association of Broadcasters (NAB) convention in Las Vegas, generating much food for thought across all industry sectors, including ad agencies, production houses and the post community.

And while you could hear plenty at NAB heralding the digital revolution, including HDTV, there was but a relative whisper regarding those who may have a hard time staying connected. So while you've read a great deal in SHOOT about digital TV's applications and implications for the industry in recent years, I thought it might be a good time to reflect on those households that might be passed by.

One in five U.S. households depends on a rooftop antenna or rabbit ears to get a TV picture. Without converter boxes, those TV set screens will for the

most part go blank on Feb. 18, 2009 when federal law currently mandates that broadcast stations switch off analog signals and transmit exclusively in digital. Thus while most of us will have vastly sharper pictures and access to a wider range of multicasting channels provided by networks like NBC, ABC and PBS, a significant number of the

A significant number of the people who are already somewhat disenfranchised run the risk of becoming even less connected.

country's people who are already somewhat disenfranchised run the risk of becoming even less connected.

Households without cable or satellite service tend to have lower incomes and, according to research, ethnic minorities—African-Americans and Latinos in particular—are more likely than whites to receive only over-the-air TV.

Furthermore a poll found that more than 60 percent of respondents who rely on broadcast TV (not cable or a satellite service) aren't even aware

of the analog to digital transition. To help remedy this, TV networks, cable providers and consumer electronics companies plan to raise public awareness through website content and millions of dollars worth of airtime for PSAs starting in '08.

The Department of Commerce also intends to give qualifying households

for free to public safety organizations. Among the recipients would be police and fire departments and emergency medical units whose communications systems would be markedly improved. As we've learned from 9/11 reports, one of the major flaws in the country's emergency response mechanism is the lack of viable communications systems

linking these live-saving professionals so that they can be more responsive to serious situations as they unfold.

So while it's easy to get caught up in all the bells and whistles—and cool gadgetry—as we are at the doorstep of an exciting digital era, let's not forget those who are in jeopardy of doing without as well as the importance of those who come to our aid in times of emergency. An inclusive, intelligent digital transition is in the best interest of us all.

POV



Evolution, Not Revolution At NAB

What did you miss this year at NAB? HD is only a buzz word if the camera is under \$3,000. 2K is in. SD is out. It's all about data. Apple thinks it's re-invented the wheel in editorial. IPTV and mobile media are big. The Red invasion isn't about communists taking over the world, it's about a 4K camera for under \$20,000. Systems aren't changing drastically. They are, however, integrating and producing more efficiently.

So, how does any of this affect me and my process? Let's look at some of the specifics.

Apple's Final Cut Studio 2 is a good step forward for the company. They have entered the hardware game (beyond the Macintosh) with a partnership with AJA and a new IO HD box. The IO can capture and output 10 bit HD and SD media using Apple's new ProRes 422 compression (demo of HD footage I saw looked great). Apple also introduced a new and robust app for grading called Color (very impressive) and for mixing they delivered Soundtrack Pro that has the ability to work in 5.1. They also announced a spruced up version of Motion as well as a new media and asset management system aptly named Final Cut Server. These anticipated (and much need-

ed) changes make FCS 2 a more competitive product on the market. But let's be honest—it's a good improvement, not a re-invention of the wheel. The black shirt mafia doing the Color demos make it sound like Steve Jobs invented secondary color correction. He didn't. Will mixers or colorists start switching over to Final Cut? No. Not in the least. These apps are intended to augment editorial allowing editors to integrate more tools into their process, and that's a good thing.

Another Jobs marketing coup was teaming up with Red Digital Cinema team to offer Final Cut as the editing system of choice for their highly anticipated 4K camera aptly called RED ONE. Red definitely had the hottest booth at NAB. I waited an hour in line to see the first public demo of the camera's capabilities in a short film helmed by Peter Jackson. Yes, it kicked ass.

Adobe's CS3 suite is a major upgrade to all their applications with better cross program integration and support for Intel Macs. It's also great to have Premiere Pro back in the editing game. Makes for more interesting competition.

The Avid folks released Unity Media Network 5.0. It's the only cross platform and cross application storage that can handle multiple uncom-

pressed HD clients alongside multiple SD clients simultaneously. Avid, Final Cut and Adobe users on Mac and PC all sharing storage. That's a big deal.

The end of tape? Almost. Sony, Panasonic and JVC are all pushing smaller cameras with data workflows. The P2 vs. XDCam battle is big. I'm not in love with the quality of either format but I am happy that Avid, Apple and Adobe are interested in making the use of these formats more transparent.

Overall, nothing revolutionary about this year's NAB. The upside is that as our technical demands in production and post continue to grow, the suppliers are evolving with us and helping streamline our workflow, which in turn keeps the work looking good, the data well organized and the product delivered on time.

Miky Wolf is an editor at Big Sky Edit, New York.

Flash Back

April 19, 2002 The Association of Independent Commercial Producers (AICP) and the Commercial Film Producers of Europe (CFP-E) have opened talks to explore how the two organizations can team when necessary to address issues that cross country borders.... Bicoastal/international Believe Media and Paris-headquartered Quad Productions have launched Quad US, a satellite operation that will be based on the Believe premises in New York and Los Angeles.... Yessian Music, the Farmington, Mich.-headquartered music/sound design house, has launched a satellite studio in Malibu.

April 25, 1997 Director John Mastromonaco has signed with bicoastal Reactor Films, a house headed by Executive Producers Chuck Ryant and T.K. Knowles....In a testament to the growth of animation and visual effects in all facets of advertising, the National Association of Television Program Executives will hold its first annual Animation and Special Effects Expo at the Los Angeles Convention Center May 8-11....DDB Needham and Leo Burnett Co. were the big winners at the 1997 Chicago Show/ADDY Awards held April 17.

SHOOTING SCRIPT

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PEOPLE & PROJECTS

A Dream Signing For @radical media: Director Bill Condon

By Robert Goldrich

SANTA MONICA—Noted feature filmmaker Bill Condon—who this year received a Directors Guild of America (DGA) Award nomination for *Dreamgirls*—has joined bicoastal/international @radical.media for exclusive representation in commercials. While spots will be the prime focus of the arrangement, there's also room to explore branded entertainment opportunities via @radical's Radical Thinking division and music videos through @radical.music.

(which Condon wrote and directed) and as screenwriter on the Academy Award-winning *Chicago*.

But to confine Condon strictly to the music-driven commercialmaking genre would be shortsighted given such credits as director and writer of such notable films as *Gods and Monsters* and *Kinsey*. In fact, *Gods and Monsters* won Condon an Academy Award in 1999 for best writing of a screenplay based on material from another medium.

Both *Gods and Monsters* and *Kinsey* are human-based portraits, the

sey earned Condon a Directors Guild of Great Britain Award in '05.

Condon's wide ranging filmography has a common thread running through it—actor performance. He has directed five Academy Award-nominated performances: Ian McKellen (as James Whale) and

Lynn Redgrave in *Gods and Monsters*, Laura Linney in *Kinsey*, and Eddie Murphy and Jennifer Hudson in *Dreamgirls*. Hudson won the Oscar this year for best supporting actress, as well as a Screen Actors Guild Award and a Golden Globe.

Dreamgirls won a total of three

Golden Globes, including for best picture—musical or comedy.

Spot attraction

Condon said he has wanted to diversify into commercialmaking for some time. "In recent years there's

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"There's been such an explosion of style and experimentation in commercials." —Condon

Prior to having a formal production house affiliation, Condon recently directed his first commercial, an undisclosed project for TBWA\Chiat\Day. That spot was musical in nature, no surprise given Condon's pedigree as reflected in *Dreamgirls*

former of James Whale (the director of *Showboat*, *The Invisible Man*, *Frankenstein*) during his final years while *Kinsey* explores the life of noted biologist and sex researcher Alfred Kinsey whose work has had an indelible impact on society. *Kin-*

Miller To Head Raleigh Film Budapest

By Robert Goldrich

HOLLYWOOD, Calif.—Jonathan Miller, a commercialmaking veteran with experience on both the ad agency and production house sides of the industry fence, has been named managing director of Raleigh Film Budapest, extending Raleigh Studios' reach overseas with a European production services unit. The Hollywood-headquartered Raleigh, billed as being the largest independent studio group in the country, currently manages some 1.5 million square feet of studio space and is particularly well known for its stage complexes and production support resources in Hollywood, Manhattan Beach and Playa Vista, Calif.,

hosting a mix of projects ranging from spots to longform.

The expansion into Europe was announced by Raleigh Studios' president Michael Moore, who noted that the entertainment business is global and that Budapest is particularly attractive as an option given its range of locations that can double for varied parts of Europe and elsewhere, a rich filmmaking tradition, a deep talent pool, a favorable exchange rate and a film-friendly incentives program.

Raleigh Film Budapest is already up and running, bidding on features and several commercials as *SHOOT* went to press. Miller is presently in Hollywood, getting word out to his

colleagues about the production services venture. Production executive Peter Seres is ensconced in Raleigh Film Budapest offices on Hungary's historic MA Film Studio lot, with Miller scheduled to join him there in mid-May.

Seres has assorted credits, including serving as production manager on the Steven Spielberg feature *Munich*, which entailed extensive lensing in Budapest. That project took advantage of Hungarian government incentives which offer qualifying features and TV programs a 20 percent rebate on every dollar spent in the country. While commercials are not

Continued on page 9

Publicis & Hal Riney Helps Bring Cat Magnet, Band-Aid® Puller To Life

National PSA Campaign Seeks To Make Inventing Part Of Children's Lives

By Nicole Rivard

SAN FRANCISCO—What do skateboards, Velcro fasteners, computers and electric guitars have in common? They are all inventions that came from the same place, the minds of people just like you, states the homepage of www.inventnow.org, a new website designed to get kids to explore and discover their own innate inventiveness and curiosity. Designed by Visual Perspectives Internet, Irvine, Calif., the site features interactive games and allows children to explore their inventive interests in space, sports, design and entertainment.

Two ads created pro bono by Publicis & Hal Riney, San Francisco, direct audiences to the site. The entire PSA campaign, launched by The Advertising Council, the Department of Commerce's United States Patent and Trademark Office (USPTO) and the National Inventors Hall of Fame Foundation (NIHFF), seeks to make inventing and developing new ideas part of American children's lives.



'Cat magnet' lets viewers know anything is possible and encourages inventing.

In one spot, a group of boys are enjoying an afternoon outdoors when their friend Mark shows up and they begin questioning him about why he hasn't been around. He reveals that he lost his cat, so he's been busy making a "cat magnet." The boys think that sounds cool and ask him if it works. Mark replies "sort of" and demonstrates his invention. He points it in the air and a sandy colored cat comes out of nowhere and sticks to the magnet. The boys are impressed, but Mark tells them it needs a little

work because that's not his cat. The spot ends with a voiceover telling viewers, "Anything is possible. Keep thinking. Get started on your own inventions or just play some games," as the website address appears across the screen.

In the other PSA, a brother asks his sister about the noisy contraption she's made that rolls by them. He asks her what it is, to which she replies, "Something I kinda made." "What's it do," he questions. "What do I

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Sandwick Films Reaches Camp David Accord

NEW YORK—Bicoastal Sandwick Films has signed directors Christoffer von Reis, Sebastian Reed and Björn Stein from Sweden's Camp David Films. The trio—which will be marketed under the Camp David name—are being represented as a directing collective and as individual talents, based on each project they're bid on, according to Sandwick Films President Bill Sandwick. The Camp David directors recently wrapped their first Sandwick project, a Nike spot out of Wieden + Kennedy, Portland, Ore., featuring New York Yankees star Alex Rodriguez, reflecting their predilection for concept-based scripts with subtle humor.

"These are vastly talented guys with a true passion for filmmaking," assessed Sandwick. "They started making films together when they were 14 years old, so while they're still young, they've been practicing their craft for well over a decade. These guys collaborate closely with each other and with their clients...They bring a unique perspective to American work, imbuing it with a look and feel that's more cross-cultural and truly fresh."

Sandwick was introduced to Camp David's executive producer Peter Kydd and head of sales Bella Andersson in Cannes last year, and they hit it off. "Our expectations here [in the U.S. ad market] are simple," related Andersson. "We're

hoping to find great American scripts that can be conveyed via the Scandinavian way of storytelling and humor."

The signing follows several recent moves by Sandwick Films to expand its reach overseas and bring more international talent to its agency clients. Last November the company entered into an international co-production and representation deal with Velocity Films in South Africa to represent its directors in the United States. Velocity was founded in 1990 by director Keith Rose and exec producer Barry Munchick. Sandwick Films also has a co-production agreement with London's Annex Films.

Also in '06 Sandwick signed the Norwegian directing teams Nic & Sune and The Roenbergs for exclusive TV commercial representation in the United States. Directors von Reis, Reed and Stein now join a roster that also includes Simon Blake, John Curran (director of the recently released *The Painted Veil*, starring Edward Norton), Jeff Gorman, Ruben Fleischer, Steve Kessler, Dave Merhar, N. Thomas Sigel and Rawson Thurber.

Sandwick Films is represented by Tom Mooney of Mooney Marketing on the East Coast, Nikki Weiss of Nikki Weiss & Co. in the Midwest and Stacey Altman of Stacey & Co. on the West Coast.

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Industry Mourns Bill MacCallum

By Robert Goldrich

SANTA MONICA—During the 22nd annual Association of Film Commissioners International (AFCI) Locations Tradeshow held April 12-14 in Santa Monica, film commission veterans remembered Bill MacCallum, the director of the Arizona Film Commission for some 20-plus years, who passed away last month. He was 73.

It was fitting that recollections of MacCallum, who retired in 1995, surfaced during the course of the AFCI Locations Tradeshow in that the organization and the event itself arguably owe their very existence to his efforts. MacCallum was instrumental in bringing film commissioners together to form the Association of Film Commissioners (AFC) in 1975. The AFC became the AFCI in '86. He also was a driving force behind the trade association's annual educational/informational/networking Cineposium confab in which film commissioners from around the world compare notes and help to improve their performance and nurture new film commissions.

Once Cineposium became firmly established, the Locations Tradeshow was launched in the mid-'80s



Bill MacCallum

as a conduit enabling film commissions to liaison with producers, location scouts and other location decision-makers spanning features, TV and commercials. Again MacCallum played a key role in bringing Locations to fruition.

MacCallum was president of the AFC from '81-'83. He served on the AFC and then the AFCI board for more than 20 years. "He was a huge mentor to film commissioners from all over the world," said Joe O'Kane, who succeeded MacCallum as AFC president in '84. O'Kane, who at the time headed the San Jose, Calif., film commission and is now an industry consultant, noted that MacCallum

"set the tone for the Association of Film Commissioners. He brought us together and had the vision that led to the organization's importance and continued growth."

While MacCallum was dedicated to building the filming business and infrastructure in Arizona, he saw the bigger picture in terms of how everyone benefitted—including Arizona—of having a healthy overall film commission community. The AFC was the means to that end and when it evolved into the AFCI that community grew on a global level as reflected in the mix of domestic and international exhibitors and attendees at the recent Locations Tradeshow.

AFCI CEO Bill Lindstrom said that MacCallum's philosophy was simply, "Let's learn from one another. Let's get together and talk. It's what brought about the AFCI and the Cineposium.

"You now have all these competitors—film commissioners vying for business—coming together," continued Lindstrom, "in a cooperative, non-competitive spirit to do good for the community of film commissions and for the industry at large. That is Bill's legacy.

ARTISANS

Plum Signs Director James Wahlberg

By Robert Goldrich

SANTA MONICA—Plum Productions, the Santa Monica-based house under the aegis of president Chuck Sloan, has signed director James Wahlberg, formerly of No Smoke, a banner affiliated with Creative Film Management International, New York.

At press time, Wahlberg was about to embark on his last commitments at No Smoke: spots for Kellogg's Yogos fruit/yogurt snack out of Leo Burnett USA, Chicago, and Mattel via Young & Rubicam, Irvine, Calif.

During his year at No Smoke, Wahlberg helmed a variety of work, including prior commercials for Mattel and Yogos, the latter shot in Cape Town, South Africa, and entailing 30 different people giving the same performance, meshed together via a combo of live action and visual effects. Among Wahlberg's other endeavors at No Smoke were a Nestle's campaign for Dailey & Associates, West Hollywood, and Kellogg's Mini-swirls cereal out of Burnett.

Wahlberg brings diverse filmmaking experience to Plum. He first established himself as an animation director, then diversified successfully into live action, gaining a reputation in comedy and combo work featuring strong actor performances and visual effects. His directing credits over the years include

commercials for such clients as AT&T, Budweiser, Bud Light, Dish Network, Disney, EA Games, the Fox Network, Mazda, MCI, Microsoft, McDonald's, Miller Lite, Nintendo, Nissan, Samsonite and Travelocity.

Wahlberg initially made his industry mark as a founder of Celluloid Studios,



James Wahlberg

an animation house which was eventually acquired by Portland, Ore.-based Will Vinton Studios, now LAIKA/house. Wahlberg was also a founding partner in Fusion Idea Lab, a Chicago ad agency best known for its work on behalf of Anheuser-Busch.

At Celluloid, he produced the buzz-generating video Xmas card, *Santa vs. Jesus*, directed by a pair of then unknowns, Trey Parker and Matt Stone.

The project led to a Celluloid pilot, which became the Comedy Central series *South Park*. Wahlberg was a producer on that pilot.

After the sale of Celluloid in 2002, Wahlberg continued to direct via its live-action sister shop Visitor. Wahlberg headed the since closed Visitor where he helmed a mix of live action and combination live-action/visual effects/animation commercials. After Visitor, he came aboard Fabrication Films, Hollywood, in '04, his roost prior to joining No Smoke.

While he had a self-described "great run" at No Smoke and a close working rapport with its exec producer Andrew Swee, Wahlberg noted that he was the only Los Angeles-based director at that New York-headquartered company. "I wanted to feel more connected and then the chance to join Plum surfaced. All my career I've been with smaller sized shops. Plum is the biggest shop I've been with—in size and reputation—but it still isn't one of those huge houses with a roster of 30 directors. To work with Chuck Sloan and executive producers Beth Pearson and Shelby Sexton was too good an opportunity to pass up. Plum very much has a family feel. And I get to rub elbows with director Eric Saarinen, who's a legend in this business, and the other talent here."

Short Takes

A SUNNY FINAL RESTING PLACE

A bikini-clad teenage girl climbs into a tanning bed, presumably to give her skin a healthy glow. But graphics say any glow will be otherwise as a message reads, "UV rays can cause melanoma."

As she basks in the artificial sunshine, a second message informs us that it doesn't matter where the UV rays come from, meaning that a state-of-the-art tanning machine can be just as deadly as the sun. Before our eyes the closed tanning bed in which she lies morphs into a coffin, a sobering sight accompanied by a sobering graphic that reads, "Every



hour someone dies from melanoma. An end tag informs us of the sponsor's identity, the Colette Coyne Melanoma Awareness Campaign (CCMAC) and carries that organization's website address (ccmac.org). The PSA was directed by Brian Litman who worked with creative Mark Rogan of Honey Advertising, New York, to come up with the concept. The DP was Chris Waters. Ray Foley was the producer. Editor David Gioiella of Northern Lights, New York, used jump cuts and frame removals to add impact, making the PSA visually unsettling. Arthur Tremeau executive produced for Northern Lights, with Christopher Harrison serving as Smoke artist.

FROM THE HEART

Creatives for Charity (C4C), a non-profit group of advertising creatives, will present "Art From The Heart," a fundraising event to benefit The Heart Foundation, Thursday, May 3, 6-9 p.m. at Crush Editorial headquarters in Santa Monica. Creators, producers of the event are Crush editor Lisa Cheek, exec producer Cindy Carey and indie sales rep Ellen Knable. Selected advertising creatives (including Vonnie Cameron, Seana Corcoran, Susan Fairbairn, Darren Johnson, Vinny Picardi, Steven Rood, Vener Soler, Mark Tripp, Jennifer Young and Heather Watts) will display their original artwork—fine art photography, along with works on canvas and paper—for sale with half the proceeds donated to The Heart Foundation. For more info, contact (310) 392-4226. For info on The Heart Foundation, which is dedicated to preventing, curing and eradicating heart disease, log onto www.theheartfoundation.net.

PEOPLE IN THE NEWS

Venice, Calif.-based commercial production house Notorious 24:7 has added director Jake Davis, an NYU Tisch School of Arts graduate with a foundation in grassroots content production, music promos and culturally relevant industrials. Notorious 24:7 is looking to connect Davis with agencies looking to produce branded content. Davis' first experience with advertising came while still at NYU when he was recruited by Wieden+Kennedy to direct a short film for Nike. The success of that collaboration paved the way



Jake Davis

for several more innovative projects covering Nike Battlegrounds, Run NYC and sneaker culture. Upon graduation from NYU, Davis signed on to document the Anger Management Tour featuring Eminem, Ludacris and the X-ecutioners. The DVD "Built To Scratch" is the result of that production. Davis later went to Music Choice as its in-house director and editor of exclusive music videos, commercials and original shows, working with such artists as My Chemical Romance and Kanye West.....Editor Kelly McClean has joined Bug Editorial, New York. She's been cutting for a dozen years and her work includes spots, music videos and indie features.....

Incentives Make Mark At AFCI Show

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client has a budget that's considerably less. A producer might take on the job even though it pinches an already squeezed margin. That's because the production company executive factored in the tax credit or incentive that could be realized on the back end.

It wouldn't be fair, said Miller and Fisher, for the client to get budget concessions up front from a production house and then take the financial incentive that makes the producer's commitment to the job possible.

"You can't have it both ways," said Fisher. "We're taking the risk because our margins are so thin—particularly as more clients cut budgets yet still demand and expect similar production value. Meanwhile costs have escalated in labor, equipment and general overhead."

Difference maker

Incentives can indeed prove to be the difference in whether or not



Pat Swinney-Kaufman

a state attracts spot filming. Panelist Susan Lava, CFO of HSI Productions, noted that the production company has increased its location lensing "dramatically" the past year in Illinois due to the incentives package in that state.

She added that HSI has been active in trying to encourage states to come up with incentives." For example, HSI worked closely with Louisiana to bring tax breaks to

fruition. HSI has shot a number of commercials there over the past few years and "it's been a very successful experience for us," said Lava.

As chronicled in *SHOOT*, New York State has a new ambitious incentives package in place that specifically targets commercials. Application forms are being posted this week, said Pat Swinney-Kaufman, executive director of the New York Governor's Office for Motion Picture & TV Development, who added that her office worked closely with the AICP to formulate the incentives legislation.

The New York State initiative—funded to the annual tune of \$7 million—offers refundable tax credits of five percent for qualified expenditures upstate (on production costs in excess of \$200,000 during the course of a year) and downstate (on expenditures that exceed \$500,000), as well as a growth credit provision in which the refundable tax credit is 20 per-

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Democracy Reigns At NAB Confab

Continued from page 1

slated to be available next month.

Schoeben said that the growth of Final Cut Pro editors has gone from 250,000 two years ago to 500,000 last year and now some 800,000 paid Final Cut users worldwide. He hopes to see the same increase in users of Color.

Yet as in the case of editors, democratization via Final Cut Pro didn't diminish working prospects for the already established talented cutters in the marketplace. An informal SHOOT survey at NAB about Color had respondents generally observe that in addition to possibly making color grading tools more accessible to new artisans, the technology may also teach users to appreciate the high level of artistic prowess and expertise it takes to be a professional colorist in the ad industry.

Red One

Continuing the democratization movement was the first public unveiling of Red One, a 4K digital cinematography camera with a base price of \$17,500. There was a long line at the Red booth not only to catch a glimpse of the prototype but also a short film, *Crossing the Line*, directed by Peter Jackson and shot with Red One by Richard Bluck (second unit DP on Jackson's *King Kong* and *The Lord of the Rings* trilogy).

The short gained favorable reviews, helping the camera to gain critical momentum at the show and dispelling skepticism over whether the technology would become a reality.

While there had been much promulgating of the Red mantra to democratize digital filmmaking with an affordable camera over the past year, assorted industry observers felt that tangible proof that this goal was reachable had been lacking. But the screenings and prototype at NAB generated considerable positive buzz. Additional orders for Red One were being accepted at NAB. Going into the convention, Red said it already had around 1,500 reservations for the camera, with those customers each laying down a deposit of \$1,000.

Sessions

Democratization was also prominent during NAB discussion sessions. with Shane Robison, executive VP, chief strategy and technology officer of Hewlett-Packard, relating that digitization is causing "a massive transformation in the media, entertainment, broadcasting and production industries."

Keynoting a panel on digital content, Robison introduced various speakers, including some who have

empowered viewers to become active participants in content such as Joel Hyatt, CEO of Current TV, who showcased the work of "citizen journalists," a poignant example being a man in New Orleans who took his boat out on the streets to rescue those stranded in the immediate aftermath of Hurricane Katrina. This compelling footage from within the Gulf Coast appeared on Current TV while major news organizations were grappling to get professional news crews into the area. Hyatt said that Current TV's goal, with its short-form content, is to become the TV home page of the Internet generation. Hyatt additionally screened an entertaining user-generated commercial for the Toyota Yaris that played on Current TV.

Hewlett-Packard's Robison also introduced colleague Rahul Sood, CTO of H-P's worldwide gaming business unit. Sood came aboard H-P after it acquired his company Voodoo PC. Sood told the NAB gathering that gaming is in the process of shedding its couch potato stereotype as he screened a demo in which gamers with portable video consoles are patrolling the streets to find clues and goals in an elaborate interactive gaming pursuit, liaisons not only with other gamers but people who are part of the game along the way.

Sood added that video games have extended their reach beyond the oft-cited 18 to 34-year-old male demographic. Players of all ages, as well as women, are on the rise, making gaming—including new iterations like the active-in-the-streets demo—a medium with attractive sponsorship prospects for the advertising/marketing community.

Also on the democratization front, perhaps the most anticipated NAB speaker was Eric Schmidt, chairman of the executive committee and CEO of Google, the parent company of

what many regard as the user-generated mecca known as YouTube. He said that Google is working on "an online video advertising solution to monetize videos on YouTube." Key to that business model is tapping into the fan, which he noted is short for fanatic. "Fans find you and are the passion people," said Schmidt, noting a video can link them to services and merchandise that they are passionate about.

Schmidt advised those in attendance to not bet against the Internet. "People are going to use the Internet to change their lives," he said, contending that those who use litigation as a tool to fight change are among those "betting against the Internet." If you're going to place any bets, he continued, try wagering on and learning from user empowerment.

3D

Like the gaming demo showcased by Sood, there were other examples of media in the offing with implications for the ad community. For example, during the Sony press event, attendees were asked to don 3D glasses and view footage from the NBA All Star Game recently held in Vegas. Entertainment company PACE, which is pioneering a resurgence in 3D content, deployed stereoscopic pairs of Sony HDC-F950 cameras to capture the All-Star Game action, including pre-game day events such as the slam dunk contest. The coverage was shown live on giant screens at the Mandalay Bay Hotel for an invitation-only audience.

An NBA Entertainment executive noted that there have been preliminary discussions regarding 3D coverage of games being shown in theaters for local teams whose arenas are generally sold out. That 3D experience could carry possibilities for sponsors looking to reach NBA fans.

Kodak Promotes Four

NEW YORK—Kodak has newly appointed Kathy Mazza, Norlyne Coar, Melanie Jones and Sarabeth Litt to leadership roles in the Entertainment Imaging Division of Eastman Kodak Company. Mazza was named sales and marketing manager for the U.S. commercial and tv production sectors. Coar and Jones will manage accounts in the Western and Eastern regions of the country. Litt was appointed worldwide advertising director. "These four individuals bring both experience and passion for the art and craft of filmmaking to their new roles," said Ann Turner, regional business general manager and

VP for Kodak's Entertainment Imaging Division in the U.S.

Mazza was responsible for managing sales and marketing in the commercial sector of the industry in the Western region of the U.S. for the past 10 years. She joined Kodak in 1973. Coar joined Kodak in '97. She has been a television industry account manager in the company's Western region for seven years. Jones recently managed worldwide marketing and business development in the commercial production sector of the industry. Litt joined Kodak in '99 as an Eastern regional account manager for the commercial industry.

HD Essentials

Higher Def

As the United States gets closer to the transition from analog to digital television—including HDTV—a look at international developments during the recently concluded National Association of Broadcasters (NAB) convention in Las Vegas reflects an even higher (def) calling.

Consider the NAB broadcast engineering conference keynote address delivered by Hirokazu Nishiyama, executive director of Japanese broadcaster NHK. Nishiyama focused on what he coined as the transition from "Tele-vision"—being able to see a distant location—to Tele-Sense in which a viewer feels like he or she is virtually at that locale.

The means toward that sophisticated end, according to the NHK exec, is Ultra-HDTV video offering a resolution of 7680 x 4320, which is some 16 times clearer and better defined than high-def television. NHK is in the process of developing specs for Ultra-HDTV equipment such as cameras and displays, which will require 32 million pixels. Also on the drawing board are high-speed HDTV cameras that will operate up to one million frames per second.

Gearing Up In Europe

Meanwhile others are gearing up in more conventional fashion yet their investments also signal a strong commitment to HD. A case in point is ARRI Film & TV Services, the postproduction services division of ARRI Group, which at NAB purchased three Nucoda Film Master systems with DVO image processing software from manufacturer Digital Vision. ARRI Group selected the Film Master systems to extend its services portfolio to include HD and 2K mastering and image enhancement for its film and television clients in Germany and Switzerland.

Digital Vision's Nucoda Film Master is a resolution-independent, end-to-end grading and finishing system for feature films, commercials, long-form television and restoration projects. Digital Vision Optics (DVO) is a collection of resolution-independent image processing tools used to manage film grain and video noise, automatically remove dust and dirt and improve picture quality. ARRI will install the new systems on SANs in its Munich, Berlin and Bern facilities in the coming weeks to enable concurrent postproduction tasks and to increase efficiency.

Henning Radlein, head of ARRI Film & TV Services, said, "When we decided to make the transition to multi-format mastering, we knew we wanted a non-linear software solution that would handle both HD and film.

"The Film Master is a comprehensive, very high-quality finishing system that gives us all of the capabilities we need for conforming and grading, as well as noise and grain reduction. We are also impressed by Digital Vision's engagement on the development side. They're very interested in pushing the envelope and working with us to understand what we need."

Digital Vision president and COO Simon Cuff, said, "Given ARRI's well-known attention to detail and insistence on quality, the fact that they've selected Film Master for multi-format mastering is a real testimony to the system.

"Having paint, grain and aperture correction integrated within the grading toolset is what makes the difference to the creatives. We are extremely pleased to work with them."

Digital Vision provides innovative image restoration, enhancement, color correction and data conforming systems that major movie studios, television networks and post facilities use to produce and enhance feature films, TV programs and commercials. The company's Nucoda product line provides a suite of products for the burgeoning digital intermediate 2K/4K market.

Digital Vision is headquartered in Stockholm, Sweden, with two wholly owned subsidiaries, Digital Vision (US) in Los Angeles, and Digital Vision UK in London. The company maintains its global presence through a network of qualified distributors. Digital Vision is listed on the Stockholm stock exchange.

Contact SHOOT editor Robert Goldrich with HD-related news and developments at rgoldrich@shootonline.com or at (323) 960-8035.

Budapest Bound: Miller

Continued from page 4

part of that incentive program, Miller noted that Budapest has a healthy spot production community with historic lensing locales, English-speaking key crew members, favorable crew rates and other cost-saving advantages. Furthermore, Raleigh Film Budapest is also connected 24/7 to the resources of Raleigh Studios, Hollywood, giving stateside producers a familiar Southern California conduit to Central Europe.



Jonathan Miller

Miller most recently served as executive producer/principal in Hollywood-based commercial production house Two Trick Pony. Several directors there were at press time mulling over their options and whether to continue under that company banner or to seek representation elsewhere. Miller made his first career mark as an agency producer at Leo Burnett, Chicago, and FCB Chicago. He then shifted over to the production house arena, serving as president of such shops as Image Point Productions (the former TV commercial division of Cannell Studios, Hollywood) and now defunct Harmony Pictures. He later headed Los Angeles-based Mutiny Productions, the in-house arm of TBWA\Chiat\Day. Miller opened Two Trick Pony in 2005.

While best known for his career in commercials, Miller is no stranger to features, having been involved in early stages of *Focus*, produced by Robert Miller and directed by Neal Slavin. His spot production endeavors also had him working with assorted feature directors over the years—including John Badham, Rob Cohen, Ericson Core and Peter Hyams—on commercials.

Having produced a number of commercials in Central Europe during his career, Miller said that the region has

been one of personal and professional fascination for him. He sees Budapest evolving into the next filmmaking hot spot, nurtured by a rich cultural and artistic heritage. "It reminds me of Dublin several years ago, which has now become the hippest city in Europe. You also see Poland emerging on the scene, and Budapest is next in line. That whole arc of the world from Ireland to the former Soviet Republic is an exciting, dynamic region for film."

Moore cited Miller's extensive commercialmaking pedigree and American sensibility as making him an ideal point person for clients looking to produce in Central Europe. Moore too is active in the spotmaking community, not only via Raleigh but also as president of the Association of Independent Commercial Producers' (AICP) West Coast chapter steering committee for associate members.

The launch of Raleigh Film Budapest isn't the first company move extending beyond Southern California. Moore spearheaded an earlier initiative to grow the Raleigh footprint via the Celtic Media Centre, a facility in Baton Rouge (*SHOOT*, 1/20/06), which is contributing to the Gulf Coast's economic recovery in the aftermath of Hurricanes Katrina and Rita.

Condon Joins @radical

Continued from page 4

been such an explosion of style and experimentation in commercials," he observed. "I felt the need to be a part of that. It's a great way to keep the creative juices flowing in between [feature] projects, which tend to take longer and longer to get made.

"But I don't view commercials as just a break from features," he continued. "I take them seriously as their own kind of art form. It's an area of incredible inventiveness."

Condon described @radical.media as the ideal roost from which to launch into commercials. He cited the chemistry and positive vibe he feels from the people there, as well as the company's worldwide reach.

The director credited Carrie Wiener, his agent at William Mor-

ris, as turning him onto @radical.media. "She was my godmother through this process of searching for the right commercial production house," he related.

Condon is no stranger to short form. Besides the alluded to spot for TBWA\Chiat\Day, he directed the music video for *Dreamgirls*.

Currently @radical.media is assembling a reel for Condon that will be screened for agency creatives and producers. The DVD will consist of trailers from his feature films as well as the TBWA\Chiat\Day commercial once it is completed in post.

Condon currently serves on the board of Film Independent, as well as on the Independent Writers Steering Committee of the Writers Guild of America.

PSAs Target Budding Inventors

Continued from page 4

do?," a teddy bear attached to the machine responds. "Well thanks for asking. I ring my bell and I like to dance." The boy, mesmerized and obviously a little perplexed, is distracted long enough to allow the device's robotic arm to pull a Band-Aid® from his bruised leg. "Ouch," he cries. "Yeah, it needs a little work," says his sister about her "Band-Aid® puller."

Baker Smith of harvest films, Santa Monica, directed the PSAs. "Baker Smith gets absolute real performances out of people and then he always adds these little touches that make him great," said Jon Soto, executive creative director at Publicis & Hal Riney. "One of my favorite parts of 'Cat Magnet' is the kid hitting the stick on the ground in the beginning. It's such a kid thing to do."

Research conducted for the campaign found that children are innately curious and inventive but they do not realize the impact of their creativity. Soto said the creative challenge for the team was telling kids without being preachy that inventing things is not something they



A young girl takes her ideas to the next level with her "Band-Aid® puller."

have to learn, it's something they are already doing naturally. The team wanted the PSAs to show in an entertaining way how fun and rewarding it can be when you do have a thought and you take it a little bit further like the kids in the spots. They also wanted them to recognize how their imaginations can lead to the technological advances of the future without sounding too intimidating or scientific.

Soto is pleased with the warmth the spots exude. "When you get into inventions it can get into the technical aspects of what you are doing and it loses a lot of warmth. I think there was

a warmth and fuzziness to the spots that everyone seemed to gravitate to," he observed.

Young audiences are already gravitating to the campaign. "What was nice was going to Washington D.C. to launch this campaign at a press conference," said Soto. "The front of the room was filled with kids. And it was just really fun to watch these kids light up and ask questions about it. They are being shouted at all the time.

"It's nice to do something that respected their intelligence and looked at their intelligence from their level instead of talking down to them."

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Liz Myers

Reflections On The "Rhapsody" Of Fallon's United Airlines Campaign



By Robert Goldrich

In that this week's edition features our spring Music & Sound Series, we thought it appropriate to look at a campaign that has placed consistently in *SHOOT*'s Top 10 Spot Tracks charts over the past three-plus years—none other than United Airlines' diverse mix of animation commercials featuring creatively inspired incarnations of George Gershwin's fabled "Rhapsody in Blue."

Our look back comes as the United Airlines' account is slated to shift from Fallon, Minneapolis, to startup Barrie D'Rozario Murphy, Minneapolis. (Fallon will work on United for the next 90 days.) BDM founders Bob Barrie and Stuart D'Rozario provided much of the creative impetus for United's "It's time to fly" campaign during their tenure at Fallon.

Manhattan Beach, Calif.-based Trivers/Myers Music, headed by composers/arrangers/producers John Trivers

and Liz Myers, has been a driving force behind this work. We sought out Myers to reflect on the genesis of the campaign and how it has evolved starting with the lauded "Interview" spot directed by Wendy Tilby and Amanda Forbis of Acme Filmworks, Hollywood, right through to the musical tour de force "The Night" helmed by Alexander Petrov via Pascal Blais Studio in Canada.

Myers earned a master's degree in music from UNC-Chapel Hill and studied composition with Nadia Boulanger at the "Ecole d'Arts americaine" and later privately with Jacques Rouvier in Paris. Upon returning stateside, she was hired as musical director of the Broadway show *Grease* in New York. She has conducted members of the L.A. Philharmonic in original scores for films and other compositions, including commercials. She received a special BMI Award in 2006 for the one millionth performance of the song "Shakin'" which she co-wrote with Eddie Money. The year prior she and her husband Trivers won a Clio for their arrangement of "Rhapsody" for United Airlines.

SHOOT: How did you become involved in the campaign?

Myers: A 90-piece orchestra plus pipe organ makes an absolutely incredible sound, but one has to go backstage to carry on a phone conversation. In December 2003, my husband John Trivers actually held his conversation [with Fallon] in the hallway of the Rudolfinum Concert Hall in Prague where we were recording a piece from Holtz's "The Planets" for a Pontiac commercial.

The discussion was about a new United Airlines campaign that Fallon was producing that would be radically different. Each spot would be a full minute and animated with very little voiceover. The music would be telling the complete story.

SHOOT: What was your approach?

Myers: We wanted to breathe fresh life into "Rhapsody" [which had been United's anthem for many years] and not just do another version of the ubiquitous piano theme. We decided to study the musical score and various recorded performances and find the "unknown Rhapsody," the previously untapped sections. We spent the next three months piecing together ideas. This luxury of time was possible because hand drawn animation takes months. The first concept was being animated and directed by Wendy Tilby and Amanda Forbis through Acme Filmworks.

SHOOT: The spot they directed was the lauded "Interview" in which a man flies to the Big City for an important job interview. Did you stick with your original approach musically?

Myers: Yes. We went with the "previously undiscovered" parts of "Rhapsody." For "Interview," we wanted to delay that tie-in [with United] as long as possible. We wanted the audience to first become empathetic with this character on the day of his interview.



SHOOT: Next came "Lightbulb" directed and drawn by Joanna Quinn of Acme. The story centers on a woman struggling to come up with an idea, which suddenly appears. She flies to make presentations of her idea to others, setting off lightbulbs for them as well.

Myers: We started with the recognizable piano motif from "Rhapsody," but the piano part that followed traced musically the life of this little lightbulb as it evolved and the idea replicated itself. Eventually the piano

melody gives way to the addition of strings and some brass.

SHOOT: "The Rose" was next, a spot painted on glass by animator Alexander Petrov. It shows a businessman mysteriously protecting a rose as he boards a plane. He ultimately gives the rose to his mom back home.

Myers: We did not want to give away the surprise ending by being overly sentimental. To help create suspense,

the pianist. We enlisted Daniel Lessner to perform the bravura sections of "A Life" and the featured piano versions of this entire campaign. He brings a fire and technical virtuosity to "Rhapsody" and is a good jazz pianist. Our approach has always been to remain true to Gershwin's original concept of "Rhapsody" being a jazz piece first, and a symphonic work second.

we created a rhythmic ostinato played by one piano, which was then joined by another piano emoting the melodic portions of "Rhapsody."

SHOOT: Next was "A Life" directed by Michael Deduk De Wit.

Myers: The track is a simple rolling piano piece that I performed to convey the compressed passage of time in a man's life. The music then comes to a pause, as our hero wonders what to do with the rest of his life. At that moment, the music changes, and so does

SHOOT: Then in '05 there was the Tilby and Forbis-directed "The Meeting."

SHOOT: Next came an '06 Super Bowl spot, "The Dragon" (directed by Jamie Caliri of Duck). In it we see what a dad does on a business trip through the eyes of his dreaming child.

Myers: Our score was adventurous, full, large and filmic in scope, and brought to life by 60 members of the L.A. Philharmonic.

Myers: A businesswoman tries to explain her proposal over the phone to clients in a distant city. Via phone comes their response in the form of snakes' tongues, beaks and other animal snouts. She flies to make her pitch in person, succeeds in humanizing and convincing them. Our challenge was to make animal sound effects out of "Rhapsody."

We discovered this raucous middle section from the original Paul Whiteman jazz version that immediately reminded us of honks, bleats, and hisses.

SHOOT: Petrov returned with "The Night," which takes a jet-lagged business traveler to an Asian city where a moped driver takes him on a whirlwind tour that unfolds into a colorful night of lanterns, drums, dragons, masks and shooting stars.

Myers: The klesmer-like clarinet opening of "Rhapsody" was a wailing sound that perfectly scores the ennui of the film's opening scenes. At the moment the moped driver appears, the music is transformed into the style of traditional Chinese music composed by John and myself. We wanted the Asian music to be even more raucous than the opening. We asked noted Chinese erhu player Karen Han to perform the solo musical sections, joining L.A. Philharmonic members.

An erhu is basically a stick with two strings on it that is held on the lap and stroked with a bow.

When played by someone with Han's sublime skill, it sounds like the cry of the human soul.



Propel's "Stress Monster"



msnbc.com's "Spectrum"



MyCokeRewards' "Stairs"

Getting Real: VFX Enter A Realism Phase, Drive Stories

By Nicole Rivard

Ask Aaron Baxter and Alex Catchpoole, VFX supervisors at New York-based Guava what the latest "look" is in visual effects and they'll say, "no look at all." What they mean by that is that the maturation of visual effects has manifested itself in effects that, though incredible, are largely invisible to the viewer's eye.

"More than ever, visual effects have moved into a realist phase," says Catchpoole. "The best 'effects' are now largely invisible; they drive the story and are not there just for impact. You can have something totally unreal happening, but the look now is realism."

He cites Guava's work for Suncom Wireless. A woman flippantly complains about her cellular provider's long distance restrictions and phones a far away friend anyway unaware of what the consequences might be—in this case a giant hawk swoops down and carries her off.

"The scenario could hardly be more unbelievable, but its execution makes it seem very realistic," says Baxter. "It's an utterly bizarre idea, but it is captured on film as if it just happened. That is what today's visual effects are like: very much of-the-moment, getting viewers involved so that they actually will suspend their disbelief for a moment."

Like Guava, other visual effects houses are painstakingly working to create spots that people see as natural and not as effects commercials. In the following examples, *SHOOT* discovered they are up for the challenge.

"Stress Monster"

Remember when Calgon bath gel took you away from stressful situations? In a new spot called "Stress Monster," out of Element 79 Partners, Chicago, Propel Fitness Water is today's Calgon. In the commercial a man literally runs his stress off while jogging through the city fueled by his Propel drink.

The spot opens with a monster made of things representing exter-

nal concerns—an unhappy boss, an ambulance, a crying baby—running through the streets of a city to the tune of "Under Pressure" by Queen. As the monster moves through the skyscrapers, its components shed one by one to reveal a man jogging along peacefully. A female voiceover says, "Fit has a feeling—and a water: Propel Fitness Water."

The spot makes you believe there really is such a thing as a stress monster in that he looks so real thanks to VFX house Asylum, Santa Monica. One of the things the client wanted to make sure of was that the monster was very dense and the objects had to be recognizable as stressful objects. A list of 170 different objects had to be modeled.

The VFX team started with a simple skeleton animation running down the street to get a sense of scaling and pace and imported that from Maya into Houdini. They took advantage of Houdini's ability to procedurally and dynamically animate objects on top of the base animation. "We realized it would be best if the character animators hand animated the head and the feet. Those two pieces were kind of the bookends of the monster and they were imported in Houdini and then Houdini tools were used to procedurally fill in the rest," explains Mitch Drain, visual effects supervisor. "Once we had a base monster represented by taxi cabs and ambulances, etc., every time we imported new animation it was automatically applied to that."

"One of the challenges was figuring out how the shedding was actually go-

ing to work technically. At the beginning of the spot the monster was 90 feet tall. And by the end of the spot he's about 12 feet tall. So all of a sudden you can't have a 12-foot tall guy with an ambulance on his back," relates Sean Faden, CG supervisor. "Any time we had the big monster, our animators would trick him down



Suncom's "Hawk"



POD's "Long Distance Moving"

over the course of a shot and that would help us dictate what objects would have to get lost. Whatever objects were hurting the humanoid form would be the ones we would suggest tossing off."

Faden says they used Houdini's Rigid Body Dynamics System to control the amount of shedding. In each shot they told the system which objects were going to fall off and it would naturally, along with the motion of the monster, throw the objects off and bounce them off the ground.

"It's a pretty new feature. It's been being developed over the last couple of years but it's really coming into its own the last six months," Faden says.

Drain and Faden are grateful for being able to work with director Baker Smith of harvest films, Santa Monica "He usually works with more character-driven things," notes Drain.

"He put a lot of faith in us and we genuinely appreciate that."

A "Window of Opportunity"

VFX and animation studio Framestore, N.Y. recently teamed with BBDO, Smuggler, New York, and directorial team Stylewar to create an optimistic spot for Bank of America. Central to the realistic, idealistic spot is a window version of the Bank of America logo hovering mysteriously over a city street. Curious passers-by approach the "window" and peer through, seeing their fondest dreams realized.

"Getting this magical window to look real, not dream-like, was a quite a challenge," says Theo Jones, VFX supervisor. "We started with a reflective chrome look with very sharp edges, but after deciding it stood out too much, we changed the look to a matte black and smoothed the edges down."

Creating the dream world within the window was no easy task either. It needed to look like it was a pane of glass away from being real. "There had to be a clear, realistic delineation between the real and dream worlds that still felt very human," explains Murray Butler, VFX supervisor and lead flame artist. "We painstakingly graded each individu-

al vignette to correspond to each person's dream. To remind people that they are still looking through a window, we added fingerprints and a slight prism effect."

Tools used included Maya, Shake, Boujou and Flame.

"Stairs"

To deliver a modern take on the famous "Odessa Steps" sequence from Sergei Eisenstein's *Battleship Potemkin* in the new Coke spot out of Wieden + Kennedy, Portland, Ore., West Hollywood-based A52's photoreal CGI and seamless VFX artistry played important roles.

In the spot, a man running through a train station bumps into another man, who just opened his bottle of coke. The Coke bottle cap flies out of his hand and begins bouncing down the steps. In despair, he watches it tumble, and then envisions it as the flat screen TV he longs to have when he earns enough My CokeRewards points. The bouncing cap morphs into other objects that onlookers are fantasizing about when they see the cap cascading by. When it rolls to a halt, a crowd of people race to it.

When A52 started the project, the VFX team was only supposed to create CGI Coke bottle caps bouncing down the steps. The other tumbling elements (flat screen monitor, guitar, paintball gun, vintage Coke cooler, golf clubs, DVDs, and rubber dog toy) were supposed to be in-camera. But director Jason Smith of Bob Industries, Santa Monica, decided to shoot them as separate passes for control and safety issues. A52 re-created all the falling elements but one in CGI to achieve the desired angle and trajectory or to add in a specific prop that production hadn't been able to obtain.

"In the final piece every shot has some visual effects from simple clean up to rebuilding whole shots in post," says Andy Hall, visual effects supervisor. The CGI team included Kirk Shintani, Paulo de Almada and Chris Janney.

Continued on page 24

Top Spot of the Week

Mekanism Director Ian Kovalik Fills The Tank For BP, Ogilvy & Mather

By Christine Champagne

Gas station advertising isn't typically known as innovative. But a lively new animated commercial for BP titled "Babies" pumps some spirit and fun into the genre.

Part of a three-spot BP Helios Power campaign created by Ogilvy & Mather (O&M), New York, and directed by Ian Kovalik of San Francisco-based Mekanism, the :30 "Babies" opens on four bouncy babies happily driving along while grooving to an infectious cheerful song called "Say Hey."

Noticing their gas tank is nearly empty, the foursome looks for a gas station but finds slim pickings. The first place they spot is rather uninviting, with a mean-looking gas pump wearing an eye patch bullying the other gas pumps around it.

There is another gas station a bit further down the road, but that place is a run down mess.

Finally, the babies spot a bright BP station with smiling gas pumps. They pull over and enjoy great, friendly service, the BP gas pumps whistling while they fill up their tank.

Soon enough, the babies are merrily on their way, the BP gas pumps waving goodbye to them.

The spot ends with the tagline "BP. A little better gas station."

Hey, baby

Why are babies the featured players in this spot? "These babies represent the idea that BP is thinking about future drivers," O&M copywriter Ryan Ingram, who worked on "Babies" and the rest of the campaign with his art director partner Don Miller, explained.

Outlining the strategy behind the campaign overall, Richard Barker, director of global advertising/BP brand, marketing and innovation, said, "In a category where customer expectations are generally low, doing the important things 'a



Ian Kovalik

little better' can mean a lot."

Barker continued, "Rather than focus purely on functional benefits, BP is aiming to create an emotional connection with its customers so that when they have a choice between turning in to BP or a competitor, they will choose BP."

O&M chose to go the animation route in creating the commercials for the campaign. "Animation simplifies the idea and allows it to come through. It's very direct," Miller said of the decision to go with animation

vs. live action spots. "And the nice thing is, you can do whatever you want to get an idea across. If you had real babies driving, it wouldn't be the same."

Prior to delving into the animation process, O&M needed to come up with a signature song for the campaign, turning to Andrew Feltenstein and John Nau of Beacon Street Studios, Venice, Calif. The resulting "Say Hey" sounds like something you might download from iTunes, which was exactly what the agency wanted. "We didn't want it to fall into cartoon [music]," Ingram said. "We wanted something more modern, more like a band doing the song."

When Kovalik and the crew at Mekanism heard the song, they were impressed. In fact, Kovalik noted that the music was one of the reasons they were eager to work on the project. "We were like, 'Wow, this already feels like a success,'" Kovalik said.

The concept for the campaign was also a draw, of course. "The boards and stories were really focused and simple but at the same time super creative," Kovalik said.

Then there was the chance to design and develop characters that were used not only in the commercials but throughout BP's campaign, Kovalik added.

Competing against some of the biggest names in animation, Mekanism pulled out all the stops to win the BP assignment. Kovalik put together 10 different visual treatments, a 3-D animatic and fully boarded one of the scripts. "There is a certain kind of playfulness and fun and innocence to Ian's work," Ingram commented. "We were drawn to that."

3-D delivery

"Babies" as well as the other spots in the campaign—"Fuels" and "Lighthouse"—are 3D animated. "The whole process was very much like that of putting together a big budget Hollywood studio movie," according to Kovalik, describing the animation set-up as a pipeline, with the characters drawn in Illustrator, then created in Maya.

O&M encouraged Kovalik and Mekanism to put their stamp on the project. "They really gave us license to go off," Kovalik said. Take, for example, the gas pumps swaying to the music. Kovalik was influenced to add that touch by the work of Tex Avery, the late animator/director famed for bringing Looney Tunes characters such as Bugs Bunny and Daffy Duck

to life. "He used a lot of hyperbole in the action, so that's where the swaying gas pumps came from," Kovalik shared.

In addition to injecting personality into everyday objects, Kovalik also plotted unusual camera moves. Because he was working in 3D, the director had total control of where to put the camera, so it gave him a chance, for example, to place the audience inside the car with the babies. Plotting out that action with his team was a rather interesting experience. "I put four of our desk chairs together, and everybody sat down and acted out what was happening in the car. That was a fun moment. We videotaped it," Kovalik said, adding with a laugh, "That videotape is under lock and key. I'll never show it to anyone."

Kovalik and his crew spent months working on the campaign. The job took longer than it might have because multiple versions of each spot had to be produced for various markets. For instance, the action in the U.K. spots had to be flipped given that they drive on the opposite side of the street.

While the process was a long one, Kovalik said it was a lot of fun. "It was a feel-good campaign," Kovalik reflected, "and that definitely affected everyone working on it."



[CLICK HERE TO VIEW SPOT](#)

Driving merrily along in a car, a quartet of babies grooves to an infectious cheerful song called "Say Hey." Their vehicle low on fuel, they eye some not so cheerful looking gas stations before they find and pull into a fun, bright BP stop, replete with smiling gas pumps that whistle while they work.

TOP Spot OF THE WEEK

CLIENT
BP

AGENCY
Ogilvy & Mather, New York
David Fowler, creative director; Don Miller, art director; Ryan Ingram, copywriter; Maria Garelli, senior producer

PRODUCTION COMPANY
Mekanism, San Francisco
Ian Kovalik, director; Jason Harris, executive producer; Chris Weldon and Melissa Duggan, producers

POST
Mekanism
Richard Krolewicz, illustrator
Juicebox Animation, San Francisco
Cliff Mueller and Oliver Moore, animators; Alex Brownell, executive producer

MUSIC
Beacon Street Studios, Venice, Calif.
Andrew Feltenstein and John Nau, composers; Adrea Lavezzoli, producer

AUDIO POST
Lime Studios, Santa Monica.
Rohan Young, mixer

The Best Work You May Never See

Director Eric Heimbold Spans The Generations

By Robert Goldrich

Eric Heimbold, the director behind the Ford-sponsored music videos on *American Idol*, is looking himself to be discovered and a means to that end is his new spec spot, "Strip Poker."

Heimbold was actively seeking out the proper spec concept. He was put in touch with freelance creative Rick Rosenberg by Chuck Sloan, president of Santa Monica-based Plum Productions. Heimbold signed with Plum last year.

Rosenberg had a spec concept, which he shared with Heimbold who was immediately drawn to the premise and asked his lean, nimble *American Idol* team—including DP Tony Molina (who's become an established cinematographer, working regularly with director Bob Giraldi) and production designer Brandi Kalish—if they would help him get it made. Plum also brought its support to the party with Beth Pearson and Shelby Sexton serving as exec producers, and Heimbold calling in some favors to produce the job on a shoestring budget.

The spot opens on a hot game of strip poker with two guys and a pair of knockout girls at the playing table. Clearly the game has been going on awhile as the young men are pretty much down to their skivvies and the gals are only clad in bra and panties.

As the camera follows the players, we are beyond the bluffing stage as each man triumphantly announces his hand—one has three aces, the other a full house.

One of the buxom girls admits she has nothing, which prompts the two guys to congratulate each other for the eyeful they're anticipating.

The bombshell lass starts to unclasp her bra when the proceedings are interrupted by a man who enters the room. He appears to be an attendant or custodian of some sort as the camera focuses on him standing at the door and asking in disbelief, "What's going on?"

The camera returns to the card table where the players have instantly aged into senior citizens, with the woman, now a bit heavyset, still undoing her bra.

A super then appears which puts what we've just seen into context; it simply reads, "Feel young again," accompanied by the logo for Centrum Silver vitamins, which are formulated to keep the elderly feeling healthy and vital.

Rosenberg wrote "Strip Poker," teaming with his freelance art director colleague Jillian Stern.

Spec strategy

"Strip Poker" is the second spec spot recently directed by Heimbold, the first being an ambitious car job based on a concept from a creative team at TBWA\Chiat\Day, Los Angeles.

"I'm looking for work that will showcase to the agency community what I can do," related Heimbold, noting that while the *American Idol* clips are high profile on a hit primetime show, "they are not necessarily showcase pieces" when it comes to making major inroads into mainstream commercialmaking.

Still, the *Idol* fare has been invaluable as Heimbold has had the chance to work successfully under extremely tight turnaround times and limited budgets.

He also values the chance it has given him to collaborate with what are two savvy, creative bosses—Ford agency JWT, Detroit, and Fremantle Media, the producers of *American Idol*.

Heimbold has directed the popular music videos for *Idol* in its second, fourth and now its current fifth season. Last year that endeavor translated into his directing via Plum a Ford spot featuring fourth season *Idol* winner Taylor Hicks for JWT, Detroit.

Beyond Idol

Heimbold's filmography goes beyond his *Idol*-related projects. He has independently established himself as a music video director, turning out such clips as The Baja Men's "Who Let The Dogs Out?" and the Brian Setzer Orchestra's "Jump, Jive and Wail." Heimbold's music video chops also helped garner him the opportunity to direct spots promoting Broadway productions, including *The Full Monty* and *The Radio City Music Hall Xmas Spectacular*.

Additionally Heimbold has some atypical advertising to his credit. Via the Fremantle connection, he directed spots for its *American Inventor* show on ABC last year. The TV ads were actually part of the show's competition finale, promoting two of the four finalist inventions. The contestants used the commercials as springboards to help them get TV audience votes—the winner of the competition received \$1 million and mass production of the invention. As it turns out, Heimbold directed the Plum-produced spot for the eventual winner, Janusz Liberkowski who created the Anecia survival capsule, a car seat designed to keep a baby safe.

credits

Client Centrum Vitamins (spec commercial) **Agency** Rick Rosenberg, freelance copywriter; Jillian Stern, freelance art director **Production** Plum Productions, Santa Monica Eric Heimbold, director; Chuck Sloan, president; Beth Pearson, Shelby Sexton, executive producers; Ted Robbins, Scott Cunningham, line producers; Sandy Haddad, associate producer; Tony Molina, DP; Brandi Kalish, production designer **Editorial** 60HZ, Santa Monica Oliver Power, editor **Post** Encore Hollywood Arnold Ramm, Laura Jans, colorists; Griffin Guess, executive producer **Sound** 740 Sound, Santa Monica David Barnaby, sound designer/audio post mixer; Scott Ganary, executive producer

A senior moment: Feeling oh so young again.



[CLICK HERE TO VIEW SPOT](#)

Does your SHOOT mailing label on the front cover say RENEW?



Paul Hunter Does Some Heavy Breathing For Nike, W+K
page 12

MacLaren McCann Puts Wife In Perennial Denial For Caramilk
page 13

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iWork

Web Films Directed By Stacy Wall Let Office Workers Know Microsoft Has Their Backs

McCann Erickson Helps To Create Fun, Informative Site Promoting Office 2007

By Nicole Rivard

SAN FRANCISCO—For the launch of Office 2007, McCann Erickson in San Francisco helped Microsoft get the message across to office workers around the globe that it feels their pain by engaging them at www.office2007.com. The interactive site is equal parts entertaining and informative.

The entertainment is provided by five two-minute web films directed by Stacy Wall of bicoastal Epoch Films. Each one is developed from what Microsoft considers pain points and depicts a darkly humorous situation in which international businesspeople grapple with disastrous consequences of ineffective software. For instance, *Nightmare*, which shows a German executive botching a presentation, addresses the need to communicate effectively and persuasively. Each film ends with an interactive component—visitors can participate in a demo of the Microsoft Office 2007 feature that goes along with the point of pain addressed in the film. The site was built in-house at McCann.

“There is a real opportunity to do something pretty special and interesting with all the different kinds of media and ways of connecting with people that are available to you as a marketer right now,” explained John McNeil, executive creative director. “With the launch of Office 2007 in particular we thought it was a real opportunity to display the benefit of using the new version in a see-it-for-yourself kind of way. To get people to try it, you need to get people to a place where they can try it, to a point they are willing to opt into lots of different types of experiences.”

Knowing that the films couldn't be goofy or frivolous to get people to opt into watching them, the McCann team tapped Wall. “He actually brought an extra level of ambition to the project. He really embraced the project and really made the films very special in a way that was about capturing the language of filmmaking as opposed to commercials,” McNeil said. He cited the film *Mesmerize* as an example.



[CLICK HERE TO VIEW SPOT](#)

In *Divider*, two co-workers meet for the first time after working together for 30-plus years.

but instead it was an inferno,” McNeil said. “It was also done with a certain kind of poetry to it. What I love about Stacy is he really does know how to tell a story with all the different parts that are at his disposal, in terms of filmic effect, music, deciding whether or not something should be performed as an on-camera dialogue type of thing or whether we should consider voiceover. Stacy was a real partner in terms of how we talked about and executed the work.”

Since the web films are airing internationally, Wall suggested they have an international look and feel, from casting to set design and costumes. He worked with agency creatives to create the voiceover as the unifying element in the films. They were shot over six days on five different sets created on two stages in Tempe, Ariz. Wall credits Epoch producer John Duffin for assembling the right team and making it all happen. Of the five films, *Divider* is his and McNeil's favorite.

In the film, viewers see two co-workers who have never met—even though they've worked together for 30-plus years—because of the office divider between them. The company was slowly dying until the divider was removed. The co-workers meet, shake hands and begin talking business. Similar connections are also made amongst other workers and electricity fills the company. At the end, visitors can try demos of programs that facilitate working together, such as Live Meeting.

“I like the sort of charm and simplicity to all of the films,” said Wall. “Some criticism has come from people who've said, ‘So what did that film really tell me?’ I would venture to say that what it tells you is something new is happening with Office 2007 and you should check it out. That's about as much as you can expect from an ad. I think too many people make the mistake of trying to prove something in an ad. It's about getting people intrigued by something.”

Mesmerizing Work

In *Mesmerize*, workers are so entranced with something on the computer that they fail to notice a piece of toast catch fire in a toaster in their office kitchen, eventually engulfing the kitchen and entire office in flames. Even with water from the fire sprinklers soaking them, the office workers can't take their eyes off the screen. “No one should underestimate the powerful attraction of an intuitive new interface,” says the voiceover.

“That could have been a small fire in a very unimpressive kind of depiction,

credits

Client Microsoft **Agency** McCann Erickson, San Francisco **Rob Bagot, John McNeil, executive creative directors; Kevin Gammon, associate creative director; Therese Vreeland, producer; Rob Bagot, Juliana Cobb, copywriters; John McNeil, Kevin Gammon, Aviva Kapust, art directors; Kelly Arens, Stuart Roud, Web AD; Ibrahim Arsalan, Paul Oberlander, flash programming**
Production Company Epoch Films, bicoastal Stacy Wall, director; Sal Totino, DP; Jerry Solomon, executive producer; John Duffin, producer **Editorial** The Whitehouse, Santa Monica **Rick Lawley, Lisa Gunning, editors; Gail Butler, producer**
Telecine Company 3, Santa Monica Sean Coleman, colorist
VFX/Post Ring of Fire, Santa Monica **John Myers, executive producer; Justin Beaupre, Casey Conroy, Alex Mannone, producers; Jerry Spivack, creative director; John Ciampa, flame/online artist; Chris Navas, graphics; Greg Anderson, VFX supervisor**
Music Elias Arts, Santa Monica **Jonathan Elias, composer**
Sound Design Play, Santa Monica **Chris Hildrew, sound designer**



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SHOOT



Wieden-ing Its Reach

Wieden+Kennedy made some noise on *SHOOT*'s spring Top 10 Spot Tracks chart—taking slots one, two and three for, respectively: Nike's "Breath" out of W+K, Shanghai; ESPN's "The Sound of Speed" from the agency's New York office; and Lurpak Butter's "Bread" via W+K, London.

For "Breath," bicoastal music and sound house Elias Arts was brought into the project a bit later than usual, which in this case proved to be an advantage. Noted hip hop producer Timbaland had done a full instrumental music track for the spot, which shows us a bevy of world-class athletes—including basketball star Kobe Bryant, tennis champion Roger Federer and soccer great Ronaldinho—training on the same indoor athletic field. Through the magic of visual effects, they all appear together even though they were filmed separately.

Elias creative director David Gold recalls that he and his crew got their first look at the job when it was pretty much a polished, finished piece. "The spot had been cut, all the compositing had been done and it was edited to a really great, really hot track [from Timbaland]," says Gold. "The commercial looked and sounded cool but for Nike the original idea—the sounds of professional athletes exerting themselves, breathing as they put themselves through rigorous paces—got a bit lost."

Gold notes that Elias came in and tackled the project from a sound design approach. The Elias talent included sound designer Dean Hovey and composers Kenny Segal and Nate Morgan. They had the benefit of being able to utilize key elements—Timbaland's track and some breathing sounds of the actual athletes recorded by the spot's director, Paul Hunter of HSL. Elias built upon this body of work, weaving in a composition of human breathing rhythms covering a wide range from an athlete's internal sigh to the breathing sounds and feel of exertion and exhaustion linked to physical activity. The Elias music and sound design contributions then lead the audience to Timbaland's original track, which is the culmination of the spot.

The commercial also in a sense serves as a lead-in to a version of the commercial on Nike's website, which plays to the full-length Timbaland track.

"The key ingredient we brought to the project was the human element, the breathing and the creation of rhythms to promote the breathing concept, making sure it was believable in the context of great athletes in training, relates Gold. "Every step along the way—prior to and during our involvement—was valuable in the process, with all these different artists brought in at different times contributing in various ways to the final track."

Audio post mixer was Jeff Payne of Eleven Studios, Santa Monica.

Sans Music

For "The Sound of Speed," Crandall Miller of The Whitehouse, New York, who edited and served as sound designer on the spot, says the agency made a creatively inspired decision "to go without music, just to play up the sounds."

Relying on a series of vignettes and sound design, the spot—promoting ESPN's broadcast of NASCAR races—depicts children appreciating the sound of speed.

While one little boy uses a clothespin to attach a playing card to the spokes of his bike tire so he can hear the whirr as he pedals along, other kids get amped up playing a video game featuring loud racecars. Older kids zoom about outside in go-carts. Another child sits in the backseat of a car, lulled into a tranquil state by the sound of the car and the passing traffic.

The spot winds up on the infield at a NASCAR race where a boy cruises around on his bike, hopping off and rushing up to the chain link fence that

separates the infield from the track just in time to see and hear the cars roar by. A tagline simply reads, "It's the life."

W+K art director Stuart Jennings relates that the commercial is designed "to speak to our primal, instinctive attraction to speed in general."

Adding to the impact is that the fascination with speed is seen through the eyes—and heard through the ears—of children, tapping into their imaginations and our recollection of what we imagined when we were young.

"Our approach was to stick with that simplicity and to try not to build too much through the sound," relates Miller. "The idea was so pure that we wanted to keep it that way."

Miller notes that collaboration was key—with the agency team, director Henry Lu of Moxie Pictures, and with his assistants on the job at The Whitehouse, Kim O'Donnell and David Cea. "Kim and David just kind of jumped in, coming up with sounds that would do justice to the concept. By random chance, Kim was working on a short film that literally had a bicycle in it, with a Topps baseball card in the spoke. She was able to pull from that source as did David and myself from others. Everybody was pulling out different layers."

For the most part, relates Miller, "The sounds were pretty natural—going on the Web to find a kid operating a remote controlled car and so on. Plus there were scenes for which we would blend two or three tracks together. Even with the roar of the NASCAR race—which you see fills the boy watching with awe—was a mix of the actual sounds of a race, with some Astin Martin engine sounds mixed in to add to the rumble."

Editing the spot proved advantageous in the sound design, observes Miller. "I did the first cut silent, conjuring up sound effects in my mind, which helped as we tried to define and then find the realistic sounds we needed. Henry Lu was also great in terms of feedback, keeping us thinking of what sounds were and how we heard them when we were kids. His input had us fine tuning and rethinking from a child's perspective."

Audio post mixer was Tom Goldblatt of audioEngine, New York.

"Bread"

For its client Lurpak Butter, W+K, London, decided to pay homage to bread—not the green stuff, but the stuff of life, the loaf as comfort food. Titled "Bread," the spot opens with an explosion of flour and dramatic coverage of each stage of production—mixing, rising, kneading and baking. A baker's hands are seen shaping and nurturing the loaf. The voiceover is a tribute to the power of fresh-baked bread. "The smell alone can sell a house," says the male narrator.

The bottom line: Bread deserves respect. And the best way to show respect is to spread Lurpak over a slice.

The spot positions Lurpak as a champion of good food. "Bread" is one of three spots in a campaign, the other two honoring the mushroom and potato. The commercials were directed by Partizan's Antoine Bardou Jacquet.

All the foods are given an edge through abstract sound design and audio post mixing from Parv Thind of Wave Recording Studios, London.

"An abstract sound design is the perfect match to these stunning and unusual visuals [depicting and reflecting the spirit of food,] observes Thind who decided to use what he describes as "an earthy theme when selecting appropriate sound effects. In 'Bread,' for instance, the explosion of flour is symbolized by the sound of crashing waves, and the kneading process was conveyed by moving rocks. The voiceover is very powerful and distinct so I used it as a rhythm, constructing sounds around the pace of his words."

April 27, 2007 **SHOOT 16**

Agency Scores Soundly Atop *SHOOT*'s Spring Tracks Chart

By Robert Goldrich

From left to right, *SHOOT*'s Top 10 chart toppers: Nike's "Breath," ESPN's "Sound of Speed" and Lurpak's "Bread"

SPOT TRACKS

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Nike's "Breath" CLICK HERE TO VIEW SPOT >	Elias Arts, bicoastal David Gold, creative director, Ann Haugen, executive producer; Kenny Segel, Nate Morgan, composers; Dean Hovey, sound designer.	Eleven Studios, Santa Monica Jeff Payne, mixer; Mike Franklin, assistant mixer; DJ Fox-Engstrom, executive producer.	Weiden+Kennedy, Shanghai	HSI Productions, bicoastal/international Paul Hunter, director
2	 ESPN's "The Sound of Speed" CLICK HERE TO VIEW SPOT >	The Whitehouse, Chicago Crandall Miller, sound designer	audioEngine, New York Tom Goldblatt, mixer	Wieden + Kennedy, New York	Moxie Pictures, bicoastal Henry Lu, director
3	 Lurpak Butter's "Bread" CLICK HERE TO VIEW SPOT >	Wave Recording Studios, London Parv Thind, sound designer	Wave Recording Studios Parv Thind, sound engineer	Weiden+Kennedy, London	Partizan, bicoastal/international Antoine Bardao Jacquet, director
4	 Visa's "Downtown" CLICK HERE TO VIEW SPOT >	Machine Head, Venice, Calif. Junkie XL, composer (Original composer of "Downtown" was Tony Hatch) Lime Studios, Santa Monica Rohan Young, sound designer	Lime Studios Rohan Young, mixer	TBWA\Chiat\Day, Los Angeles	HSI Productions Paul Hunter, director
5	 GE's "Frog" CLICK HERE TO VIEW SPOT >	David Horowitz Music Associates (DMHA), New York David Horowitz, composer/arranger Jan Horowitz, executive producer	Buzz, New York Michael Marinelli, mixer	BBDO New York Melissa Chester, executive music producer	BUF Compagnie, Paris Christophe Dupuis, director
6	 BP's "Fuels" CLICK HERE TO VIEW SPOT >	Beacon Street Studios, Venice, Calif. Andrew Feltenstein, John Nau, composers; Andrea Lavezzoli, producer.	Lime Studios, Santa Monica Rohan Young, mixer.	Ogilvy & Mather, New York Ariel Prince, music producer	Mekanism, San Francisco Ian Kovalik, director
7	 Nestle Drumsticks' "Rituals" CLICK HERE TO VIEW SPOT >	Level 2 Music, Melbourne Free Design, composers (based on the 1960s group's summer tune "Love You")	Gusto Music, Melbourne Colin Simkins, mixer	Publicis Mojo, Melbourne and Sydney	Good Oil Films, Sydney Hamish Rothwell, director (repped stateside by TWC, Santa Monica)
8	 Mastercard's "Elle Phant" CLICK HERE TO VIEW SPOT >	Musikvernuegen, Hollywood Walter Werzowa, composer/sound designer; John Luka, composer.	Howard Schwartz Recording (HSR), New York Steve Rosen, audio mixer.	McCann Erickson, New York	Moxie Pictures, bicoastal/international Jim Sheridan, director
9	 G4TV's "Goddess of Digital Goodness" CLICK HERE TO VIEW SPOT >	Emoto, Santa Monica Tony Morales, composer/arranger 740 Sound Design, Santa Monica Eddie Kim, Justin Hopfner, sound designers.	Lime Studios, Santa Monica Mark Meyhaus, mixer	72andSunny, El Segundo, Calif.	The Oil Factory, Beverly Hills Tomorrow's Brightest Minds, directors.
10	 Nabisco 100 Calorie Packs' "Tango" CLICK HERE TO VIEW SPOT >	Music For Picture, New York Jared Hunter, composer, Ben Davis, producer.	RavensWork, Venice, Calif. Eric Ryan, mixer	DraftFCB, New York	Biscuit Filmworks, Los Angeles. Adam Cameron, director

Music Houses Diversify, Explore New Relationships

Continued from page 1

world and the coming together of two music shops in a mesh that in a sense reflects the evolving convergence between the advertising and entertainment communities.

The latter is New York-headquartered Bang Music, best known for its work in commercials, joining forces with the Los Angeles area-based Media On Demand (MOD), which is well established in the entertainment landscape, currently handling sound design and audio post for *Spider-Man 3*, as well as music and audio post for assorted TV series. The new joint entity operates under the Bang/MOD banner.

MOD principal Aaron Green—who now becomes executive producer of Bang/MOD, West—noted that the combined company “helps us on several levels, including bringing an advertising industry perspective and knowledge that will enable us to move into some of these new branded entertainment forms that are developing in the market-



Aaron Green

place.” MOD’s coterie of talent has also “ghost written,” said Green, for a number of commercial music houses. Thus MOD has been involved in some high profile ad assignments while having to maintain a low profile. By connecting with Bang, that MOD talent can shed its cloak of anonymity in the spot world and contribute to creatively worthwhile projects for agencies and advertisers.

There’s also the appeal of extending one’s geographic reach as MOD gains footholds in New York via

Bang’s longstanding office there as well as Europe where Bang artisan Espen Noreger moved a couple of years ago. Noreger is based in office and studio facilities in Stavanger, Norway, an operation that is overseen by senior producer Harvard Hana.

Conversely, Bang gains a West

Coast base through MOD’s studios in Santa Clarita, Calif. (just outside Los Angeles), with access to an additional facility on the Sony Pictures lot in Culver City, Calif.

“This isn’t simply a pooling of facilities,” related Bang founder/partner Lyle Greenfield. “It’s an expanded pool of talent that can collaborate

and that gives us as Bang/MOD that much more to offer for our commercial clients.”

Additionally MOD’s entertainment chops could open up more opportunities in that sector—as well as in the branded content arena—for the Bang ensemble. For these proj-

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Music Shops Spread Their Wings, Embrace New Media

Continued from page 18

as well as commercials—Bang/MOD has talent and facilities on both coasts so that it can work face to face with agencies, producers and clients. “This represents a quantum leap in terms of size and scope for us, jointly extending our reach across the country and overseas,” said Greenfield.

The relationship between Bang and MOD evolved in practice before it began developing in theory, noted Greenfield, who explained that Bang composer/partner Brian Jones has teamed with Green and MOD on

music soundtracks for several TV series, most notably *Scrubs*, over the past couple of years. MOD’s Green said this experience demonstrated that the companies are like-minded and that their artists have a healthy collaborative rapport, leading to the mutual decision to launch Bang/MOD.

Greenfield, Jones and Green are founders of Bang/MOD with Greenfield serving as its creative director, East-West, and Jones as exec producer/composer, East. The combined shop brings together such talent as MOD’s music supervisor/music editor Richard C. Stewart (*Ghostworld*,

Smallville, *Platoon*, *Driven*), supervising sound editor/sound designer Paul N.J. Ottoson (*Spider-Man 2* and *3*), supervising sound editor/sound designer/field recordist Rob Nokes (*The American President*, *Seabiscuit*, *The Insider*, and TV show *Bones*), composer/musician Darby Orr (Fox’s *Drive*, trailers for Buena Vista, soundtracks for Time Warner, DirecTV) and engineer/mixer Francis Buckley (Alanis Morissette’s “Jagged Little Pill,” Quincy Jones’ “Q’s Jook Joint”), and key Bang spot artisans such as composer/musician Jane Mangini, Noreger, composer/

musician Derek Menzies, senior producer/account exec Sara Russo, senior producer/new media strategist Julian Duff, engineer/musician Winston Philip and DJ/producer/mixer Jean Cabrera.

Currently Bang/MOD is working on original music and audio post for several new TV series such as *The Riches* on FX, *Drive* and *Dirt* on FOX, *Shear Genius* for Bravo, *Sunset Tan* for the E! Channel and an as yet untitled MTV reality series.



Lyle Greenfield

tions of that song constitute the global music theme for the BP campaign, done by Beacon Street, which retained the rights to “L.A.” and is currently in discussions with three different labels about the CD album deal.

JibJab

A new media collaborative tradition that started in ‘04 continues with *What We Call The News*, the latest JibJab Media animated spoof, which again features an original song from Wojahn Bros. Music, Santa Monica. Brooklyn online animation studio JibJab became best known for the ‘04 election parodies *This Land* and *Good to Be In D.C.*, which became part of pop culture after generating some 80 million hits on the Internet. In late ‘04, Wojahn and JibJab began teaming on shorts, the first being the animated holiday cartoon *Santa Clause*, which premiered on Yahoo! Entertainment.

Subsequent collaborations included the ‘05 Sundance Film Festival opening trailers, then *Roll Out the Barrel* and *Twisted Sister* for Budweiser, *Big Box Mart* and *2-0-5*.

Most of the projects that Wojahn Bros. have done with JibJab have been similar in terms of the working process. JibJab comes to Wojahn with a script of parody lyrics to an existing song. They then team and figure out what type of instrumentation will work the best with the piece. They then record the music, the vocals, the voiceover and sometimes the sound design. Wojahn also does the final mix.

The relationship was cemented by brotherhood—two pairs of brothers, Roger and Scott Wojahn, and JibJab’s cofounders Gregg and Evan Spiridellis—and the whacky sense of irreverent humor they share.

What We Call The News—driven by a variation of Battle Hymn of the Republic—is a sendup of journalism today, or the lack thereof, where serious stories never see the light of day as news anchors and reporters instead give us a steady diet of Britney Spears and Anna Nicole Smith.

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Flocking To Florida

Last month the Florida Governor's Office of Film and Entertainment reported there were movies shooting in three major Florida cities at the same time, something that hadn't happened in quite some time. Down south, a 20th Century Fox feature, *Bachelor Party 2*, starring Sara Foster, was filming in the Miami area; in Orlando there was Morgan Creek's *Sidney White and the Seven Dorks*, a comedy starring Amanda Bynes; and in Jacksonville, the indie film *Rocket*, a feature starring Sharon Stone, Jimmy Fallon and Tom Arnold, was in production.

The future also looks bright for commercial production. State film commissioner Paul Sirmons is optimistic that Florida will be able to attract more commercials, music videos and digital media projects soon if the legislature passes the new proposed financial incentive (HB 1325 and SB 96) since it will finally work in their favor.

"The bills in the House and in the Senate that will make our incentive program commercial and music video-friendly are still making their way through the legislative process. We will know their fate no later than May 4, as that is when the session ends. So far they have passed committees with all positive votes—not one vote against either bill.

At press time, the governor's office noted that two commercials were in production, one for Gardasil being shot by Milagro Films, Los Angeles and one for Suncom Puerto Rico, being produced by Metropolis Films, San Juan, Puerto Rico.

Even without the implementation of the financial incentive program, commercial production is up slightly this year compared to 2006, reports Jeff Peel, director of the Mayor's Office of Film & Entertainment, Miami-Dade County. He says 88 spots have been shot in Miami so far in '07, worth about \$10.7 million in direct spending there. Of those, 70 were produced in English, 15 in Spanish and another three in other languages. In '06, 86 commercials were shot there in the same period, worth about \$10.6 million in direct spending there.

Production companies that have shot there recently are Milagro Films, bicoastal/international @radical.media, Rhythm + Hues, Los Angeles, Anonymous Content, Culver City, Calif., bicoastal The Artists Co., bicoastal MacGuffin Films, Screen Gems Studios, North Carolina, bicoastal Go Film, Catatonia Films, Mexico and Giraldi, New York, among many others, including Miami's own Mia

Films. Clients have included Telefonica, Foster Grant, Cingular, Honda, Home Depot, Hellmans, Crest and Volkswagen.

"Among the most interesting spots shot here in the last few months has been an Opel commercial. London-based Home Corp. shot in dozens of local odd locations for the car commercial, including inside one of our libraries. In post, they will make it look like the car is actually driving around in all of these strange places," says Peel.

He notes Miami Beach remains a hot location, as does the new Performing Arts Center in downtown Miami.

Peel has been working closely with the Association of Independent Commercial Producers' Florida chapter and other local film commissions to promote

the state as a production destination, according to Massimo Martinotti who heads Mia Films and is president of AICP Florida. "We have been cooperating with [film commissioners] Jeff Peel, Graham Winick (Miami Beach), Robert Parente (City of Miami) and Rita Brown (Florida Keys) to communicate the advantages of shooting here to producers, agencies and clients both in the rest of the United States and in Europe. We are planning at the moment actions, for instance, in London and Spain," Martinotti says, adding those actions will likely include lunches and dinners with decisionmakers in both cities.

Among those advantages are the variety of locations,

technical and human resources and a creative edge, Martinotti points out. "Miami has a special connection with Europe and Latin America. If I had to define the production industry here, I would say that it is eminently international and multicultural. The production companies based in Miami have established relationships with directors from different part of the world: Argentina, Brazil, Mexico, Italy, Spain, France, and Germany. What we can offer is indeed a global approach to every project from a creative perspective and a logistic standpoint."

Agency perspective

Luis Miguel Messianu, chief creative officer, del Rivero Messianu DDB, Coral Gables, says the agency has been producing considerably more in Florida. In

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Hispanic Advertising Is Flourishing, Providing Creative Solutions That Transcend Culture

By Nicole Rivard



Clients Are Investing More In Hispanic Market

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2006—half of its spots were produced in Miami.

“There are more and better options now. Both the production and post-production companies have grown, attracted better talent and now offer

the quality and standards you find in other major markets. In addition, Hispanic casting has improved considerably with migration from Latin America,” he says.

Like the other agencies *SHOOT* spoke too, Hispanic advertising is

DRMDDDB’s core business. “It’s a fast growing one,” Messianu says.

Rodrigo Vargas, senior producer at Conill, Miami, believes that the biggest trend in commercial production has been the growth and expansion of the U.S. Hispanic market, saying that

clients are investing in it more and coming up with more initiatives for it.

But the growth is not only in terms of dollars and cents; there’s been an progression in the creativity behind Hispanic advertising as well.

“There’s still a long way to go but

we’ve come a long way baby,” says Messianu. “Hispanic work in general has improved its standards. We went from selling the business case and opportunity to now selling the ideas. Before we had to sell the viability of the market and now that

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Paul Sirmons

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“You can look at it as going from the functional to the emotional. Now it’s about the aesthetic value beyond just the performance.”

He recently produced with Mia Films two spots for Marshalls, which are the Hispanic renditions of “The Marshalls’ Principles.” “Those two spots were quite an evolution from the previous work and are very fashionable and contemporary,” Messianu says.

Other recent work included a campaign for the Miami International Film Festival, which consisted of a media spot called “Is he?” and three trailers that were shown before every film. Those trailers were pitch dark and an intriguing track told a story. The tag was: “Films that leave something to the imagination.” The agency had also produced five new spots for McDonald’s. For Royal Caribbean International, it shot two spots with Letca Films helmed by Argentinean director Henry Meziat.



Daniel Marrero

Speaking to Messianu’s point of better creative solutions and making emotional connections with Hispanic spots, among the recent work Daniel Marrero, partner, Creative On Demand, Coral Gables, is most proud of are two spots for Volkswagen shot in English and Spanish in Miami.

Continued on page 23



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Alternative Media Projects Are On The Upswing

Continued from page 21

Called "Confrontation" and "Taking it Back," they show what it's like to break up with your old car because you just can't resist a new Volkswagen. "[Director] John Dolan from Anonymous Content really brought these stories to life, capturing the angst and tension of walking away

from the old car, while harboring that inner delight of getting into a brand new VW. We think they're pretty breakthrough for the automotive category," Marrero says.

'Interacculturation'

Because of the elevated level of creativity behind some Hispanic

work, U.S. Hispanic agencies have found their projects being picked up and adapted to the general market. Case in point is Conill, a 100 percent U.S. Hispanic agency.

"In the last years many of our productions have been picked up and adapted by the general market and also by Europe (Italy and Portugal),"

says Rodrigo Vargas, senior producer.

"I would say that the main reason why the general has picked up and adapted some of our spots, is basically because of the creative work that is behind each spot. The creative team of Conill led by Antonio Lopez, executive creative director, has the vision of 'interacculturation.' 'Interacculturation' is all about the immigrant culture becoming more like the host culture as the host culture adapts to become more like the immigrant culture, making Conill's creativity expandable to multi cultures and other markets."

He says that although he has been involved in TIDE's award-winning campaigns for the U.S. Hispanic market, what he finds most rewarding is taking ideas that transcend culture to create connections with people of multiple backgrounds.

"Conill's 'one team one dream' is the spirit and philosophy that all Conillians believe in and practice. Conill is just like a Latino family, we all work like one team, hand by hand to present our ideas; we believe passionately



Rodrigo Vargas

in the power of ideas.

His prediction for the future is that the U.S. Hispanic market will continue its explosive growth and that the Latino identity will be part of the U.S. culture in a few more years.

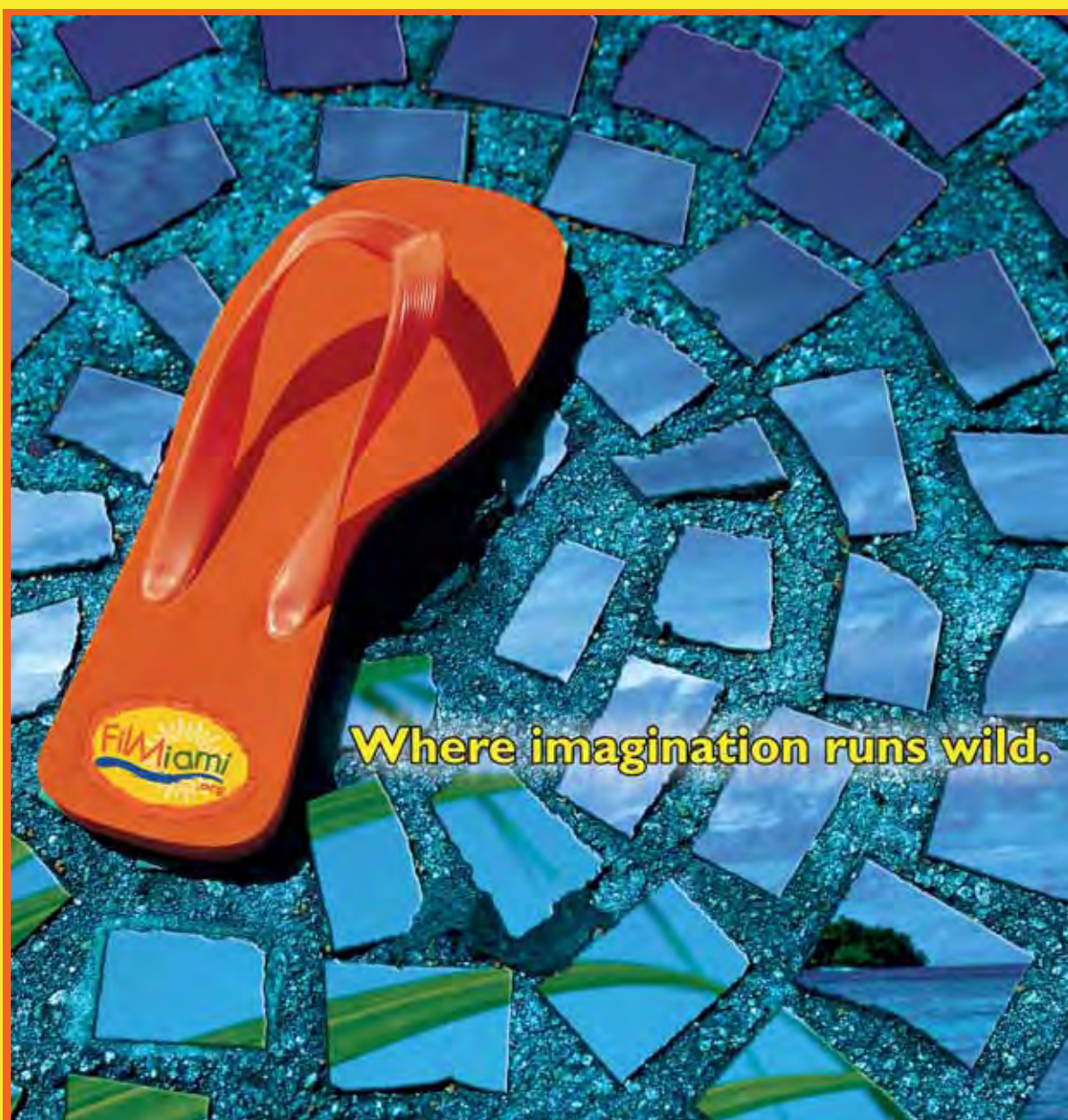
Messianu's prediction: "Mass media will decline or be flat at best, with the exception of Hispanic. New media will grow at a faster pace. Advertainment and interactive are the new core," he says. "In the case of the U.S. Hispanic market, more and more of our work will run globally in all Spanish-speaking markets. The future is bright and this is just the beginning."

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Animators, Artists Step Into Advisory Role

Continued from page 12

Patrick Murphy, visual effects supervisor and Inferno/Flame artist, and Hall choreographed the objects to create a continuous tumbling, bouncing movement from beginning to end of the spot. Each CGI element went up to Murphy in Inferno to see them in context of the individual shot and the spot as a whole. There was a lot of back and forth to achieve a continuous tumbling, bouncing movement through the entire spot. In addition to Inferno the team relied on Maya, mental ray and Shake.

"The biggest challenges were the time constraints on the job, creating continuity of action that communicated the idea of these people seeing their own rewards tumbling down the stairs and taking a variety of very different objects and creating a continuous and believable action throughout the spot," Hall relates.

Animators, Artists Take On Leading Roles

Hall also points out that A52's involvement in this particular project came early on with the agency and director, a trend that Guava's Catchpoole is thrilled about. He says more and more directors are also calling them in at the storyboard stage. "We're definitely considered to be in more of an advisory role than in the past. We're very happy that effects have become such a vital part of production," he says.

In the case of a recent animated spot for PODS Moving and Storage Company out of WestWayne, Method Studios, Santa Monica, was certainly vital to production—VFX artist Cedric Nicolas and CG creative director Laurent Ledru actually helmed the work.

"The gap between visual effects and directing is getting smaller and smaller. There are a lot of spots out there that rely so much on visual effects and also there is less time and less money to achieve things," says Nicolas.

The agency approached Method with a copy-intensive brief for the spot, which suggested shooting in Buffalo, Arizona and North Dakota. The catch was they needed results in just a few weeks.

The duo decided to use shoot live action and stop motion to make it easier to cover all the copy and be believable and to give it a quirky tone. To complement that style, they decided to have the people appear in a papery pop-up book world.

Instead of shooting the actors against green screen and then creating the animated background, they shot them live-action and stop motion in front of a real house. Due to the production schedule limitations, they shot in front of houses in Downey Studios in Los Angeles. Afterwards they roto-scoped all of the people and the moving boxes out of the scenes and recreated the environments in 3D with Maya.

"The problem with shooting against green screen is you always feel like the people don't belong in the scene. But it looks like they belong to this world. They don't look composited in front of it," says Nicolas.

Like Method Studios, New York animation house Charlex had a leading role in msnbc.com's first branding campaign since its inception. The creative team from SS+K, New York, showed them a colored spectrum in print and wanted to know how to illustrate the journey and multiple perspectives of news and entertainment that consumers could explore on the site. "From the get go we were pitching them ideas of how to express that," recalls Richard Eng, creative director.

The resulting spot called "Spectrum" showcases a color spectrum of panels moving in a wavelike motion that comes alive with animations to illustrate the breadth of content and multimedia on the site. The technical challenge was creating the sea of panels—there were 750,000 to work with—representing eight different

news topics in 360 different shades and having them appear as one long seamless shot.

To make it more manageable for the designers, Supervising TD/Effects Seth Lippman explains that they split the spot into eight different shots. They used mental ray but also wrote custom plug-ins so they could manipulate the tiles in any way the designers needed to and so the animators could be flexible in their approach. Each different topic within the spot took a different technical approach. The tornado, for example, was a mix of rigging and particles.

The custom plug-ins also made it possible to have the spectrum feel as though it was constantly changing colors but stick to the requirement that each panel was a specific color with no gradient on any panel.

"We didn't employ any of the traditional tricks of matte painting or projected textures. Every tile you see is a specific piece of geometry, and we came up with ways to put these tiles on all different types of surfaces. Sometimes the surfaces move like waves, sometimes there are cars driving over the surfaces," explains Lippman.

Lippman notes that this was a huge collaborative effort. Sungtae Will Kim, art director, Anthony Tabtong, animation director, and DRIVER, New York, producer Becky Reagan were integral to the success of the spot.

Speaking of collaboration, Guava's Catchpoole points out that like directors, crews are understanding effects are an integral part of the process now. "Every project, people who are used to dealing with live actors and elements are learning more about what we do and what we need. We're better at dealing with them and they're better at dealing with us and at the end of the day everything is much more efficient, not to mention friendlier," affirms Baxter.



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Scouting For Spot Music Talent

Continued from page 19

Rock on

Longstanding New York-based Crushing Music has teamed with industry vet Tom Mooney—who recently launched Mooney Marketing, New York—to form a division specializing in offering independent rock bands and performers to the ad agency community not only for spots but also emerging forms of entertainment content.

Mooney and Crushing Music president Joey Levine went to



What We Call The News

last month's South By Southwest (SXSW) Festival in Austin, Texas, to scout prospective talent.

They already have a roster of independent bands and are seeking out music acts and performers on both coasts, in the Midwest and in London. Among the bands already in place are Salt & Samovar and The X's as well as singer/writer Luke Schurman. Levine believes their talent will translate well into the ad discipline in terms of licensing their material for spots and branded content as well as for the writing of original compositions and songs.

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News

street talk

Grant Hill has been promoted to global production director of DDB Worldwide Communications Group. He formerly served as executive production director of DDB Chicago. In his new role, Hill will report directly to DDB Worldwide chairman/chief creative officer Bob Scarpelli and serve as a resource to DDB's entire network to help ensure that the agency's production capabilities in all media are world class....Editor Oscar Rivas has landed on Earth2Mars, New York. He comes over from Crispin Porter + Bogusky where he was a senior editor....Lynn Weatherly has been named director of broadcast at MARC USA, Pittsburgh. Weatherly has freelanced with MARC USA and other agencies across the country for the past four years. Prior to that, she was group creative director/principal of Houston-based Taylor Speier Group. Her agency experience includes broadcast production at GSD&M, Austin....Alex Kemp has joined HUM Music, Santa Monica, as associate creative director. An established freelance composer for TV, Kemp also has major ties to the indie rock scene as a composer, producer, engineer and performer (with his band Assassins, signed to Arista in 2003)....

rep report

New York-based 89 Editorial and Headlight Design + Visual Effects have signed Andrea Marcucci of Agent 99 for exclusive representation on the East Coast....Independent firm boardlicious has taken on spot representation out West (except Colorado) for Dallas-based Sugar Film Production....Seattle-headquartered creative resources company Corbis has hired several new business development managers: Chicago-based Jennifer Giles who most recently was a director's rep for independent firm Marguerite Juliusson & Associates; Los Angeles-based Paula Arnett, formerly an exec producer at audio post group L.A. Studios, New York-based Laura Coones and London's Lucy Charlesworth....Jamie Stevens has joined the sales force of Chicago-based rep firm The Candy Store, headed by Jim Deloye. Stevens' background includes having served as a production manager at Anonymous Content....Cinematographer Michael Mieke has joined Endeavor, Beverly Hills, for commercial and feature representation....Production designer Rob Pearson is now available for spot, music video and feature film assignments through Innovative Artists, Santa Monica, after completing *Fireflies in the Garden*, starring Julia Roberts....Orlando Management, Sherman Oaks, Calif., has signed production designer Jesse Bruce Benson—who's experienced in spots and music videos—for exclusive representation....

bulletin board

- > May 10-12/Miami, FL: Clio Festival. www.clioawards.com
- > May 16/Los Angeles, CA: MVPA Awards. www.mvpa.com
- > May 17/Chicago, IL: AICE Awards. www.aice2007awards.org
- > May 23/New York, NY: SHOOT New Directors Showcase. www.shootonline.com/go/showcase
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- > June 17-23/Cannes, France: Cannes Lions Intl. Advertising Festival. www.canneslions.com

AFCI Locations Tradeshow Generates Discussion

Continued from page 7

cent of qualifying production costs on newly generated business (the amount of expenditure increase from one year to the next).

Jeff Begun of payroll and industry services company Axiom noted that applying properly for incentives calls for extensive planning in advance on the part of production companies. He related that some houses may find it necessary to hire people to keep on top of the paperwork and procedures.

Indeed documenting growth in production expenditures from one year to the next in New York in order to qualify for the aforementioned growth credit can be a detailed, complicated task. Kaufman acknowledged that but added that the film office has experience working with production studio CFOs on New York's already well established feature/TV incentives package to make sure they are handling the paperwork properly. She reasoned that the film office can again

prove helpful in this regard for the commercialmaking initiative. At the same time, the film office itself could ideally use additional staff to help administer the spot incentives and handle the paperwork. While the AICP had proposed that such help be budgeted for the state film commission, that allocation was not included in the final legislation.

In the big picture, Kaufman thinks that a program tailored to the spot production business is a major step forward. She said that although commercial producers were disappointed to see the New York State production incentives legislation of a couple years ago cover only theatrical features and TV programs, in retrospect the exclusion of spots was probably for the best. She noted that feature/TV incentive language isn't applicable to commercials on various fronts, citing as an example the requirement of stage filming in New York for a movie or TV show in order for a shoot to be eligible for incentives.

Floor walking

Meanwhile the Locations Tradeshow drew in excess of 4,000 to the Santa Monica Civic Auditorium, which featured an exhibit floor of film commissions and related services worldwide. Exhibitor feedback was generally favorable regarding the quality of attendees this year, including location scouts and producers spanning features, TV, commercials, branded content and music videos.

Incentives were prevalent among the offerings from film commissions as was increased industry infrastructure. For example, New Mexico has an ambitious incentives package in place—which covers feature, TV and commercials—backed by Albuquerque Studios, a recently opened major complex replete with stages and numerous resources. In fact word is that Clairmont Camera, a noted camera rental house well versed in serving the commercials community, is coming to the complex.

AFCI board VP of marketing

Walea Constantinou of the Honolulu Film Office noted that in the first six months of Hawaii's incentives program, some \$83 million of production activity has been attracted to the Islands—and that's not counting the first feature to be drawn in, *Forgetting Sarah Marshall* via Apatow Productions and Universal. Constantinou related that this \$80 million-plus in revenue came to the state at an incentives cost of less than \$2 million. Hawaii's best year in terms of filming-related revenue was 2004 with some \$163 million worth of direct expenditures in the state. Thanks to the new incentives, the first half of the current fiscal year is on pace to exceed that record-setting tally.

New incentives for which commercials are eligible have also emerged in assorted other locales, including Michigan and Washington State.

The latter just fielded its first incentives application from the ad biz, for a Lipitor commercial out

of Sticks + Stones Productions, located in Los Angeles.

The South American contingent at Locations also reported increased spot filming, particularly from the U.S. This was reflected in the recently released findings of the annual AICP survey of production companies—conducted by an independent research firm—which saw Latin America account for some 28 percent of AICP member shoot days in foreign countries during 2005. That's up from 12 percent in '02.

On a somber note, several veteran commissioners mourned and remembered the late Bill MacCallum, an AFCI founding father and the director of the Arizona Film Office for some 20-plus years.

MacCallum played a key role in establishing not only the Locations Tradeshow but also the AFCI's annual educational/informational/networking Cineposium event. (See separate story on page 6 in this week's issue.)

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