

## AFCI To Take Initiative At Upcoming Cineposium

The Association of Film Commissioners International's annual educational and networking confab will kick the educational aspect up several notches as a Master Classes curriculum takes hold to help certify film commissioners and to further elevate their standard of performance for the film, TV and spotmaking communities.

See page 4

## Casting A Giant Shadow On The TV Awards Circuit

The casting of on-camera talent played an integral role in the success of those commercials that earned distinction as primetime spot Emmy Award nominees this year. *SHOOT* explores the casting dynamics of three of the ads up for the Academy of Television Arts and Sciences' coveted honor.

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## Rupert Samuel Visits *SHOOT*'s Chat Room

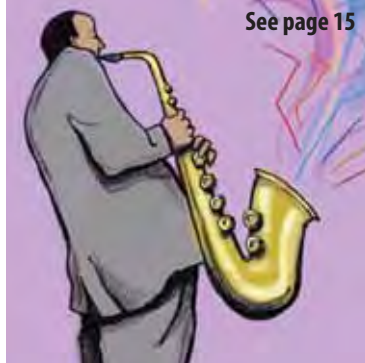
Crispin Porter+Bogusky's former head of integrated production goes entrepreneurial and launches agency Goodness Manufacturing with four other CP+B alums. Samuel reflects on his decision to partner in a new shop, his role there, prospects for new strategic alliances and the invaluable experience of having worked at CP+B for 10-plus years.

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## Getting An Earful In Music And Sound Marketplace

Company diversification, and the Top 10 Summer Spot Tracks.

See page 15



# New Roosts

## Agency Heads Of Production Reflect On Their Recent Career Moves

By Robert Goldrich

SAN FRANCISCO—David Verhoef found affirmation that he came to the right place—having recently joined Publicis & Hal Riney, San Francisco, as director of integrated production—when he saw a large picture of chief creative officer Roger Camp in the agency entry hall. The photo, put up to honor Camp's victory in the agency ping-pong tournament, was riddled with graffiti by most everyone in the creative department.

"Many creative directors would never allow that to happen," said Verhoef. "Too often this industry is built on fear—management instilling fear in everybody below them. But Roger is different. Proudly displaying his defaced picture shows not only a self-deprecating humor but a quiet confidence. There's no insecurity there and people here feel free to express themselves. Roger loves to stir things up and get everybody going, creating a real esprit de corps."

Not that this was a surprise to Verhoef who worked with Camp some time ago. Verhoef came over to Riney from DDB San Francisco where he served as director of broadcast production for the past year. While he enjoyed his stay at DDB, the opportunity to again team with Camp was too good to pass up. The two first came together in the late 1990s at Cliff Freeman and Partners, New York, and then later at Camp's boutique shop Camp Arbues in San

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## Siggraph Dons Its Game Face

A *SHOOT* Staff Report

SAN DIEGO—During a week in which research found that advertising content placed within Internet video games is effective on several fronts, separately a keynote speaker at the 2007 Siggraph confab in San Diego noted that the industry needs to look beyond the traditional gaming model with an eye towards empowering consumers to develop their own game content.

Glenn Entis, VP/chief visual & technical officer for Electronic Arts, told a Siggraph audience of CG professionals on Aug. 6 that they should "not only recognize but rise to the challenge that tools are not for the specialist few and development community." Entis sees tools as content and contended that "studios need to ensure the tools of creation are available to all and are easy, fast and fun. The next stage of entertainment is letting people create their own content. The audience is hungry to make their own stuff."

Entis advised the CG community, "Do not underestimate peoples' desire for self-expression and self-creativity. Social networking and self-content sites like YouTube, MySpace, Facebook are leading the way. This is the rebirth of creativity in the hands of the many." Entis demonstrated EA's

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## Client Tell: Reflections On Emmy-Nominated Commercials

By Robert Goldrich

LOS ANGELES—Consider this a tale of two clients, both of whom *SHOOT* caught up with to reflect on their lauded commercials—Coca-Cola's "Happiness Factory" and American Express' "Animals"—which recently picked up yet another accolade: Nominations for the primetime commercial Emmy Award. Unlike the ad industry honors that have been

bestowed on these spots, the Emmy noms represent more mainstream recognition from a largely entertainment-driven competition.

Indeed "Happiness Factory" from Wieden+Kennedy, Amsterdam, has been a source of happiness for Peter Schelstraete, Coca-Cola's global brand director.

"It's the best tested commercial we've ever tested internally," he

related, and clearly external barometers have also been favorable, including the awards show circuit and marketplace performance.

On the latter front, Schelstraete noted that the "Coke Side of Life" campaign—which includes "Happiness Factory"—has proven quite successful worldwide, translating to the last couple of years being the best in nearly a decade for Coca-Cola.

"Twenty years from now, we'll look back at work like 'Happiness Factory' and refer to it as one of the films that helped mark the revival of Coca-Cola," he observed.

Directed by Todd Mueller and Kylie Matulick of Psyop, New York, "Happiness Factory" takes us inside a Coca-Cola vending machine, revealing a magical world replete with

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## spot.com.mentary

By Robert Goldrich



### Testimonials

Normally testimonials aren't the most inspiring form of communication. But in the case of the ambitious LIME-AID initiative—an online auction of postproduction services designed to raise funds to help build a 75-bed orphanage, a 150-desk school and a clinic as well as provide a clean water supply for a needy community in Port-au-Prince, Haiti—the testimonial is indeed an inspired, eloquent means.

In a page 4 feature story in this issue, SHOOT Associate Editor Nicole Rivard reports in detail on LIME-AID, which is being co-hosted by Bruce Horwitz, owner of audio mix house Lime Studios, Santa Monica, in collaboration with Global Water Trust, a nonprofit group working to provide clean, safe water to children worldwide.

The LIME-AID website is head-

lined with the promise, "Your next commercial will feed, clothe and house 75 children in one of the most destitute regions of the world."

Also prominent on the site are the alluded to testimonials from artisans at industry companies that are donating their services to the cause.

"We couldn't pass up an opportu-

**"We're all looking for opportunities to make a concrete difference in the world...This is a way for all of us...to really take a stand for life."**

nity to contribute to a project like this," stated MiShawn Williams, executive producer at music house Human. "We're all looking for opportunities to make a concrete difference in the world and this is one of them. We're grateful to be able to be a part of a project to save lives through housing, clean water, education and a simple show of care through a donation of what we do best and daily anyway. This is a way for all of us—Lime, donors and bid-

ders—to really take a stand for life."

Jerry Spivack, owner of digital effects studio Ring of Fire, related, "We're happy to be able to give a little of what we do to help improve the quality of life for those who really need it. Thanks for the opportunity to have our services actually make a real difference."

motion the projects that will make adoption less and less necessary for those families....It's the basic stuff, education and health care."

Horwitz further explained, "It's not about making a better orphanage for kids who are ultimately going to come to the United States and live vastly more privileged lives

Producer Scott Canary of 740 Sound Design said he is honored that his shop was asked to be involved in helping the children of Port-au-Prince.

Horwitz and his wife are in the process of adopting two children from Haiti. In Rivard's story, he observed, "For my wife and I, just taking the kids out of the country and leaving the country the way it is doesn't feel complete. What is really needed there is to try and put in

than the kids in Haiti. It's about trying to give something back to the country that's giving us these kids so that more kids shouldn't have to leave their families. It's not about my kids, it's about the kids who I can't bring home."

The auction takes place on Aug. 27, with bidding slated to conclude on Aug. 30.

For more information on how you can participate, log onto [www.lime-aid.tv](http://www.lime-aid.tv).

## POV



### John Leverage

In what has become an annual SHOOT tradition, John Leverage, senior VP, awards, for the Academy of Television Arts and Sciences, offers an entertainment industry perspective on the year's crop of primetime Emmy-nominated commercials: American Express' "Animals" from Ogilvy & Mather, New York; Pepsi's "Pinball" and GE's "Jar" out of BBDO New York; Cingular Wireless' "Battle" via BBDO New York and Atlanta; Coca-Cola's "Happiness Factory" from Wieden+Kennedy, Amsterdam; Travelers' "Snowball" for Fallon Minneapolis; and "Singing Cowboy" from Arnold Boston and Crispin Porter+Bogusky, Miami.

"It's a wide ranging lineup from the very serious 'Singing Cowboy' to the whimsical 'Happiness Factory,' which conjures up memories of Rube Goldberg," related Leverage. "The two soft drink ads, 'Pinball' and 'Happiness Factory,' offer a highly vitalized kind of experience. You're going to feel the sugar in this drink, reflected in the sheer religious joy displayed by the animated workers in 'Happiness Factory' and a guy's wild ride on a pinball through the streets of San Francisco."

San Francisco streets were also the setting for "Snowball." "You had this

spot and 'Pinball' depicting some kind of sphere moving rapidly and surreally through the city. The frenetic nature of both was very engaging," said Leverage, noting that these pieces were more visceral and energizing than narrative, setting them apart from the rest of the storytelling-driven field.

Leverage cited the twist in "Battle," which thrusts us right into the middle of an argument between a mother and daughter. While the tone is contentious, the words aren't. "Our expectations get turned on their head," observed Lawrence. "You at first feel like you know what everybody is going to say but then it gets flipped over to something quite different as the mom and daughter are actually being quite trusting and appreciative of one another. It's more of an intellectual approach, telling us a story through dialogue that's contrary to the argumentative manner in which the words are being spoken."

As for GE's "Jar," Leverage observed, "I don't remember ever seeing a commercial with more effective use of a musical track [Donovan's "Catch The Wind"]. The track supports the narrative of a boy catching the wind in a jar and traveling by train, motorcycle and other means to give it to his grandfather. It's sensitive, sweet and green, helping GE to rebrand itself from an in-

dustrial giant to a greener, ecologically friendly company."

Meanwhile "Animals" takes us to a day in the life on the job for Ellen DeGeneres on her TV show—except all her co-workers are animals. Leverage noted, "It's filled with childlike wonder and clever gags such as the turtle being the employee chosen to make a fast run for coffee."

By contrast, "Singing Cowboy" is "in a serious place all its own among

the nominees," said Leverage. "It starts with a misleading first act, with cowboys on horses in a busy city—but then we see a cowboy remove his scarf, revealing a hole in his throat. He sings with the aid of a device he places against his throat as we see the crowd's reactions."

While "Cowboy" carries a serious health message, Leverage concluded that this year's Emmy field "speaks well to the creative health of advertising."

## Flash Back

**Aug. 16, 2002** Alex Blum, partner/executive producer of bicoastal Headquarters, has divested himself of his stake in that commercial production house and teamed with director John Moore—also formerly of Headquarters—to launch Optional Pictures. The new Santa Monica-based shop will be active in features and spots....Directors Tony Scott, John Woo and Joe Carnahan have been chosen to helm the next three installments in BMW of North America's "The Hire" series of web-based short films out of Fallon Minneapolis....Senior designer John O'Callaghan has come aboard New York-based hybrid postproduction/design/graphics firm Charlex.

**Aug. 15, 1997** The average cost of producing television commercials was \$259,000, up from last year's figure of \$246,000, according to a study conducted by the American Association of Advertising Agencies....The National Academy of Television Arts & Sciences in New York is contesting the right of the North Hollywood-headquartered Academy of Television Arts & Sciences to establish an annual prime-time Emmy Award recognizing commercials.

PEOPLE & PROJECTS

# Class Will Be In Session At AFCl's Cineposium In New Mexico

**By Robert Goldrich**  
SANTA FE, N.M.—The Association of Film Commissioners International (AFCl) made a major splash during its Locations Trade Show in April with the unveiling of the Global Initiatives plan, the centerpiece of which is a worldwide educational program to certify film commissioners. During the locations event in Santa Monica, AFCl board president Robin James, CEO of the Pacific Film & Television Commission in Queensland, Australia, explained, "The intent is to boost the standards of film commissions around

improved service across the board, positioning themselves to take advantage of the new opportunities that are emerging globally."

That ambitious undertaking gets fully underway later this month at the AFCl's 32nd annual Cineposium International Conference 2007 from Aug. 26-30 in Santa Fe. Two of four professional development courses in the Global Initiatives' Master Class series will be taught in conjunction with Cineposium. The courses are a prerequisite for film commissioners who wish to pursue accreditation as an

egies, PR campaigns, budgeting and allocation of marketing funds as well as successful sales tactics.

Then on Thursday, Aug. 30, a one-day course (9 a.m.-5 p.m.), "The Film Commissioner as Economic Developer," is scheduled. Subjects will include economic development techniques

and ways to assess and develop key business relationships in order to create community benefits.

Prior to taking these Master Classes, "students" who are applying for AFCl membership will have to do their homework by going online for a starter course, Film Commission Fun-

damentals, which became available on the web 24/7 on July 21.

"The online course allows people from across the industry, from film commissioners and their staffs to economic developers to anyone who liaisons with the film industry regarding

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**"The intent is to boost the standards of film commissions around the world." --Robin James**

the world. This is of great benefit to our members and to the producers they serve. The Global Initiatives are designed to help ensure that what film commissions have to offer is more useful and relevant to the industry. We want to help film commissions deliver

AFCl Certified Film Commissioner.

Slated for Monday, Aug. 27, is a daylong course (9 a.m.-5 p.m.) titled "Marketing for Film Commissioners," which will cover how to develop an effective marketing program and provide insights into advertising strat-

SANTA MONICA, Calif.—Director Sebastien Chantrel has joined Santa Monica-based TWC (Thomas Winter Cooke) for exclusive spot representation in the U.S. He was formerly handled stateside by Identity, New York.

Chantrel brings an award-winning pedigree to his new roost, with work that has earned numerous Lions at the Cannes International Advertising Festival over the years. Among his recent notable endeavors are international commercials for Coca-Cola Light, Generali Insurance, SFR and a "spot pitch" on behalf of France for the 2012 Olympic Games.

TWC's managing partner/executive producer Mark Thomas described

Chantrel as being "a great, iconic, narrative storyteller with a very special signature. We've followed him over the years. I've always admired his work and am really excited about taking full advantage of this opportunity to represent him. Sebastien's film is so incredibly compelling."

Chantrel began his career in France, first as a fashion still photographer and then diversifying into directing short films, video promos and commercials. European spot endeavors were for such clients as Ford, Amtrak, Citroen and Philips. Among his initial Cannes Fest honors were Bronze Lions for Citroen's "Berlin-go" and Philips' "The Neighbours,"

both for the then Euro/RSCG/Works, Paris. Among the director's stateside roosts over the years were Santa Monica-based Reactor Films and Crossroads Films, bicoastal and Chicago.

Chantrel now joins a TWC directorial roster that includes Brian Baderman, Martin Brierley, Trevor Cornish, John Doe, Jeff France, Michael Fueter, David Jellison, Justin Klarenbeck, Opel, Suthon Petchsuwan, Bo Platt and Hamish Rothwell.

TWC is repped by Mary Ford & Associates on the East Coast, Doug Stieber and Nichole Tinaglia in the Midwest, and Michel Waxman on the West Coast.

## Director Chantrel Joins TWC For U.S. Spots

## FilmCore Promotes Ettinger To Managing Dir.; McCoy Retires

SAN FRANCISCO—FilmCore Editorial has promoted Jon Ettinger to managing director, overseeing its shops in Santa Monica, San Francisco and New York. Ettinger, who has served as executive producer of the San Francisco office for the past 12 years—a title he retains—will be at the helm of national operations for the company. Ettinger succeeds Steve McCoy, FilmCore's co-founder, who recently retired from the company.

Ettinger will work in tandem with Andrew Linsk, executive producer of FilmCore New York, and Scott Friske, executive producer of FilmCore Santa Monica, in charting the company's future direction. "We want to encourage collaboration and communication between the three offices to best leverage our strengths and resources," Ettinger said. "At the same time, we want to maintain strong, local management to give each office the flexibility to serve its clients' needs."

Ettinger added that being able to draw on the talent and resources of three offices is one of FilmCore's greatest assets. He noted that the company recently completed a large campaign for Cadillac that originated in the Santa

Monica office and was cut by editors from San Francisco and New York. Similarly, the San Francisco shop recently drew on editorial talent from Santa Monica for a Saturn project. "It is a simple concept, but it takes a strong commitment from all parties to make it work," related Ettinger.

FilmCore remains in a growth mode, said Ettinger, and will also continue to develop talent from within. "We've had a lot of success, especially in San Francisco, in bringing new people along," he said. "I am strongly committed to that approach because it breeds loyalty and develops editors who have been schooled in our culture and approach to the work."

Additionally, Ettinger wants to strengthen his company's relationship with The Quarry. FilmCore formed an alliance with the London-based editorial house last year and it yielded results including jobs produced for Nokia, GMC, ESPN and Cadillac.

Ettinger joined FilmCore San Francisco in 1995. He previously worked as a producer at the former Good Pictures in San Francisco, after beginning his career with Grey Advertising, New York.



Jon Ettinger

## Your Next Spot Can Improve The Lives Of Children In Haiti

*Lime Studios To Host Postproduction Charity Auction Online*

**By Nicole Rivard**

SANTA MONICA—Bruce Horwitz, owner of final audio mix facility Lime Studios, Santa Monica, and his wife are in the process of adopting two children from Haiti. In the two years they've been waiting to bring their kids home, they have visited them several times and befriended the director of the orphanage who's purchased a piece of property in the hopes of building a school, clinic and a new orphanage there. Horwitz wanted to contribute to that ambitious endeavor in some way. And now he's giving the ad community a chance to do the same.

Horwitz is co-hosting LIME-AID, an online auction of postproduction services, in collaboration with Global Water Trust, a Santa-Monica based non-profit group working to provide clean water to children throughout the world. GWT is co-founded by Horwitz's longtime friend Ron Kramer, who is the former principal of Pagan Films, which produced spots and music videos.

Horwitz has assembled more than 50 of the most sought af-



The online auction begins Aug. 27.

ter purveyors of post services to raise \$400,000 to build a 75-bed orphanage, a 150-desk school, a clinic and clean water supply for the entire complex in Port-au-Prince Haiti. On Aug. 27 the link to a private Ebay auction—featuring the services of numerous postproduction studios—will be e-mailed to everyone in the production and advertising community nationwide. When the bidding is over on Aug. 30, the winning producers will be presented vouchers for the value of the services purchased. The vouchers are good for six months.

When the producers are ready to redeem the voucher, they book time as usual. Upon completion, producers will send a contribution to GWT and the funds will be earmarked for the project in Haiti.

"People might think that if they win, they have to go get a PO and job number and send a check somewhere like they do for other jobs. What we are trying to get across is there are no financial transactions at the time of the auction," Horwitz told SHOOT. "It's really a pledge to use a specific company within

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## Plum Pick: Director/DP Matt Goodman

By Robert Goldrich

**SANTA MONICA**—Director/DP Matt Goodman, whose initial filmmaking reputation was earned in the extreme sports arena, has committed to making commercials a prime career focus, signing with established spot house Plum Productions. Goodman has already wrapped a promo commercial for Discovery/Travel Channel's series *1,000 Places To See Before You Die* via the Santa Monica-based company. The ambitious project took Goodman on a whirlwind lensing ride from Mexico to Europe over a two-week period.

Also furthering his diversification into commercials is a recent "Project: No Limits" campaign for Nissan Japan via Tokyo agency Pyramid. Goodman was loaned out for the job to Transition Productions, a New York shop through which he helms his sports documentary endeavors. The project entailed capturing storytelling and running footage in Australia.

The Nissan assignment showcases Goodman's vehicular shooting prowess; he noted that Plum is targeting automotive advertising as one area for him to pursue. Goodman will also likely draw youth appeal fare given his



**Matt Goodman**

acumen in extreme sports, a discipline which plays well with that coveted target demographic. The director's understanding of youth market sensibilities could translate well into advertising.

Goodman is a product of the extreme sports generation. He and skateboarding buddy Tony Hawk, a sports legend, partnered in production company 900 Films, which opened its doors in 1999. The shop turned out assorted extreme sports projects, including more than 30 hours of original content for ESPN and shows for MTV, Fox and OLN, among other outlets. Some of the extreme sports documentary work Goodman shot and directed is now on his Plum reel, including

spot-style excerpts from *Ocean* (for client Oakley) and *Tony Hawk's Gigantic Skateboard Tour*.

In '03, Goodman decided to leave 900 to move into other filmmaking directions. He began working independently, directing a "Chakarama" promo spot for Cartoon Networks *Power Puff Girls* series as well as a DC Shoes spot starring noted skateboarder Danny Way. Goodman also served as DP on spots for Ford and American Eagle Outfitters and directed music videos for such acts as the Geffen Records group Depswa. He also was second unit DP on feature films, including *XXX*, *The Grind* and *Deck Dogs*.

Goodman said the aforementioned Discovery/Travel Channel promo served as a test drive for he and Plum to determine if they were right for one another. The positive experience led to his formally joining the company.

"I'm targeting commercials at this point in my career," explained Goodman, "because the documentary work I've done is largely reactionary. You cannot manipulate the situation as much. With commercials you can puppeteer a bit more, showcase your storytelling sensibilities while being true to the concept."

### ARTISANS

## Phasmatropo Adds Quinlan, Opens NY Shop

**NEW YORK**—Phasmatropo Studios, a Haverford, Penns.-headquartered production house headed by director Jeff Odiome and executive producer Jonathan Isen, has added director Guy Quinlan and extended its reach with the launch of a New York office under the aegis of Christine DoRego. Formerly a producer at Dallas-based ad agency The Richards Group, DoRego joins Phasmatropo as head of sales.

The New York-based Quinlan has just wrapped his first Phasmatropo job, an online spot/mock movie trailer for Vitamin Water via agency Stick and Move, Philadelphia, featuring star NFL quarterback Donovan McNabb of the Philadelphia Eagles.

First establishing himself as a producer in the business, Quinlan learned the ropes at Wells Rich Greene, New York, transferring to Milan to produce commercials worldwide. There he introduced numerous U.S. directors to the Italian market.

Quinlan then jumped over to the production house side of the business, becoming New York-based executive producer for now defunct The End. Four years later he went freelance in New York, producing for U.S. and European agencies. During his freelance tenure, he started to garner directorial assignments. He amassed direct-

ing credits on 10 viral web films and 10 shorts shot on location in Europe.

The opportunity at Phasmatropo then emerged. "Jon Isen was looking for a director who was walking the new media line and Oscar Thomas [producer at Driver Media, New York] said 'I have the guy,'" said Quinlan. "The



**Guy Quinlan**

timing was perfect."

Quinlan added that he feels "a like-minded connection" with Isen and Odiome as they look to bring advertising and entertainment together in "relevant new forms of worldwide media."

### N.Y. digs

Phasmatropo's New York office is housed in the Ed Sullivan Theater

complex. The aforementioned DoRego had been a producer at The Richards Group for the past four years. She moved up the ladder there, having joined the Dallas agency in '01 as a production coordinator.

Like DoRego, Odiome has deep ad shop roots, having made a successful transition from agency creative to commercials director. On the agency side, he was creative director/cofounder of Odiome Wilde Narraway and Partners, San Francisco. He first was part of a directorial team, the Odiome Brothers, with Peter Odiome. The Odiome Brothers launched Phasmatropo in '05, going on to gain inclusion in *SHOOT*'s New Directors Showcase the following year. Through work directed by the Odiome Brothers, Phasmatropo earned five gold and three silver Best of TV awards at the '07 Philadelphia Ad Club ADDY Awards.

By that time, The Odiome Brothers had split up—as a directorial team and then from a business standpoint when Peter Odiome exited Phasmatropo in late '06 to form Sleeping Tree Films in New York and Bryn Mawr, Penn.

The Phasmatropo directorial roster now consists of Jeff Odiome, Quinlan, Steve Andrich, Scott Whitham and Billy Paul. The latter three helmers joined the company earlier this year.

## Short Takes

### WHEN PIGS FLY...

When it comes to sex, men are pigs—literally, in this Trojan condoms spot titled "Evolve" directed by Phil Joanou of bi-coastal/international MJZ for The Kaplan Thaler Group, New York, with visual effects by Framestore NY. We open on a stylish club/bar in which oink oink pigs try to hit on different women. Understandably each lass rejects these overtures—that is until one pig goes into the men's room and buys a Trojan condom from a vending machine there.



[CLICK HERE TO VIEW SPOT](#)

The pig transforms into a hot looking guy who comes back out to the club to find a girl sitting at the bar who immediately gives him a come hither look. The entire commercial plays to a bluesy guitar riff and lyrics about any pig's chances of scoring with a beautiful woman—only if pigs could fly. The lyrics at the end, though, note that our Trojan-buying gent just grew "wings" thanks to his condom-buying decision. For the ad, six animatronic and six posable pigs were supplied and operated by creature creation firm Stan Winston Studios. "Evolve" generated controversy from the outset as Fox and CBS both declined to run the spot.

### HEARING VOICES

Leo Burnett London makes a convincing case against drunk driving on behalf of client The U.K. Department of Transport with a PSA entitled "Barman," part of a larger "Drink Drive" campaign. In the spot, a man approaches a bar to order a drink but before he can the bartender eerily transforms into a succession of characters—a policeman, a solicitor, a prospective employer, a car salesman and a girlfriend—via voices whose words dramatise how a life can fall apart after what seems like a small decision, in this case what alcoholic beverage to drink. We hear the police officer arrest our bar customer for drunk driving, an employer fire him and so on. At the end, the bartender asks in his own voice, "So what's it going to be?" John Hardwick of HLA, London, directed "Barman" for a Leo Burnett team that included creative director/copywriter Tony Malcolm, creative director/art director Guy Moore, art director Rick Brim, copywriter Dan Fisher and producer Emmalou Johnson. Audio post mixer/sound designer Parv Thind of Wave, London, played a key role in manipulating the bartender's varied voices to help define the different characters he portrayed.

### PEOPLE IN THE NEWS

Robert Keske has been named chief technology officer for the Nice Shoes family of New York-based companies (Nice Shoes, Freestyle Collective, Guava, Nice Spots). He comes over from



**Robert Keske**

Autodesk Media & Entertainment where he served as an infrastructure and interoperability product development manager, working on software color correction products and designing as well as developing efficient high-end production and 2k/4k workflows for various companies. At Nice Shoes Keske will work closely with company principal Joe Bottazzi to find technological solutions that further enhance each shop's ability to offer clients the most advanced postproduction services....Smoke artist Chris Hengeveld has joined Northern Lights, New York. He was most recently a Smoke artist at Sony BMG where he regularly worked on broadcast promos for VH1 and VH1 Classic over the past five years. Earlier he was lead editor at National Video Center's Telegign division in N.Y....

# Clients Offer Feedback On Their Primetime Emmy Nominations

Continued from page 1

whimsical animated characters all dedicated to dispensing a cold, cool bottle of Coke. As alluded to earlier, the commercial has scored impressively in ad industry competitions this year, garnering a Silver Lion at the Cannes International Advertising Festival as well as two AICP Show honors (in the visual style and animation categories). But particularly gratifying to Schelstraete is the primetime commercial Emmy Award nomination which "Happiness Factory" earned last month.

On top of great results in the marketplace and the ad industry awards, the Emmy nom, he said, represents another dimension. "It goes beyond advertising into entertainment and I'm extremely delighted."

The entertainment value is evident in the feedback Coca-Cola has received regarding "Happiness Factory." The spot has been seen in more than 100 countries and has elicited what Schelstraete described as "an amazing number of letters from around the world. People want to know more about the characters, they're interested in the penguins, their love life. It shows the power of storytelling and being able to push a property and branding to the next level."

Al Moseley, executive creative director at W+K, Amsterdam, noted that "Happiness Factory" is the start of a bigger franchise for Coke. The spot has spawned a tongue-in-cheek, mini-documentary about the Happiness Factory workplace, again



Peter Schelstraete

directed by Mueller and Matulick. For this film, real people working at Coca-Cola were interviewed and their responses placed in the mouths of the animated characters from the 90-second "Happiness Factory" spot. The idea for the nearly six-and-a-half minute documentary, called *New World of Coke*, came from W+K in response to a Coke request to develop an opening film for The New World of Coca-Cola, an attraction that opened to visitors in April. The venue represents a branching out for The World of Coca-Cola, the number one indoor attraction in Atlanta and the number two corporate attraction in the world.

Next up is the sequel to the "Happiness Factory" commercial, which was about to debut at press time. The long-form spot, helmed by Mueller and Matulick, is four-and-a-half minutes long (with a shorter three-minute version) and will play primarily on the Internet.

"It's all about entertainment value," said Moseley. "Entertainment is the way forward for the brand

and the [Emmy] nomination is recognition of 'Happiness Factory' as entertainment. That's the future for Coke and where we want to go. The nomination affirms that we are on the right path for the future. We need to make pieces of valued entertainment, particularly with people choosing not to watch commercials via TiVo and with other choices out there. Maybe in the not-too-distant future, we will be making branded entertainment that people will actually pay to see."

## 'Animals'

Diego Scotti, VP, global advertising, for American Express, is most enthused over the Emmy nomination earned by "Animals," which was directed by Bryan Buckley of bicoastal/international Hungry Man for Ogilvy & Mather, New York. The spot features Ellen DeGeneres at work in her office, which is staffed by animals—from a tortoise who makes a coffee run for her to an elephant, hyenas, a pig and assorted other wild kingdom creatures. The commercial was inspired by an American Express print ad in which DeGeneres related that her childhood ambition was to work with animals.

Scotti described "Animals"—which also recently earned an AICP Show honor—as "one of the best examples of a creative approach that Ogilvy and Chris [O&M group creative director Mitton] have led in terms of collaborating with talent to come up with great creative and stories that relate to that talent. It's a non-stan-



Diego Scotti

dard way of operating. We work in a much different way with creative celebrity talent. We don't write a script and put it in front of them and say, 'Do this.'

"We build a relationship that transcends a transaction of one commercial or one piece of copy. Chris engages them in a very successful way to partner with and steer them in the right direction to get great creative that truly fits their talent...We put the talent, the agency and American Express together to create alchemy. Chris and his team have basically perfected a model that leads to true creative collaboration."

Scotti noted that while "it's great to be recognized with awards, we're after bigger recognition, which is to enhance our cultural capital.

"That's a key cornerstone of the strategy we at American Express have been trying to reach with Ogilvy over the years."

And the Emmy reflects "Animals" being able to attain that coveted "cultural capital." Ogilvy's Mitton observed, "The likability of Ellen

and the animals—and the response from audiences—has made the spot part of the culture at large. And that's why everyone at American Express and Ogilvy is so proud of the Emmy nomination—it's recognition that your work has entered pop culture in some way."

## In the running

"Animals" and "Happiness Factory" are two of the seven commercials in the running for this year's primetime commercial Emmy. Normally there are five nominees but a three-way tie in judging tabulations for the fifth highest scoring ad resulted in two additional spot nominations.

Besides "Happiness Factory" and "Animals," the Emmy-nominated commercials are: Pepsi's "Pinball" and GE's "Jar," both directed by the Traktor collective (of bicoastal/international Partizan) for BBDO New York; Cingular Wireless' "Battle," also from BBDO New York and directed by Alison Maclean of Park Pictures, New York; Travelers' "Snowball" directed by Dante Ariola of bicoastal/international MJZ for Fallon Minneapolis; and the American Legacy Foundation's "Singing Cowboy" directed by Nicolai Fuglsig of MJZ for Arnold Boston and Crispin Porter+Bogusky, Miami.

The Emmy Award-winning commercial will be announced and honored during the Academy of Television Arts and Sciences' Creative Arts Emmy Awards ceremony on Sept. 8 at the Shrine Auditorium in Los Angeles.

# Siggraph Confab Attendees Are Game For Business, New Talent

Continued from page 1

"Virtual Me" character creator tool to underscore that the creation of characters/avatars has to be "fun, simple and fast to keep people engaged."

So just as user-generated content has emerged in mainstream commercialmaking—with such ads even gaining airtime during this year's Super Bowl—Entis envisions gamers having a creative hand in creating their own entertainment, a dynamic that carries implications for advertisers and marketers who aspire to reach the coveted gaming demographic.

## Massive endeavor

The alluded to research—a study conducted by Nielsen Entertainment and commissioned by Microsoft-owned, in-game ad firm Massive—concluded that in the automotive, consumer packaged goods, technology and fast foods categories, brand familiarity increased by 64 percent among

gamers who had been exposed to ads served into live games by Massive.

Other prime benefits included a 41 percent hike in ad recall among users, and a gamer perception that brands appearing in cool games were also deemed to be cool. The study was based on feedback from 600 gamers.

Indeed gaming is coming of age. At Siggraph, Entis reflected on his transition from the film business to the games industry some 10-plus years ago. Entis, former cofounder of PDI (now PDI/DreamWorks) and CEO of DreamWorks Interactive before joining EA, recalled that many in the film biz challenged him for joining a gaming industry limited by memory restraints and "blocky graphics." Today, he feels vindicated for his gaming career choice and issued a rallying call for others in film to join him to face the challenges of moving forward.

"Gaming has made the fastest improvements in graphics but what

is exciting is that we still have the furthest way to go. That's phenomenally exciting."

## Game for learning

SHOOT sought out Siggraph attendees for their feedback on the confab. Markus Kurtz, manager for production operations at Rhythm+Hues Studios, Los Angeles, observed that feature filmmaking and spot production could learn from the gaming modus operandi.

Kurtz's role at Rhythm+Hues is working with the technology and production sides to make sure the studio has the right tools and technology for production needs across features, TV and commercials.

"The real-time oriented applications and fast rendering that are common in gaming creation should be looked at very carefully by the feature production and visual effects community," said Kurtz. "Their real-time

technologies and solutions entered into our workflow could be beneficial to directors."

Kurtz added that he was most impressed with the quality of work screened at Siggraph's Computer Animation Festival, specifically the Electronic Theater (previewed in SHOOT's 7/20-8/17 issue). The Electronic Theater showed that the technology is now at a level—"the rendering and lighting was so impressive"—that "filmmakers just need to concern themselves with the story. They don't have to be obsessed with the technology. The tools are there to help them realize most any story," related Kurtz.

## Talent show

Chris Byrnes, president of New York-based Charlex, noted that his company attended Siggraph for three prime reasons: education in the form of sophisticated Master Classes for the

studio's lead talent; vendor technology, with a watchful eye on relevant tools and resources; and talent recruiting.

On the latter score, Charlex maintained a Siggraph Jobs Fair booth as well as an off-site suite for follow-up interviews. Byrnes estimated that during the course of Siggraph, Charlex received some 300 sample reels from CG and effects talent ranging from young artisans starting out to seasoned professionals.

And from that Charlex is exploring possibilities with around 10 artists of interest, which is a high yield, noted Byrnes. Those artisans span design, effects and 3D pipeline talent such as animators, lighters and riggers.

Byrnes observed that the annual Siggraph conference generally takes on the characteristics of the host town, in this case San Diego. "This year's Siggraph was accessible, laid back and efficient, overall a great experience for us."

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## AGENCY PRODUCTION

### **New Ad Agency Roosts**

*Continued from page 1*

Francisco. At Cliff Freeman, they collaborated on such offbeat yet lauded creative as shooting gerbils out of a cannon for Outpost.com, and a bowler tackling her opponent on the alley for FOX Sports.

“Our success at Cliff Freeman in the late ‘90s came out of the people there,” recalled Verhoef. “The cast of creative talent was pretty unbelievable—Roger, Kevin Roddy, Eric Silver, David Angelo, Cliff Freeman, Arthur Bijur. It was the perfect storm of creatives coming together.”

In some respects, the positive experience there spoiled Verhoef. “I kind of peaked in my 30s and you just couldn’t easily duplicate that great creative environment at another agency so that’s why I went freelance.”

Verhoef freelanced for some seven years, primarily in the Bay Area, before finally coming back on staff—at DDB last summer. “I missed having a regular team, a group working towards a common goal and the DDB opportunity came at the right time.”

Clearly, knowing Camp makes Verhoef’s adjustment to a new roost more comfortable. Still he’s conscious of not taking a misstep. “It’s not like you come into a place like Riney and try to throw your weight around and put a new stamp on everything. I think of the heads of production here over the years and they have been giants in the



**David Verhoef**

some big shoes to fill, namely those of David Rolfe who recently exited DDB to return to Crispin Porter+Bogusky (CP+B), Miami. But in her mind, she is in fact trying to fill another’s shoes—those of Grant Hill who had headed production at the agency for some 20-plus years before being promoted to global production director for DDB Worldwide Communications Group several months ago. Assuming Hill’s former position was Rolfe who initially joined DDB Chicago from CP+B in ‘05 as director of content production.

Jackson noted that Rolfe had only taken over for Hill for some 12 weeks. “So while technically I’m succeeding David,” related Jackson, “it’s truly Grant who I’m stepping in place of given the imprint he has had here over the decades.”

This is Jackson’s second tour of duty at DDB. She had an extensive agency pedigree in the U.K. (DMB&B, McCann Erickson), moved to the production company side there and later came stateside where she was exec producer at Chicago production house Manarchy Films from ‘95 to ‘97. Next she freelanced for production houses and agencies for three years before Hill lured her to DDB Chicago as exec producer the first time.

“I remember that back then Grant had created something unique in the way production is viewed within an agency,” related Jackson. “Producers are creative partners with the creative team and integrated into the creative department on the same floor. I don’t think that had really been done before. And it’s something that continues here and it’s part of the big shoes I have to fill to make sure that we remain true to that working philosophy.”

“And that’s especially important now in that producers have a greater role in the creative process, being involved with strategy and ideas from the outset and being very much responsible for where those ideas can live, meaning different media platforms.”

Being able to delve into multichannel exploration for major brands such as Anheuser-Busch and McDonald’s also drew her back to DDB, as did the



**Diane Jackson**

industry—Deb Martin in the 1980s, Sam Walsh in the ‘90s. The vibe here is terrific and I don’t want to mess with that. Little by little, piece by piece, though, I’ll try to influence things.

“We’re really going to surprise people with what we have in the works, amazing interactive stuff,” continued Verhoef, noting that he has a talented senior integrated producer in Dora Lee who “did fantastic work for Goodby.”

#### **Diane Jackson**

When Diane Jackson was named senior VP, executive director of production at DDB Chicago—a post she assumed earlier this week after heading up production at Energy BBDO, Chicago—she heard a lot about having

*Continued on page 23*

A comedy about life at the top, as seen from the bottom.



SCARLETT  
JOHANSSON

LAURA  
LINNEY

THE  
**NANNY**  
**DIARIES**

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"THE NANNY DIARIES" ALICIA KEYS, CHRIS EVANS, JONNA MURPHY and PAUL Giamatti MUSIC BY BARRY GOLDBERGER COSTUME DESIGNER JENNIFER WILSONSON PRODUCTION DESIGNER MARK SHERZIK EDITOR BRANDON L. PUSTER  
EXECUTIVE PRODUCERS GARY BARBER AND BRIGITTE PERCIVAL PRODUCED BY MARK RICKERT, JENNIFER TERRY, SIOCKY JACOBSON, ROBERT WEINSTEIN, JAVIER WEINSTEIN, KELLY CARROLL, DANIEL WELLS  
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Top Spot of the Week

# McNuggets' Guys Rap Their Way From YouTube To A TV Commercial

By Christine Champagne

Chris Edwards, a creative director in the Boston office of Arnold Worldwide, was working late one night when he got an email from someone—"I still don't know who sent it," Edwards said—instructing him to check out a clip on YouTube. Edwards clicked on the link provided and saw a video of two guys standing in front of a McDonald's rapping about Chicken McNuggets. "I was dying. I thought it was so funny," Edwards recalled, "and I thought, 'What can we do with this? I have to get this on TV somehow.'"

With a little help from the Avid department at Arnold, Edwards was able to download the clip. He took it home and played with it in iMovie. Originally, the video was :42. Edwards whittled it down and realized it would work well as a :30 spot.

As it turns out, McDonald's franchises in the New York regional market needed a TV spot to promote an Extra Value Meal, so Edwards presented the idea for the "YouTube McNuggets Guys" commercial to his client. "They were very open to evolving the I'm Lovin' It campaign," Edwards shared. "The way I

positioned it to them was, 'What's more I'm Lovin' It than your consumers making this video on their own without being asked to do it.'"

While the client was enthusiastically onboard, there was a rather large hurdle to clear: Edwards and his colleagues at Arnold had to track down the guys who made the video and see if they would be amenable to it being used as a commercial. "I was crossing my fingers because I wasn't sure if they were going to be like, 'No, we're not sellouts!'" Edwards related.

After a few weeks of searching, the agency found the guys in Chicago. Fernando Sosa and Thomas Middleditch were revealed as the two seen performing in the video—Sosa did the beat boxing, Middleditch handled the rapping. Their friend Matt Malinsky directed and shot it.

They are all comedic actors. Currently, they perform with iO Theater (once known as ImprovOlympic.)

### 'Stunned disbelief'

How did the guys react when they learned that an advertising agency was interested in turning their no-budget video, which had been made

about a year before, into a commercial for McDonald's? "With stunned disbelief," Malinsky said.

Explaining how the video came to be, Malinsky related that he, Sosa and Middleditch were taking classes at Second City and performing in student shows at the time. Backstage prior to one of the performances, Sosa was eating McNuggets. Middleditch walked in, spotted his friend chowing down on the McNuggets and launched into an off-the-cuff rap song. Sosa started beat boxing, and their teacher and the director of their student show thought it was hilarious. Sosa and Middleditch wound up opening the show with their McNuggets rap, and the audience ate it up.

Another teacher suggested the duo make a video for the song, and they asked Malinsky to direct.

Malinsky shot the video on a Canon VR-60 camcorder and recorded sound with a relatively inexpensive shotgun mic. The setting was a street corner next to a McDonald's in Chicago's Wrigleyville neighborhood. In fact, to the left of Sosa and Middleditch, you can see Wrigley Field in the background.

Malinsky trained his camera on the guys, doing a few takes close up, at mid range and at long range. He chose not to do a lot of camera moves. "It was a choice I made based on the fact that the physicality they break into in a couple segments of the video is already dynamic enough," Malinsky said, "so I didn't want to take away from any of that."

### Original tapes

Edwards was relieved to find out that Malinsky had held onto the original mini-DV tapes he had shot. The agency was able to use them to make the finished spot as opposed to the lesser-quality QuickTime Edwards had initially begun working with.

Edwards shares credit for the final cut of the spot with editors Ellen Wallett and Josh Sklaroff of Boston's Panache Editorial. Mike Secher of Soundtrack, Boston, did the audio mix.

While the video he discovered on YouTube is simple, Edwards immediately recognized the genius of it, and in a day and age when some advertising agency creatives are threatened by the idea of average folk moving in on their territory, Edwards was eager to take advantage and tap into new talent. "What we try to do is reach our target, and

my job is to recognize opportunities that will reach our target and generate more opportunities for my client. I didn't think of this idea, I didn't write these crazy lyrics, and I didn't find someone to act it out. But I was able to recognize an opportunity and make it happen," Edwards said, noting, "I'm not threatened. They're helping me to do my job better."

Look for the "YouTube McNuggets Guys" spot to expand into markets well beyond New York in the coming months.

Is it possible that Arnold might team up with the McNuggets crew on future projects?

"We're not really sure what we would do. It is tricky because it would have to be exactly the right opportunity, and it would have to feel right. Once you start scripting these guys, it might not be the same," Edwards mused. "But if the opportunity arises, then yeah, we would like to talk to them."



Chris Edwards



[CLICK HERE TO VIEW SPOT](#)

Two guys on the street rapping about McDonald's Chicken McNuggets first captured a YouTube audience and are now serenading television viewers in New York. Furthermore, prospects look quite promising for expansion into other markets. Indeed Arnold Boston and the client are "lovin' it."

**TOP Spot OF THE WEEK**

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**CLIENT**  
**McDonald's**  
**AGENCY**  
**Arnold Worldwide, Boston**  
*Pete Favat, chief creative officer; Chris Edwards, creative director/copywriter/art director; Bob Pye, creative director; Kate Grogan, Sean Vernaglia and Barry Frechette, producers; Lenora Cushing, business affairs; Ross O'Donovan and Jon Tracosas, account services.*

---

**PRODUCTION COMPANY**  
**None**  
*Matt Malinsky, director/DP. Shot on location in Chicago.*

---

**EDITORIAL**  
**Arnold Worldwide**  
*Chris Edwards, editor.*  
**Panache Editorial, Boston**  
*Ellen Wallett and Josh Sklaroff, editors.*

---

**AUDIO MIX**  
**Soundtrack, Boston**  
*Mike Secher, mixer.*

---

**PERFORMERS**  
*Fernando Sosa and Thomas Middleditch*

The Best Work You May Never See

# Minnesota Lottery Player Is Dam Determined

By Robert Goldrich

State lotteries around the country continue to be a rich resource for creatively worthwhile advertising, one of the most recent examples being “Helping Nature” for the Minnesota State Lotto, directed by Kevin Smith of Backyard Productions, Venice, Calif., for agency Colle McVoy, Minneapolis. The job was produced by Drive Thru, Minneapolis, and Backyard.

“Helping Nature” opens on a man hiking through the woods. He suddenly throws off his backpack, removes his flannel shirt, leaving his upper body covered by a thin short-sleeved shirt and proceeds to walk into a nearby lake. A quick cut reveals a beaver swimming at the other end of the lake.

When the camera rejoins our hiker, he has a wooden branch in his mouth and is swimming towards a yet unseen destination. An underwater shot shows that he’s paddling like a beaver to propel himself along.

The guy’s actions parallel that of the beaver whose teeth too are chomped down on a wooden branch, albeit a smaller one than that being carried by the man. An underwater shot shows the furry critter paddling furiously as well. Next both man and beaver are in the same shot, as if racing each other.

The man then slows down as he approaches a makeshift dam upon which a couple of other beavers are standing. He opens his mouth to drop the branch onto the dam, fortifying it further. Meanwhile a voiceover explains, “Last year, your lottery gave nearly 50 million dollars to the environment. So when you play, it’s like you’re helping nature.” An end tag carries the Minnesota Lottery logo.

## Clean concept

Director Smith said he was drawn to the project’s “clean concept of man helping nature in the most intimate way possible. Having a man act out like an animal is fun as well. I’m pleased with the result. It’s a nice kind of quiet yet comedic spot.”

In that the client was the Minnesota Lottery, local vendors were used as much as possible, with Drive Thru playing a key role in bringing the elements together.

Smith noted that what made it easier for him to take on the assignment was the chance to again work with Drive Thru Executive Producer Mark Setterholm. In the late 1980s when Smith was a Chicago-based DP, he got the chance to direct several projects for Minnesota agencies via Setterholm’s then Setterholm Productions in Minneapolis.

“That was back when Fallon McElligott and other creative shops in Minneapolis were coming into their own and starting to get noticed nationally,” recalled Smith. “My collaborations with Mark [Setterholm] were very positive and that trust we built carried over to this recent work for the Minnesota Lottery. That trust was important because I knew Mark and I could work together to get the very most out of a challenged budget.”

Helping to meet that challenge was scouting a pond location in the Minneapolis area where there was a nearby home with an above ground swimming pool, which was muddied up and used for the underwater shots in the commercial.

## Damn beaver

Working with beavers was another inherent challenge. Smith said he got “an education about the animal, the main lesson being that you cannot train a beaver...Basically they want to get away from people and go down to the bottom of the lake. That’s how they find security. They can stay under water for 20 minutes at a time.

“So your only option is to contain them, build barriers to restrict their movement so they have to swim in certain areas,” he continued. “Plus you have to be real careful. You cannot pick up a beaver and handle it. There’s no such thing as frolicking with a beaver. Their teeth and jaws are so powerful that if they ever bit you, they’d do a lot of damage. So in reality the guy is never within a hundred yards of the beaver. We had to resort to some good compositing to bring them together in the same shot.”

Smith added that this was his first time working with agency Colle McVoy and he found the experience to be gratifying. The Colle McVoy creative ensemble consisted of creative director Mike Fetrow, group creative head Dave Keepper, art director Nina Orezzaoli, copywriter Eric Husband, producers Kris Wong Barrie and Ramon Nunez and assistant producer Kelly Kytola.

Peter Steinzeig executive produced for Backyard. Setterholm was executive producer for Drive Thru with Julie Hartley serving as producer. The DP was Randy Arnold. Editor was Brody Howard of Drive Thru. Online editor was Kurt Angel of Pixel Farm, Minneapolis. The principal actor was Seth Patterson.

**credits**

**Client** *Minnesota State Lottery Agency Colle McVoy, Minneapolis* **Mike Fetrow, creative director; Dave Keepper creative group head; Nina Orezzaoli, art director; Eric Husband, copywriter; Kris Wong Barrie, Ramon Nunez, producers; Kelly Kytola, assistant producer.** **Production Company** *Backyard Productions, Venice, Calif. Kevin Smith, director; Peter Steinzeig, executive producer; Randy Arnold, DP. Drive Thru, Minneapolis Mark Setterholm, executive producer; Julie Hartley, producer. **Editorial** *Drive Thru Brody Howard, editor.* **Post** *Pixel Farm, Minneapolis Kurt Angel, online editor Crash & Sue’s, Minneapolis Josh Allard, colorist* **Audio** *Modern Music, Minneapolis Rick Meyer, Brian Hanna, audio mixers/sound designers* **Principal Actor** *Seth Patterson**

Industrious man exhibits stick-to-itiveness.



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# JCPenney And Saatchi NY Have *Flipped* For Basecamp's Directing Collective Southpaw

Web-based reality series shows what happens when you swap kids from different cliques

By Nicole Rivard

When you were in high school, did you ever wonder what it would be like to trade places and styles with someone in another clique? Directing collective Southpaw (Jake Wheeler, Jeff Sikaitis and Jeff Stamp) of Basecamp Creates, NYC, and Saatchi and Saatchi New York are giving teens at a New Jersey high school a chance to do just that in a web-based reality series they created for retailer JCPenney. Launched last month, *Flipped* ([www.jcp.com/c7p](http://www.jcp.com/c7p)) shows teenagers from one clique being restyled as a member of another clique by denim designers Chip & Pepper, who act as hosts of the series. The series was designed to promote a new line of apparel exclusive to JCPenney, C7P, designed by Chip & Pepper.

The first webisode focuses on two different groups of teen girls: The Divas are very fashion and trend conscious, while the Retros wear ripped jeans and black tees. One member of the Divas is remade into a Retro, while a Retro is glammed into a Diva. In subsequent episodes the boys are flipped.

"JCPenney didn't ask for an online reality series. We approached them to step into the world of branded entertainment. From the beginning they really loved it," explained Matt Atkatz, creative director at Saatchi & Saatchi NY.

Wheeler applauded the clients' willingness to try new things with the web. "A lot of people make the mistake of how they approach the medium," he said. "There's a big difference between repurposing content and making dedicated content. Their attitude was, 'Let's not just throw things against the wall and make them stick, let's go into this web world where we think our demographic is and really try to hook them with a dedicated specific production.'"

## Dealing with reality

With no prepro and no script, the project was a bit daunting. "There are so many variables outside of your control. The idea is to capture reality so you don't go in exactly knowing what you are going to shoot. I have to admit even after it was all shot there was still this question of, 'What did we capture?'" said Atkatz. "Of course

there were fantastic moments when we were shooting, but you are still figuring out on the fly how it's going to all assemble together into a story. It's an interesting challenge for the directors and for the editor to put this together in a story that makes sense and has a compelling narrative flow."

He said he interviewed quite a few directors but Southpaw rose to the top with their ideas to support the concept. It was their idea to focus not just on the kids but their cliques as well. The origi-



[CLICK HERE TO VIEW PAGE](#)

Designer Chip, far left, guides the kids as they flip from one clique to another.

nal brief called for flipping one kid—not just into another group—but also at a different school. Southpaw saw that the series needed a point of reference for the kids who are flipped. They wanted to capture the clique they came from in order to see how the experience of being flipped affected them.

Their documentary experience also served them well on this project. They knew how to establish trust with the kids and get them to relax and open up. One of them stuck with boys all the time and one stayed with the girls, and then the other made sure there was consistency between the story arcs. It helped the kids get comfortable more quickly. Southpaw also minimized the amount of people around the kids during the shoot so they felt like they could be themselves.

The series was shot over a five-day period—two days at the high school, two days with the cast off school grounds, and one day at Chip and Pepper's L.A. studio. Sixty hours of footage was edited into eight four-minute episodes by New York-based Chemistry editors Ilyya Magazanin and Chuck Divac. The footage was shot in HD because it was also used for a theater trailer.

In addition to the webisodes, the interactive website features a C7P stylebook, an up close and personal look at Chip & Pepper, a chance to sign up for updates about the reality series, and a Class of 08 section, where visitors can explore different styles, from punk rock to preppy, and then shop the looks.

"We are hoping kids will start to take this idea of experimenting and mixing up their style a little bit more seriously," Atkatz said. "There is a secondary goal here and it's a little bit of an equality message. Being different isn't really that different after all."

credits

Client JCPenney Agency Saatchi & Saatchi NY Tony Granger, chief creative officer; Matt Atkatz, creative director; Andrew Smith, director of interactive; Todd Levin, Aryan Aminzadeh, Ethan Schmidt, copywriters; Stephen Lee, Kristin Graham, Ryan Gury, art directors; Colin Pearsall, executive producer; Peter Ostella, Craig Poplar, producers Production Basecamp Creates NYC Southpaw (Jeff Stamp, Jeff Sikaitis, Jake Wheeler), directors; Brent Perlman, executive producer; Christian Mack, Constantine Economides, DP's / Cameramen; Aaron Canto, production supervisor Editorial Chemistry, NYC Ilyya Magazina, Chuck Divac, editors.

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# Rupert Samuel

**Former Director of Integrated Production at CP+B Becomes Partner/Cofounder of Goodness Manufacturing**

By Robert Goldrich

Up until recently, Rupert Samuel's advertising career had pretty much been at one place—and what a place indeed, the lauded Crispin Porter+Bogusky (CP+B), Miami. He started there as an intern, went back to London to finish up his schooling in communications and film at Brunel University and then landed a staff position at CP+B in 1997.

Samuel grew with the agency during his decade-plus tenure there, eventually becoming CP+B's director of integrated production. He oversaw a production department that grew from a handful of staffers to more than 70 people, bringing the broadcast and interactive disciplines together under one roof and integrating content production as a whole for the agency's clients.

Furthermore Samuel helped to bring assorted notable projects to life such as Ikea's "Lamp"—directed by Spike Jonze of bicoastal/international MJZ—which won numerous awards, including the coveted Grand Prix at the 2003 Cannes International Advertising Festival.

**SHOOT:** What prompted the decision to form Goodness?

**Samuel:** You reach a ceiling, a period in your life when you feel the need to go out and to try to do something on your own. All of us at Goodness had been at Crispin for a fairly long time. We have all grown together and now coming together in our own venture felt like a natural fit. It had been something we were chatting about for a bit of time. We are not just compatriots. We are friends.

**SHOOT:** Tell us about your Goodness partners.

**Samuel:** It's a great mix of talent. Bob, Tom and Paul were at Crispin anywhere from seven to 10 years. We worked together on so many great projects for such clients as Burger King, Ikea, the "Truth" campaign [which is ongoing for the antismoking organization the American Legacy Foundation]. Paul and I collaborated on the Ikea "Lamp" spot which went on to win the Grand Prix.

Adam was a creative director on "Truth," Slim Jim and Geek Squad. He played a key role in launching the Truth brand in Florida [in '98] and ultimately expanding it on a national level. His work helped to launch Ikea and Burger King for Crispin.

Paul was creative director on Miller Lite, guiding the agency's "Man Law" campaign while also running Miller High Life, Gateway and Ikea.

Bob was creative director on Crispin's radio work with campaigns for BK, Truth, Ikea, MINI, Molson, Miller High Life and Haggar. He also helped bring BK's breakthrough "Subservient Chicken" to fruition and contributed to bringing back the Burger King character—the King himself—as a fun corporate icon.

And through Crispin's Area 51 department, Brian managed non-traditional projects ranging from feature films to books and games



[including BK's Xbox video games]. Before that Brian was at Microsoft where he had a hand in launching Xbox and Xbox 360.

**SHOOT:** Among the first orders of business at a new agency is helping to develop the shop's creative culture. Crispin is so well known for its progressive creative culture. Are you looking to emulate that culture at Goodness Manufacturing? Are you eying a different direction or directions? Or is it going to incorporate a little bit of both?

At the time "Lamp" shone so brightly, Samuel and David Rolfe were co-heads of broadcast production at CP+B. In '05, Rolfe exited the agency to join DDB Chicago, with Samuel taking full control of CP+B's production reins.

Now their career paths have criss-crossed yet again, with Samuel partnering in and cofounding a brand new agency, Goodness Manufacturing in Venice, Calif., and Rolfe returning to CP+B as VP/director of integrated production. Samuel is teaming with four former CP+B colleagues in Goodness: Tom Adams and Paul Keister, who were VPs/creative directors at CP+B; Bob Cianfrone who was VP/associate creative director; and Brian Rekasis who had served as director of CP+B's Area 51 division handling nontraditional media.

At press time, Goodness was about to formally open its doors.

**Samuel:** We're going to have to let Goodness evolve, let it breathe a bit. We don't want to rush crazily into anything. But certainly there are aspects of Crispin that we want for Goodness—being able to establish great relationships within and outside the agency and perhaps most importantly the sense of all of us looking out for each other. That looking out for each other is definitely part of the Crispin culture and we want that to be a cornerstone of Goodness.

None of us has launched an agency before so we'll be learning every day. Clearly, though, a key role for me will be making sure every piece of content we turn out kicks ass.

**SHOOT:** Has Goodness landed any clients as of yet?

**Samuel:** We have several exciting developments pending, which I'm not at liberty to publicly talk about yet. We're in discussions with a bunch

*The Goodness crew (from l to r): Tom Adams, Rupert Samuel, Brian Rekasis, Bob Cianfrone and Paul Keister. This quintet from CP+B decided to go entrepreneurial and form their own ad shop.*

**SHOOT:** Define your role at Goodness. Besides looking at the big picture as a founder and part of company ownership and management, how hands-on will you be in production across different disciplines?

**Samuel:** Being a founder of the company means I will be involved in much more than day-to-day business. But I still see myself hugely involved in the prime aspects of integrated production.

And since we're a small shop, I'll be in the trenches producing as well.

of different people and some interesting things are being lined up.

And that goes beyond getting clients. I see us entering into alliances with strategic partners along the lines of production, content and other areas. Rather than get fat internally—which we don't have the luxury of doing—we will build alliances that enable us to build both ourselves and our strategic partners. Bob, Tom, Paul, Brian and I have developed a lot of great relationships over the years, some of which may translate into new alliances for Goodness and prove fruitful for our



clients in the future.

**SHOOT:** Reflect on your experience at Crispin. What stands out for you most as you look back on the time you spent there?

**Samuel:** I learned so much there. When I started at Crispin, there were but 32 people there. As an intern back then you were asked to do a lot—you had to, it was a small shop—and that opened up tremendous opportunities for experiencing, learning and growing. I have nothing but positive things to say about that place.

I remember when I first interned there and then returned to London to complete my studies. Alex [Bogusky] called and asked me if I wanted to come back to Crispin. I was thrilled. You couldn't get a better opportunity to learn and grow. I was able to develop personally and professionally there. We all grew with the company.

We want to give the people at Goodness the same chance to grow, learn and evolve. Creating a culture that nurtures people is one of the most exciting aspects of starting an agency. I'm looking forward to that. We also had a great work ethic at Crispin and that is something we want to carry over to Goodness. Anyone that becomes an intern at Goodness will be busy—just like I was as an intern at Crispin, which helped to shape my future for the better. I'm very grateful for my experience at Crispin.



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# Music And Sound Cos. Reinvent Themselves

When New York-based Fluid first opened 10 years ago, the company was a hybrid of original music composition and editorial/design. It was hard for most folks to wrap their heads around seeing those two things under one roof. But as time went on, the benefits of working that way became apparent, and the company was increasingly called on for both disciplines. Over time it's grown to four editors and three composers as well as design and finishing. And recently Fluid launched an interactive division through a partnership with Boom Design Group, a Brooklyn-based interactive media studio.

"With Boom joining us, we've added a team of incredibly talented young designers and developers. They encompass all sides of interactive, including strategy, content creation, design, animation and back-end development, and already had an impressive client base," says Fluid executive producer/partner David Shapiro. "It was pretty obvious to us that having them on board would create an enormous synergy between the broadcast and interactive worlds that we live in. Now we can move freely in working with all forms of media, and continue to grow as the landscape around us evolves."

Fluid is not the only music house evolving as the landscape around it does. Whether trying to offer clients as many services as possible or stay on top of what the next big thing is, several music companies are rising to both occasions by diversifying.

Six months ago Ear Goo Music, New York, launched a company called Sweet Mobile Content devoted to creating original content for cell phones—ringtones, audio tones, wall paper and eventually mobile video. Operating on a business to business model, the company has signed a non-exclusive deal with cell service provider Hellio and is looking to create similar deals with other service providers. It is poised for success when mobile video advertising really begins booming.

"We get to meet all the top cell phone people who travel the world and create the new technology in phones. So I know what the future of cell phones is," says Paul Goldman, founder/creative director of Ear Goo.

"In the end, we have an advantage when cell phone advertising takes off. We're already coming up with concepts for two-minute clips. We have the infrastructure built, which was the hard part. Now we can just produce the stuff, and pretty easily too."

In yet another example, New York-based audio post house SoundHound recently launched an offline edit house called ThePound. "SoundHound's business model has always been to stay one step ahead of the trends. In an industry

as volatile and rapidly changing as postproduction, keeping diversified has always been a key factor. We try to be diversified in our client base as well as in the services we provide," explains general manager Gail Nord.

She adds that SoundHound was one of the first facilities to recognize the advantage of packaging audio and video postproduction for its bigger clients, particularly for promo work. "This became instantly appealing to our clients, because they were able to physically keep all their elements in one location and also establish a consistent creative rapport between the producer and his/her editor and mixer.

"Our first Avid room went on line in 2002 and we have recently launched our four-room video boutique to help establish our video division as its own entity."

Like SoundHound, Bendy Music's business model has always been about diversity and flexibility. "That's why we call it Bendy," explains Andy Snavley, founder of the Los Angeles area house. He describes Bendy as a network of creative professionals that expands and contracts to meet a particular project's requirements. Individuals work in their own studios or larger facilities for more direct client interaction.

"This approach has allowed us to grow quickly to take on large projects, as well as being able to take the small jobs seriously. Each member of the collective is free to take on other work separately, but what makes Bendy special is our continuous desire to work together," says Snavley. "We have found that we are able to apply the Bendy model to a variety of projects such as film, television, Internet, and music albums in addition to advertising areas. And, as it turns out, our creative people tend to be inspired by this diversity in work."

He says that makes the work better and keeps them on their toes in re-

gards to new technologies and trends. "Anyone can complain about how music licensing is replacing original music, or how budgets aren't what they used to be, etc. But we are lucky to live in a time when we can redefine this business. We see exciting possibilities."

## Return on investment

One company that is reaping the benefits of redefining its business is New York-headquartered audio post house Sound Lounge, which introduced an original music and sound design division headed by executive producer Brad

*Continued on page 18*

**Diversification  
Key To Hitting  
The Right Note  
In Ad Biz**

**By Nicole Rivard**



## SPOT TRACKS

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Corona's "Finishing Touch"	stimmung, Santa Monica Garron Chang, composer; Gus Koven, sound designer	Eleven, Santa Monica Jeff Payne, mixer	Cramer-Krasselt, Chicago	MJZ, bicoastal/international Sean Thonson, director
2	 Mercury Mariner's "Tree"	EliasArts, bicoastal Dave Gold, creative director; Dean Hovey, sound designer; Ann Haugen executive producer; Kala Sherman, producer	Play, Santa Monica Jeff Bolen, mixer	Young & Rubicam Team Detroit, Dearborn, Mich.	Tight, Santa Monica The Brothers Strause, directors
3	 Mercedes-Benz's "F1"	Groove Addicts, Los Angeles (Irving Berlin's "Anything You Can Do" from Warner Chappell) Dain Blair, creative director; Jonathan Merrill, arranger; Gerhard Joost, mixer. nhb, Hamburg Wenke Kleine-Benne, sound designer	nhb Wenke Kleine-Benne, engineer	Jung von Matt/Basis GmbH, Hamburg	@radical.media, Berlin Tarsem, director
4	 Fruit of the Loom's "Duet"	Wojahn Bros. Music, Santa Monica Roger Wojahn, Scott Wojahn, composers; Dara Norris, producer	charlieunformtango, Dallas Russell Smith, mixer	The Richards Group, Dallas	Moxie Pictures, bicoastal/international Frank Todaro, director
5	 Petco's "What A Drag"	Beacon Street Studios, Venice, Calif. Brian Chapman, composer; Andrew Feltenstein, John Nau, producers	Lime Studios, Santa Monica Sam Casas, audio mixer	M&C Saatchi, Santa Monica	Partizan, bicoastal/international Paul Goldman, director
6	 Campbell's "Voices"	David Horowitz Music Associates (DMHA), New York David Horowitz, composer/arranger Jan Horowitz, executive producer. EliasArts Dean Hovey, sound designer	Sound Lounge, New York Keith Reynaud, mixer	Young & Rubicam, New York Paul Greco, executive music producer	Tight, Santa Monica Iain Mackenzie, director
7	 Nike's "Great Expectations"	Endless Noise, Santa Monica Jeff Elmassian, creative director/composer; Andy Rehfeldt, composer; Dayna Turcotte, executive producer. Joint Editorial, Portland, Ore. Peter Wiedensmith, sound designer	Joint Editorial Peter Wiedensmith, mixer	Weiden+Kennedy, Portland	Moxie Pictures, bicoastal/international Henry Lu, director
8	 Olay's "The End of Lines"	Fluid, New York Andrew Sherman, composer; David Shapiro, executive producer; Ian Jeffreys, producer	Fluid Andrew Sherman, mixer	Saatchi & Saatchi, New York Ryan Fitch, music producer	Slinky Pictures, London Susan Deakin, director/ animator
9	 Subaru's "Peel Out"	Yessian, New York Marlene Bartos, executive producer; Eggmen, composers	Sound Lounge, New York Keith Reynaud, mixer	DDB, New York	Plum Productions, Santa Monica Gavin Bowden, director
10	 Powershare's "Escape Average"	Asche & Spencer, Minneapolis Thad Spencer, Chris Beaty, composers; Janell Vircks, music producer	Sound Slave, Chicago Shawn Ballman, mixer	Euro RSCG, Chicago	Acme Filmworks, Hollywood Dave Wasson, director

## Chart Toppers Go Botanical

A look at the number one and two entries in SHOOT's Summer Tracks countdown

By Robert Goldrich

Entries one and two in our Summer Top 10 Spot Tracks chart took root in a garden of creativity—literally. Indeed, with concepts that call for plant growth, there's a botanical theme to this summer's chart-topping work, with Corona's "Finishing Touch" taking first place and Mercury Mariner's "Tree" earning distinction in the second slot.

However, this isn't your typical garden variety fare. Rather than genteel flowers blooming, we have the explosive formation of an island, replete with burgeoning flora, in "Finishing Touch." And a tree-like creation turns out in "Tree" to represent the emergence of the new eco-friendly Mercury Mariner Hybrid.

Stimmung, Santa Monica, was the music/sound house on "Finishing Touch," which was directed by Sean Thonson of MJZ for Cramer-Krasselt, Chicago, while bicoastal EliasArts created the sound design

for "Tree," helmed by The Brothers Strause of production company Tight for Young & Rubicam Team Detroit, Dearborn, Mich.

SHOOT talked with the sound artisans on both jobs to get insights into the creative genesis of their work.

### 'Finishing Touch'

An underwater volcano erupts at the surface with molten lava spreading out and solidifying to form an island. In a mere 60 seconds, we see the evolution of a tropical paradise. Vegetation takes over, with roots bursting through solid rock, vines overtaking everything in their path and numerous palm trees breaking violently through the ground and popping up left and right skyward. Nature's relentless march continues in hyper speed.

As the last palm tree emerges on a pristine beach, time returns to its normal pace and the chaos turns to tranquility. The finishing touch—a cold

bottle of Corona—is placed on a stump between a man and woman who now enjoy life in their idyllic retreat.

Stimmung sound designer Gus Koven and composer Garron Chang teamed on the spot. "From a conceptual point of view," says Koven, "it

was all about the physicality of the environment, an evolution from rock to ocean to organic plant-like growth. So much of it was conveying the power of nature, the power of the volcano, the sea, the power of plant life thrusting through rock. And eventually

from all this emerges a tranquil island paradise. It's almost like two universes coming together—the universe of earth and life itself forming, and then the human perspective with a couple kicking back and enjoying their lush

*Continued on page 20*



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## Music And Sound Houses Offer More Services To Gain Competitive Edge

Continued from page 15

Stratton more than a year ago. Prior to there being an original music component to Sound Lounge, Marshall Grupp (Sound Lounge co-founder) had been operating his sound design business out of the Sound Lounge studios. "Marshall essentially felt that in a developing marketplace where customers are offered more and more services that he could be better positioned if he were part of a larger division that did more things—that had composers and could provide original music," explains Stratton.

Sound Lounge Music and Sound Design recently added its audio imprint to a Nike spot starring Troy Polamalu of the Pittsburgh Steelers. "The Line" highlights Polamalu's transformation from mild-mannered athlete into uber-competitive warrior as soon as he steps onto the playing field. As he crosses the sideline, the field shifts into an otherworldly black and white environment where the players have ghost-like eyes and an intense drive. The sound design



David Shapiro

builds to a crescendo as the anticipation of the match looms. The parallel world ends abruptly as Troy tackles his last opponent, bringing the setting back to reality.

"Marshall did sound design and we did a lot of different music demos for the job before they chose the one that integrated best with the sound design. The great thing is because we are all here under one roof, when Marshall was working on the sound design and had his clients in session, we were right there and could be going

through music with them," Stratton says. "And while Marshall was working on his sound design, he was giving us his work in progress and we were also giving him our music in progress—constantly back and forth—so that as the two of them developed, they were always in synch."

EliasArts is also seeing the fruits of its labor. At the end of last year the bicoastal company launched a spin-off Latino music company, Avenida Acceso, in response to the building demand for commercial music that reflects the diversity and blending of styles in today's Latino/Urban music. Avenida Acceso just wrapped work on a Pontiac campaign and a spot for Coors Light.

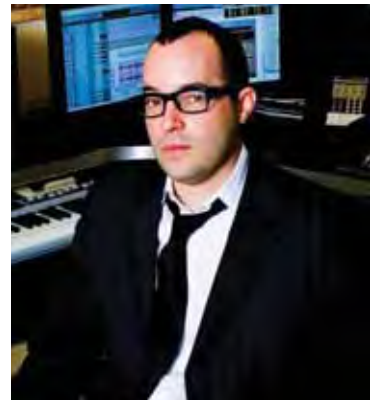
"In the music business it takes a while to get your reputation out there. The division really started to take off in April. We are starting to see some real incredible interest and growth in this and not just coming from Latino agencies but multicultural agencies as well as general market agencies. Latino music is very hot. We predict

growth here and in our audio identity projects," says Martin Pazzani, president/CEO, EliasArts, adding that the company has doubled its audio identity division.

In that division, EliasArts helps clients formulate a comprehensive global strategy. For instance it may help them turn their music into ringtones, sonify their website and even create an environment in their showroom that sounds like their brand. "So it's taking that music and taking all these other touchpoints and making a consistent brand experience," Pazzani says.

### Expanding into licensing

EliasArts has also evolved its business model to meet clients' needs for a more economical way to create music for applications other than TV. In September it will formally launch the Elias Vault, a library of stock music featuring tracks its composers and musicians have created throughout the past 27 years. The tracks will all be available for sale or license.



Paul Goldman

Sacred Noise in New York has launched its own music licensing company called ICOR, [www.ICOR-music.tv](http://www.ICOR-music.tv). The site allows users to browse through a selection of carefully curated tracks from a growing collection of artists and labels including Philip Glass, Daptone Records, newcomer B-Monster and more, all of it readily available for licensing.

"I originally thought about this in terms of creating an art gallery for music, where each room would feature strongly contrasting artists or



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# MUSIC & SOUND

concepts. I didn't want to just gather up a pile of tracks that were lying around and stick them up on a website in generic categories like a lot of people are doing," explains Michael Montes, executive creative director of Sacred Noise. "I wanted to create something that was a bit more special. It really kicked in when Philip Glass came on board. He's a forward thinking composer and he's very excited

second commercial," she says.

John Adair, president of Emoto Music, which has offices in Santa Monica and Chicago, believes the industry will see more partnerships between artists and brands. "There can be promotional synergy between an artist who is building momentum and is just about to break and a particular product or film that is also breaking.

Sometimes there can be really cool things that can happen from coordinating the breakout energy from both of those on a business level, sort of a coordinated market push," Adair says.

The most significant way Emoto has diversified as a music production company in recent months has been building its licensing capability, inte-

grating it with its original music operation and having them complement each other in a way that is really useful to agencies. "I think what's driven licensing as much as anything is that now creatives have the tools to search and listen and just try out an unbelievable range of music at their fingertips. It's really made them much more engaged in the music process, much

more than they ever have been."

Adair points out that some of the artists Emoto works with on licensing projects do original compositions for commercials and TV shows. "That's a definite change in our business model, the crossover there," he says. "In addition our pool of writers has grown because of the relationships

*Continued on page 20*

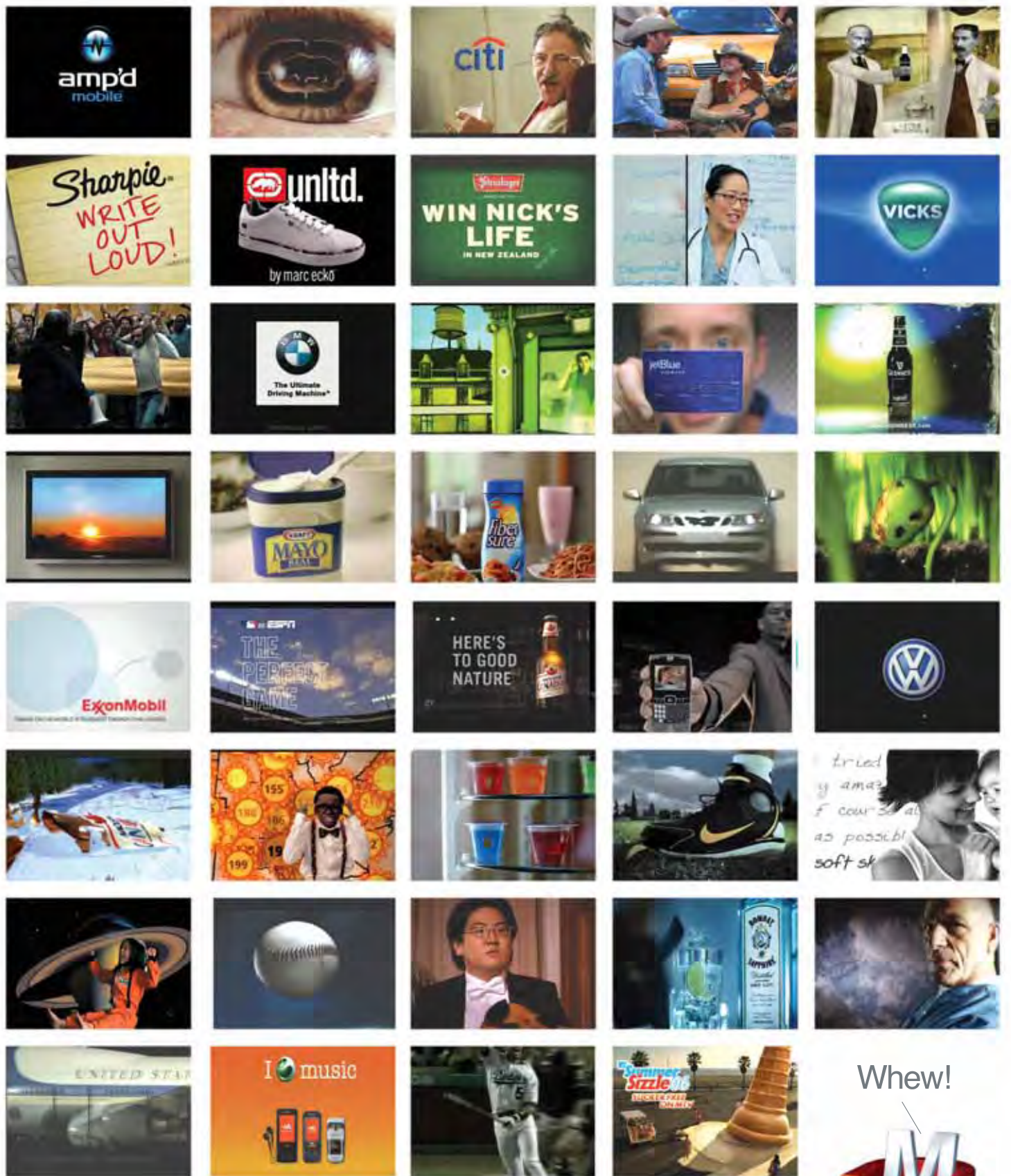


Michael Montes

about IGOR. His presence allows us to be selective in regard to bringing in other collections. We will be adding more artists in time, but I do want to maintain a boutique type of profile."

At Expansion Team in New York, all of the composers are recording artists, which led to the company also recently launching a licensing division. "It developed quite organically from artists and labels coming to us and seeing the work we were doing for the recording artists on our original music roster and saying, 'How can we work with you to get our music on television?' Labels call us regularly and say, 'Can you be our conduit,'" explains Alex Moulton, founder/creative director.

He says that the company also launched a record label in March, which has already produced four albums. April Jaffe, executive producer at Expansion Team, points out that people are also coming to them more for music supervision to help them brainstorm about how to create original content instead of just spending money on buying tracks. "They are getting on the page and saying, 'you know what—we can launch our own artist and have our own pieces that can have a life span beyond the 30-



John Adair

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**SOUND LOUNGE**  
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## Top Two Summer Music/Sound Chart Entries Go Back To Nature

Continued from page 17  
tropical surroundings.”

Koven relates, “We depicted the power through forceful composition by Garron and sound design in which explosions and sound elements are almost clashing with one another to form this island. For the giant ocean wave, we used not just the sound of a wave but explosions, with those sounds coming together.”

From a botanical perspective, Koven notes that the concept didn’t call for delicate leafy plant life that blossoms but rather strength and forceful growth. Ultimately stymied by deployed palm tree fronds, which Koven brought into the studio. “The sound of our shredding those fronds in studio helped support the forceful nature we were trying to convey. It was like breaking through a kind of thick skin, almost like carbon fiber. There’s a definite sense of struggle, of exerting force to break through. On one hand, there’s clashing of sounds—but there’s no clash between the music and sound

design, which work in concert. It’s very much controlled in order to promote the feeling of chaos—with the final result being that out of all this chaos emerges a relaxing, tropical place.”

Koven also credits audio post mixer Jeff Payne of Eleven, Santa Monica, for his contributions, most notably “striving to be true to what we were trying to do in terms of sound supporting concept and story.”

### ‘Tree’ hybrid

“In speaking with the creatives at Y&R Team Detroit,” recalls Elias Sound Designer Dean Hovey, “clearly with this spot—and the overall campaign for Mercury Mariner—they were trying to do something new and different to rebrand the car line. This was a big creative departure for them and the great visuals represented an opportunity for us to really showcase sound, to really go for it.”

A Mercury Mariner medallion is planted in the ground and from it grows a mix of tree branches, foliage



Dean Hovey

and metal to form a Mercury Mariner. The organic creation is not just any vehicle but rather a Mercury Hybrid, showing how the model is at one with nature.

Crediting The Brothers Strause, Hovey said, “The visuals were so cool and different, and inspired me to experiment with sound and to try to take it as far as I could go. I wanted to keep the feel organic and create a little journey, starting out calm and

tranquil, exploding into a collage of dirt, vines, tree branches and metal—and then having the spot crescendo into the final formation of the Mariner Hybrid vehicle, at which point we used wind chimes to bring back peace and tranquility. So we go from quiet to loud and then back to quiet.”

Hovey relates that once the tree begins to grow from that medallion, the spot “explodes into a sort of full bandwidth audio experience. We recorded a lot of source material for the spot and pulled some from our library. But for me the human voice played an important role—even though you might not be conscious of it, you feel it. I said some key phrases that are more like whispers; words like ‘new’ and ‘beautiful’ were woven into the sound design—the words aren’t all that detectable to most people but it’s noticeable if you remove them. Without them, you have the sound of branches spreading out and metal parts being formed. But with the human element, the sequence doesn’t feel quite as

violent and aggressive. The human voice helped keep the spot cohesive and made the growth process more interesting and even beautiful. The human voice adds some grace and makes the creation that’s growing before our eyes feel like it is breathing and alive.”

Further enhancing the spot was the use of a singing bowl, which gave little hints of audio resonance as the tree grows, again creating a breathing, living, thriving dynamic. And once the Mariner Hybrid is a full solid unit, we hear a more easily discernible sound—“a release breath to underscore that something refreshing and beautiful has just happened,” Hovey says.

Hovey also cites the audio mixing prowess of John Bolen who’s with Play, Santa Monica. “We have a great working relationship,” notes Hovey. “John works hard to preserve and enhance the sound. He understands the big picture, realizing the value of us trying to give a voice to the work so that it can better convey a message.”

## Business Models Are Being Infused With Creativity, Flexibility

Continued from page 19

we have forged in the licensing world. That’s a development on our original music side.”

### Music agencies

“We don’t even think of ourselves as a music production company anymore, we think of ourselves as a music agency,” Elias Pazzani says. Likewise, Jim Olen of the Rhythm Café in Chicago transformed the company’s business model to better resemble a talent agency rather than a music house. About a year ago, he became the sole owner. After 10 years of being in the music business, the company was going to be without a partner that composes or engineers (Olen doesn’t do either). So, he quickly changed the business model.

“I would represent a variety of com-

posers for work in the advertising community. From seasoned jingle writers to nationally recognized artists, I would be able to match the right person with the spot’s creative direction. Ultimately, that is what an executive producer should be doing. Putting the best possible team together to get the best results for the spot,” explains Olen.

Similarly, at Volition in New York Wendell Hanes, executive producer, has assembled a team of composers and reps that are able to handle a multitude of requests.

“In addition to helping agencies license songs and find great music, we try to be creative ourselves. Many of our composers have either scored big films or produced multi-platinum albums in addition to winning commercials,” says Hanes. He points out



Jim Olen

composer Peter Johnson worked on the music for *Spiderman 3* and Nuttin But Stringz established their own image as performing violinists and created a demand for their hip hop classical style—they even performed at the White House for President George

Bush. “We embrace the change in the industry and work hard to be the ones who keep changing it.”

Olen believes that every company that has anything to do with music is coming together to form one big industry. The lines between the jingle writers, the record label, the music venue, the artist, the film scorer, the A&R team, the brand and the audience are blurring. “We may all do well on our own and continue to operate our individual business, but the only way that we will truly be successful is to take advantage of each other’s resources.

“The brand needs music to infuse the product with a personality. The music company needs great artists to make the track come alive. The artist needs a sponsor and an outlet to have his or her music heard. The venue needs the same sponsor and artist to fill their seats. Then, the audience

will support the brand by buying the product. It all comes full circle.”

Olen advises keeping the door open to new ideas and ways to work. He never wanted to record bands or have rehearsals in Rhythm Café’s space, because that wasn’t the company’s focus. But a rehearsal for an act who was going to perform on the *Oprah Winfrey Show* led to Rhythm Café composing the bed music for the show. An after-party at the facility led to having Atlantic Records hosting a live broadcast with hip-hop star T.I. in the studio. And the ability to offer celebrity composers and producers led Rhythm Café to produce a track for HBO in New York. “Each of us who’s involved in the music business must be creative—not only when we compose, record and mix, but also when we create and follow a business model,” says Olen.

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Pontiac’s “Lights”

## Higher Education On Tap For AFCl's Cineposium Conference

Continued from page 4

on-site issues, to gain knowledge in a convenient way," said AFCl board VP of professional development Jenny Williams, who's with the Glasgow Film Office in Scotland.

### Custom fit

The formal instruction dovetails nicely with the Cineposium, which has long been an educational and networking event for members of the AFCl, an organization com-

prised of professionals from some 30-plus countries. This year's confab will address several main program topics, with such sessions as:

- "Going Green—Leaving a Light Footprint on our Environment." (Aug. 28, 10:45 a.m.-noon). Learn ways to encourage environmentally conscious production in your region and develop partnerships with existing initiatives in your community. Developed in cooperation with national environmental groups,

this session provides information on how film commissions can provide the resources and practices necessary for film companies to "go green."

- "Diversity—Above and Below the Line." (Aug 28; 9:15-10:30 a.m.). This session will explore how diversity in culture and perspective galvanizes the global force of the film industry and what programs, opportunities and organizations are dedicated to working on diversity

issues that impact production.

- And "Visual Effects—Coming of Age." (Aug. 29, 9-10:30 a.m.)

Visual effects practitioners often use their skills to enhance or improve existing locations. This session will feature a visual effects expert who will discuss what is achievable and what location experts need to know to integrate on-location knowledge with the possibilities of the visual effects world.

Additionally, there is another

daylong session (also separate from the Master Class series) available to confab attendees as well as the general public. This session (Aug. 27, 9 a.m.-5 p.m.) includes a workshop that will adopt a hands-on approach to developing grant writing skills. Moving beyond the basics, the course will include a variety of development strategies including idea generation, identification of potential funding sources and techniques for writing a compelling proposal.

## Auction Slated Aug. 27

Continued from page 4

six months time. You might not have a job at that moment. That's ok. As long as you know that sometime in the next six months you are going to need a piece of music or a mixer or some editorial time with a company you work with all the time, pledge the time and when you get the job you will just run it through Lime-Aid."

Horwitz pointed out that the event will culminate on Sept. 7 with a benefit party at Lime Studios to thank everyone who donated their services and helped Horwitz give back to a country that is giving him so much.

"For my wife and I, just taking the kids out of the country and leaving the country the way it is doesn't feel complete. What is really needed there is to try and put in motion the projects that will make adoption less and less necessary for those families. That's schools and clinics. It's the basic stuff, education and healthcare," Horwitz explained.

"It's not about making a better orphanage for kids who are ultimately going to come to the United States and live vastly more privileged lives than the kids in Haiti. It's about trying to give something back to the country that's giving us these kids so that more kids shouldn't have to leave their families. It's not about my kids, it's about the kids who I can't bring home."

For more information, visit [www.lime-aid.tv](http://www.lime-aid.tv).

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## Casting Key In Emmy-Nominated Spots

Agents searched high and low for just the right talent

By Nicole Rivard

"Casting is everything to a commercial. Think about the spots you have seen that are the true classics. They are always about people," points out Sheila Manning, owner of Sheila Manning Casting, Beverly Hills.

Whether or not American Legacy Foundation's "Singing Cowboy" becomes a classic remains to be seen, but it is certainly creating a buzz, first with its inclusion in this year's AICP Show and more recently with its nomination for an Emmy in the Outstanding Commercial category. "Casting contributed greatly to some of the spots becoming nominees. The cowboy [in 'Singing Cowboy'] is the spot," said Manning, secretary of the Academy of Television Arts & Sciences (ATAS) and a member of ATAS' Commercials Peer Group.

Arnold Boston and Crispin Porter+Bogusky, Miami, teamed on "Singing Cowboy," directed by Nicolai Fuglsig of bicoastal/international MJZ. The spot features a singing cowboy. In a poignant moment, he removes the bandanna tied around his neck, revealing that he has had a laryngectomy and can sing only with the aid of a handheld electro larynx device. "That's very special casting and finding the person had to be a lot of work, but they did a beautiful job," relates Manning. "They couldn't have done any better than that. Those things can be very emotional for the casting director."

The casting director was Nadette Stasa, who has been freelancing for Strickman Ripps, NYC, for eight years. "One of the things that is unique about the casting we do at Strickman Ripps

is we cast a lot of real people," notes Stasa. "One of the strengths of the company is a lot of people that work here are really great about dealing with people and with sensitive issues."

Stasa says the Internet was a valuable resource for connecting with support groups for people with laryngectomies. "These people have suffered so they are eager to speak out about the issue. The unfortunate thing is that a lot of people who were eager to speak out didn't meet the spec of the advertising agency. We found a plethora of people who had laryngectomies but they were 60-plus years old," explains Stasa. "Those 60-plus-year-old guys talk at schools and are eager to get out there. But when you want someone who appeals to a younger audience or when you want someone who portrays a cowboy in a masculine sort of way, that's not going to be your 60-year-old guy. So that became a huge challenge."

Tom Cook, who starred in the spot, was one of very few people that fit the agency's criteria and had the right look and feel, but he was a little reluctant in the beginning. "Because we are dealing with real people and not actors you have to explain every step to them. So really holding people's hands was a big part of this project too," Stasa recalls.

### 'Battle'

Unlike "Singing Cowboy," Cingular Wireless' "Battle, another Emmy-nominated spot, called for experienced actors. Directed by Alison Maclean of Park Pictures, New York, for BBDO New York, the spot shows a mother and teenage daughter "arguing" but

the incongruity is that they are conveying positive messages to each other. "The challenge in a spot like this—when there is true acting and dialogue necessary and you have the kind of director who we had, who's cut her teeth doing film—is to find talent as if you were actually making a movie. There's a lot of dialogue, they have to get the point across but they have to be subtle," said Susan Shopmaker, owner of Susan Shopmaker Casting in New York, who cast the spot.

She had seen the girl cast in the spot doing theater prior to this job but the performer didn't have commercial representation. "Sometimes in commercials the demands of getting the casting right are things that are a little bit elusive, like a look or a face, but with this the demands were specific. You needed talent first," said Shopmaker.

### Animal actors

Sometimes scripts call for talent of the furry kind. Take American Express's "Animals" out of Ogilvy & Mather, New York, directed by Bryan Buckley of bicoastal/international Hungry Man. Inspired by a print ad where Ellen DeGeneres relates that her childhood ambition was to work with animals, the spot called for 21 animals. Buckley tapped Denise Sanders of Bob Dunn's Animal Services in California to provide the animals in that the director had worked with Sanders and her chimpanzees on the Careerbuilder.com Superbowl spots. "Working with animals you are pretty proud of being able to see that many in one spot," said Sanders, who has been with Bob Dunn's Animal Services since 1993.

She's also proud of how smoothly everything went during the three-day shoot at the NBC lot where they tape *The Ellen DeGeneres Show*. There were two units filming animals at all times. Ellen was shot separate from the animals, which were also filmed separate from each other. "Working with Bryan in the past, we found shooting everything separate was much more effective. It saved time and it saved money. You don't have animals distracted by other animals and all the other action going on," Sanders says.

Sanders also points out that certain animals needed prep and some didn't. "For instance our giraffe had to look like he was replacing a light bulb and that was something he had never done, so we had to devise a technique that would make him look like he was actually putting a light bulb in. That required some training. On the other hand, our elephant is so experienced. She was pretty much able to do anything that Bryan wanted."

## street talk

Director Jesse Roth has signed with Mechanics, the Venice, Calif.-based commercial/new media production house headed by executive producer Andrea Kikot and partner/director Boris Damast. Roth, recently recognized as a leading director from Group101's class of 2007, joins a Mechanics directorial roster that includes Damast, Michael Norman, Michael Cerny, Emmanuel Hoss-Desmarais, Plank and Sergio Guerrero....Editor and visual effects artist Will Hong has signed with HomeNYC, a Manhattan house offering editing, visual effects, design, finishing and production services....Elephant Post—the Santa Monica-based, high-end commercial finishing house offering standard and hi-def online editing, compositing and graphics—has gone bicoastal, opening a New York studio. Elephant Post was launched earlier this year by bicoastal editorial house Lost Planet....Shooters Post & Transfer, Philadelphia, has added editors/visual effects designers Chris Magliozzo and Mike Wardner. The former comes over from Crew Cuts in New York, while Wardner had been with San Francisco-based post studio Rough House Editorial....

## rep report

Santa Monica-based visual effects studio Asylum and production company Kommitted Films (founded by director Nathan McGuinness, cofounder/creative director of Asylum) have secured Charlie McBrearty and Vanessa McLean of independent rep firm Shortlist to handle the West Coast....Riot's studios in Santa Monica and New York have taken on Maureen Butler of Mo Butler & Associates for representation in the Midwest...Cutters, with shops in Santa Monica and Chicago, has hired independent rep Susan Bennett to handle West Coast sales....Paul Abatamarco has joined digital studio Radium, which maintains shops in San Francisco, Santa Monica and Dallas, as head of sales. He returns to Radium after a three-year absence, during which he was director of operations at Riot, Santa Monica. Abatamarco is based at Radium's Santa Monica studio....Maria V. Elgar of Hardtribe is now handling representation in select territories, including the West Coast and the Southwest, for CineConcepto, spanning that production house's directors in the United States and Mexico....Trackdownmusic.com has secured Rachel Green to represent the service in the Midwest and on the East Coast, and Charlie Pomykal to cover the West Coast and Texas....DP Jeff Cutter has joined endeavor, Beverly Hills, for representation in commercials, music videos and features....

## bulletin board

- >August 26-30/Santa Fe, NM: AFCI Cineposium Intl. Conference. [www.afci.org](http://www.afci.org)
- >Sept. 6/Minneapolis, MN: AICP Show. [jim@twistfilms.com](mailto:jim@twistfilms.com)
- >Sept. 6-8/Kinsale, Ireland: Shark Awards. [www.iapi.com](http://www.iapi.com)
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- >Sept. 10/San Francisco, CA: AICP Show. [farah@aicp.com](mailto:farah@aicp.com)
- >Sept. 24-25/New York: OMMA. [www.mediapost.com/omma](http://www.mediapost.com/omma)
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## New Roosts Mean New Challenges For Agency Heads Of Prod'n.

*Continued from page 8*

opportunity to be a true partner with Paul Tilley, managing director/creative for DDB Chicago. "I worked with Paul before and know that there is a mutual respect and that he has a deep appreciation for the role of production."

Jackson feels fortunate in that she had the same kind of progressive creative partnership with executive creative director Marty Orzio at Energy BBDO. "The past four years for me there represented," she said, "a tremendous growth period spanning traditional and nontraditional work."

### Rupert Samuel

When the aforementioned Rolfe returned to CP+B, he succeeded Rupert Samuel who left to partner in a brand new agency, Goodness Manufacturing, in Venice, Calif. Samuel is teaming in the new venture with four former CP+B colleagues

As for what prompted the decision to go entrepreneurial, Samuel explained, "You reach a ceiling, a period in your life when you feel the need to

go out and try to do something on your own. All of us at Goodness had been at Crispin for a fairly long time. We have all grown together and now coming together in our own venture felt like a natural fit." (For more on Samuel, check out this week's Chat Room column.)

### Carol Lombard

Carol Lombard recently became executive producer and managing director at davidandgoliath (dng), El Segundo, Calif. She brings to her new roost broad-based experience spanning the agency, production and post sides of the business. The latter two include her having been a producer at t minus 30 films and then exec producer at its in-house post arm, followed by a stint as exec producer at the former Superior Assembly Editing Company. And for four-and-a-half years prior to coming aboard dng, Lombard was at Y&R Brands in Irvine, Calif., serving as that shop's senior VP and executive producer.

"I wasn't looking to make a move from Y&R," relates Lombard. "But

then dng called and I was drawn to the opportunity by [chairman/chief creative officer] David Angelo. David is so passionate about the creative work that I became excited about becoming part of his vision and helping to advance that vision."

That vision, says Lombard, is simply to turn out the best creative possible for clients across multiple platforms. "The

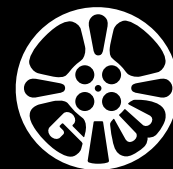
creative culture here is very progressive and I very much wanted to be a part of that. I'm not here to change what's already working well. I see myself as a facilitator to create and shape a soft structure so that the process becomes one where communication flows well among all the departments and creative gets the support it needs to come up with the very best ideas."

Lombard cites dng's digital interactive department as an example. "I'm trying to partner with them in a meaningful way, which means that our partnership is at the outset of any project. As an agency, we need to explore all the media possibilities. The opportunity to work across varied platforms makes this an exciting time, especially at a nimble place like dng."



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