

Paying Homage To The Late Walter Tannenbaum

A remembrance of the venerable head of production at Ted Bates "back in the day" underscores not only the man's work but also his contributions to industry lore. The way Tannenbaum led his life demonstrates the value of maintaining a positive outlook as well as a genuine love for the business and its people.

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Serial Dreamer Links With Reactor Films

Director Erick Ifergan enters his boutique house into a deal with Reactor for U.S. spot production and representation. Reactor fortifies its directorial roster with Ifergan and director David Preizler while Serial Dreamer taps into veteran exec producer/Reactor owner Michael Romersa for sales and commercialmaking support.

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Tom Ohanian Visits SHOOT's Chat Room

The filmmaker, editor and designer who's best known as the co-inventor of the Avid Media Composer, which revolutionized editing, discusses his role as VP of product development at digital media distribution management tools company Signiant, the industry's future and the importance of training programs to support new products.

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Putting Producers In A New York State of Mind

Newly enacted spot incentives look to spark business in the Big Apple.

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Changing Channels

Media Shift Translates Into New Production As Reflected In Bud.TV, Other Outlets

By Robert Goldrich

LOS ANGELES- "This is good news for your [SHOOT's] readership—the amount of production should increase," said John King who recently returned to Fallon Minneapolis to run its Connection Planning department.

The catalyst for a significant production upswing is the changing media landscape.

"The ratio of money spent for production as compared to placement is shifting," observed King. "With new ways of distribution [e.g., online entertainment, cell phone/hand-held devices, as opposed to just buying primetime broadcast time], there's a need to put money towards making different forms of content instead of getting it placed. There are multiple audiences and you need more at-bats to reach them."

At the same time, King cautioned that commercial production houses "have to learn

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photo credit: bldhs050225mehul(RF)

Saatchi Goes Long For Toyota

By Robert Goldrich

DAYTONA BEACH, Fla.—Saatchi & Saatchi LA, Torrance, Calif., has hit the fast track when it comes to long-form content, turning out a pair of ambitious hour-long documentaries for client Toyota, including the high-profile *Chasing Sunday*, *The Race To Cup*, which premiered on the FOX network this past Sunday (2/18) just prior to the pre-race show for the Daytona 500, an event regarded as the Super Bowl of stock car racing. The Daytona 500 marked Toyota's Nextel Cup stock racing debut.

The long-form initiative for Toyota underscores the evolving content/media space, which agencies and clients have to navigate in order to reach desired audience. However *Chasing Sunday* breaks what's been fashioned thus far of the branded content mold in that it's a documentary that shows Toyota's entry into the NASCAR Nextel Cup circuit, warts and all. And in this case the documentary carries historical significance in that it chronicles the first major non domestic automotive entry into the NASCAR stock car racing fray in nearly 50 years—with some NASCAR followers objecting to the inclusion of a foreign car manufacturer.

Indeed Toyota's participation in the Nextel Cup derby has been a prevalent topic in the NASCAR commu-

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"Dragon" Slays Competition For Annie Award

GLENDALE, Calif.—For the third consecutive year, a United Airlines spot from Fallon, Minneapolis, topped the commercials category at the Annie Awards competition, which recognizes outstanding achievement in animation. But unlike the past two years when the United spots—"Mr. Pants" in 2006, and "Interview" in '05—were directed by the team of Wendy Tilby and Amanda Forbis of

Acme Filmworks, Hollywood, this year the winning entry, "Dragon," was helmed by Jamie Caliri of DUCK Studios, Los Angeles.

"Dragon" was honored at a gala Annie Awards ceremony held earlier this month at the Alex Theatre in Glendale. "Dragon" topped a field of nominated spots at the 34th annual Annies that consisted of: Hilton's "Dancing Couple" directed by Rai-

mund Krumme of Acme Filmworks for Young & Rubicam, Chicago; ESPN's "Believe" directed by Mark Gustafson of Portland, Ore.-based Laika/house for Wieden+Kennedy, New York; the St. Louis Zoo's "Giraffe" helmed by Miles Flanagan of Z Animation, Eagle Rock, Calif., for Advertising Savants, St. Louis; and The Partnership for a Healthy Mississippi's "Candy Factory" directed by

Seamus Walsh and Mark Caballero of ka-chew!, Hollywood, for agency Maris, West & Baker, Jackson, Miss.

A stop-motion :60 that debuted in select markets during the '06 Super Bowl telecast and shortly thereafter went national on the Winter Olympics, "Dragon" centers on the close-knit relationship between a father and son—one that continues, in a different

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By Robert Goldrich

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February 23, 2007
Volume 48 • Number 4

www.SHOOTonline.com

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For Subscription Service Inquires and

Subscription Orders, Please call:

1.847.763.9620

SHOOT (ISSN# 1055-9825) printed edition is published bi-weekly except in January, July, August, and December when published monthly for \$125.00 per year by DCA Business Media LLC, at 21 Charles Street, Westport, CT 06880. Printed periodicals postage paid at Westport, CT and at additional mailing offices. POSTMASTER: Send address changes to SHOOT, P.O. Box 2142, Skokie, IL 60076-9505.

USPS (06-234)

For SHOOT custom reprints please contact Michael Morgera 203.227.1699 ext.11 or email to: mmorgera@shootonline.com

SHOOT -edition published weekly except in January, July, August, and December when twice monthly.

iSPOT, the digital newspaper for broadband video advertising, is published weekly on Wednesdays. For further information go online to www.shootonline.com/go/ispot

SHOOT is produced in the U.S.A.

SHOOT is a member of



ASSOCIATION OF INDEPENDENT CREATIVE EDITORS



Post Game

In this politically correct era—or error, which might be a more apt description—some Super Bowl work didn't make the cut. Snickers' "Mechanics," in which two men meet in the middle of a Snickers bar and end up kissing, got pulled after objections from GLADD and others who felt that the ad was homophobic.

Meanwhile the GM commercial in which a robot becomes despondent after being fired from a factory assembly line will be revised. In the original spot, the robot commits suicide by jumping off a bridge—only for viewers to find out that it was all a bad dream. But a suicide prevention organization criticized the ad, prompting GM to announce it would make changes to the commercial before it airs again.

Personally I didn't take offense to either commercial—at least not in the same way that those reacting in pro-

test did. I thought "Mechanics" was in the upper echelon of what was by most accounts a rather lackluster crop of Super Bowl ads this year.

But I was stunned to see the GM spot. Given the massive layoffs at the company and its well chronicled financial problems, the notion of showing a worker—albeit a robot—

“What’s funny is some of the best ‘Super Bowl’ advertising I saw was actually on another channel, Animal Planet [with its Puppy Bowl].”

getting pink-slipped would seem among the last storylines that GM should embrace.

Mike Wolfsohn, one of several creative directors SHOOT canvassed for feedback on the Super Bowl commercials, concurred.

Wolfsohn, who is VP/creative director at Ignited Minds, Marina del Rey, Calif., observed, "It just blew my mind that anything having to do with employment at GM, particularly in a negative connotation, could

get through so many approval processes and make it on air....That was the biggest debacle I saw through the whole game."

So from a marketing perspective, that spot was off base. And so to an extent was the consumer-generated content experiment.

Wolfsohn related, "It's kind of

Chevrolet or the NFL were probably disappointed with what was ultimately chosen. And now those people are probably less likely to be consumers of the brand than if they never participated in a commercial contest."

Still there was inspiration to be found on Super Sunday.

"What's funny," observed

Wolfsohn, "is some of the best 'Super Bowl' advertising I saw was actually on another channel, Animal Planet, which does The Puppy Bowl, three hours of puppies playing on a small football field, with a kitty halftime show. Between quarters, a Bissell vacuum comes in and cleans up, taking care of the furry mess. It integrates the vacuum product category beautifully with the game. It's a really smart, solid marketing idea."

POV



Mixing For The Big Screen

As advertisers look for more inventive ways to broadcast their messages, an increasing number of commercials are being produced for theatrical release. Unfortunately many of these cinema commercials look better than they sound.

A movie theater is calibrated to playback audio with massive low-end and a series of mid to high range speakers arranged to deliver three-dimensional sound. To take advantage of this amazing audio platform you need to mix your project in a studio designed to replicate the theater environment. These studios are called mixing stages; they are essentially movies theaters with a mixing console in the center.

Many agency producers confuse a "surround mix" with a theatrical mix. Often these "surround mixes" are produced in small suites designed to replicate the requirements for TV but often the room size and equipment in these facilities is far from adequate for creating an accurate theatrical mix.

Make sure your composer or sound designer knows that the spot will play both on TV and in theaters. It helps if these people have experience in cinema and TV. The reason for this is that the delivery of the audio elements will

be quite different for a cinema mix than for a TV mix.

Most TV mixing suites are built around a digital audio workstation like Pro Tools. The engineer loads the audio elements into the computer and the entire mix is created within the Pro Tools environment. For cinema the stage mixer is doing all of his work on a 500 input mixing console, not in a computer. During a feature film mix the amount of audio tracks playing simultaneously is far more than one digital audio workstation can handle. So the console becomes the central workstation and multiple Pro Tools systems are used as playback devices. These consoles sound amazing and offer a level of audio clarity no computer-mixing environment can come close to.

Work flows differently on a mix stage than in a TV mixing suite. The engineer stays at the console while others monitor the various Pro Tools machines. If a sound or musical element needs editing, these people make the edit on the appropriate Pro Tools systems, freeing the engineer to continue his work. In features these people are the music, dialogue and sound effects editors. In commercials we rarely see audio editors in our mix sessions so we have to create our own method for working on the stage.

At Ashe & Spencer we use a sort of one-man band approach. We gather all of the audio elements for the commercial and organize them into a Pro Tools session created to interface smoothly with the stage we are working on. One of us then brings the session data to the stage and attends the mix working in place of the music, dialogue and sound effects editor. This streamlined method works very well and gives our advertising clients

effortless access to this amazing mixing environment.

If your spot is going to play in theaters, I strongly urge you to take the extra step to ensure it will sound as good as it looks. Remember sound is 50 percent of the theater experience.

Thad Spencer is creative director/owner of Ashe & Spencer, which has bases of operation in Minneapolis and in Venice, Calif.

Flash Back

February 15, 2002 Director Mark Pellington has returned to his longtime spot roost, Crossroads Films, bicoastal and Chicago, after a year and a half at now defunct Propaganda Films. Additionally Chuck Bennett and Clay Williams, a helming team at Crossroads for the past two years, have decided to direct individually....Noted feature and commercial director Simon West, formerly repped by Propaganda films, has signed with Ritts/Hayden, the Los Angeles-headquartered commercial and music video production house....

February 21, 1997 London-based directors Stuart and Andrew Douglas, a.k.a. the Douglas Brothers, have decided to begin helming projects individually after years of working as a team....CEO/co-founder Michael Porte has sold his ownership stake in Mad River Post back to the company for an undisclosed price....Northvale, N.J.-based Video Services Corp. and Beverly Hills, Calif.-headquartered Virgin Digital Studios have jointly formed a new company, E-m@gazine, a new type of communications company that develops and utilizes the latest in digital technology....

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PEOPLE & PROJECTS

A Remembrance: Producer/Storyteller Walter Tannenbaum

By Matt Miller

This month, a man who meant a great deal to me passed away. His name was Walter Tannenbaum. If you didn't know Walter—or Wally as I knew him—it truly was your loss. But please read on. Walter was the head of production at Ted Bates “back in the day.” He was also one of my family's closest friends and a man I have known since I was born. Although retired from the industry, his heart never really left it. Whenever we spoke, he always wanted to know, “What's the gossip?”

Walter loved stories about the

landed just down the street from his house on the Iona Prep football field—because they could. Up until the other day, his wife thought he walked from the train that night. Or the time he was doing a shoot with the Stanley Cup. When things hit a snag in the production, he went to the Hockey Hall of Fame to pick up the cup himself. As he was speeding with Lord Stanley's Cup in the back seat of his car, it became quite an explanation to the officer who pulled him over, especially in Canada.

One of the last things Wally said in

knew he was near the end, his eyes lit up whenever he reminisced about the industry he loved. He lost himself in fond memories and loved to hear about a few new (and not so new) challenges his industry was facing.

According to his daughter in law, Meridith Brown, who until recently

was head of production at Curious Pictures, he was a producer's producer right up until the end. Brown shared that “he demanded that the directions between the synagogue, the cemetery and the house be driven and distributed in advance. Mapquest would not suffice. He pre-arranged

the eulogies and organized the obituaries. This was all produced by my beloved father-in-law.”

While Meridith never worked with him, she reminisced, “Whenever we were together, which was often, he'd ask about my work. From the start, it

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Walter Tannenbaum loved stories about the business...but mostly, he loved telling them.

business. He loved hearing them, but mostly, he loved telling them. He lost a battle to cancer, but right up until the end, he would share his war stories. Like the time he had a helicopter “drop him off at home” after a long aerial shoot in Long Island. They

my recent visit with him is, “When the time comes, would you write a blurb about me and tell everyone how good I still looked?!” And he did—in his eyes was the same spark of the storyteller with the same sense of humor I've always known. Even though he

By Robert Goldrich

SANTA MONICA—Director Erick Ifergan, who took his longstanding Serial Dreamer banner and turned it into a full-fledged production company about a year and a half ago, has now linked that shop with Santa Monica-based Reactor Films for state-side spot representation. While Serial Dreamer will maintain its West Hollywood office and continue to handle international shoots, Reactor becomes the U.S. production roost for directors Ifergan and David Preizler. The latter signed with Serial Dreamer about five months ago, coming over from bicoastal Epoch Films.

Ifergan explained that he felt the

need for stronger support in securing and facilitating choice work from American ad agencies. This led to his exploring prospects for entering into a relationship with a well established U.S. house, with Reactor and its owner/executive producer Michael Romersa ultimately winning out.

Serial Dreamer has been busy the past 18 months, largely centered on European and Asian work directed by Ifergan, including a worldwide campaign for LG electronics out of LG Ad Inc., Seoul, Korea, multiple global packages for L'Oreal via McCann Erickson, Paris, Vaseline for Bartle Bogle Hegarty (BBH), London, and Johnnie Walker out of BBH, London

and Singapore. Serial Dreamer's U.S. ad activity has been up to this point highlighted by an Ifergan-helmed Commit smoking-cessation spot for Arnold, Boston.

Ifergan, who resides in Southern California, has a spot filmography spanning American and overseas agencies. On the former score, his credits over the years include Sony PlayStation2 for TBWA/Chiat/Day, Los Angeles (a futuristic tour de force SHOOT “Top Spot” titled “PlayStation 9”), a Nintendo Game Cube global campaign out of Leo Burnett USA, Chicago, and such AT&T commercials as “Trojan Horse” and “Rain” via

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Reactor Lands Dirs. Ifergan, Preizler

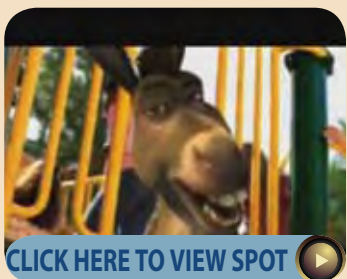
Shrek's On A New Mission—To Help Kids Battle Obesity

DreamWorks Partners With Ad Council And GSD&M To Create PSAs

By Nicole Rivard

AUSTIN, Tx—In William Steig's children's book and on the big screen, Shrek sets out to rescue the beautiful Princess Fiona from a fire-breathing dragon. Accompanying him on his mission is a wisecracking Donkey. Now the two have another mission—to help kids combat childhood obesity—and that's just what they're doing in a new campaign created by GSD&M, Austin, and launched by the Ad Council, the Department of Health and Human Services (DHHS) and DreamWorks. The PSAs complement the current “Can your food do that?” PSAs, which promote the benefits of eating healthy foods.

The new PSAs, which have been produced in English and Spanish, open with Donkey urging kids to put down their video games and shut off their TVs and “Get up and be a playah.” “Let's run, have fun,” he raps as he takes kids to a jungle gym where other Shrek characters like Fiona are dancing and



Donkey, Shrek and friends are urging kids to get up and play an hour a day.

playing. Shrek himself appears and adds his own words of wisdom: Get up and play an hour a day. Then Donkey directs kids to www.smallstep.gov, to find cool play activities. But he reminds them not to stay too long. The Cannery, a West Coast online development firm, designed the site.

“We've been working with the DHHS since 2004 on a larger initiative focusing on obesity prevention with messages to both parents and children about the importance of good nutrition and exercise. The media has been just incredibly generous from a donated media perspective,” said Heidi

Arthur, senior VP of campaigns at the Ad Council. “We've had more than \$270 million donated against these messages. And then we got a call from DreamWorks saying that they would be interested in allowing us to use some of their characters from Shrek to support healthy lifestyles.”

So she showed them the work the Ad Council had been doing with DHHS and the DreamWorks' team was very excited and open to whatever type of messaging would help push the needle further and faster. When this opportunity presented itself Arthur said the Ad Council realized it wasn't doing anything solely focused on physical activity targeted at kids and thought the play message made perfect sense here since the whole notion of physical activity is a tough one to get across to kids.

Arthur explained that research showed parents feel overwhelmed by the thought

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Levine, Mooney Team On Crushing Band Venture

By Robert Goldrich

NEW YORK—Joey Levine, president of New York-based Crushing Music, has teamed with industry vet Tom Mooney—who recently launched Mooney Marketing, New York—to form an as yet unnamed Crushing division specializing in offering independent rock bands and performers to the ad agency community.

At press time, Crushing—which continues its core business of original music and sound for spots—had assembled a roster of about 15 independent bands, uncovered primarily on the New York club circuit by Levine. Scouts have also been secured in the Midwest and in London, with Crushing picking up a couple of bands from Ohio. Additionally the shop is currently in discussion with some U.K. acts.

Levine said that plans are to grow Crushing's indie band lineup significantly, reaching out to talent in other U.S. markets and internationally. Among the bands already in place are Salt & Samovar and The X's as well as singer/writer Luke Schurman. Levine believes their talent will translate well into the ad discipline not only in terms of licensing their material for spots but moreover for the writing of

original compositions and songs.

Mooney and Levine bring band and brand experience to their new collaboration. On the former score, Mooney was a drummer in a traveling band, The Ohio Express, that Levine produced and wrote songs for in the early 1970s. Levine's industry roots are in record producing soil, largely for garage rock bands. This experience caused advertisers and agencies to initially gravitate toward him, resulting in the formation of Crushing in the late 1970s.

“I'm now getting back into the same business but this time from more of a managerial perspective as it relates to independent bands as talent for agencies to tap into,” said Levine. “This is a trend that's picking up momentum and I think we're well positioned to be a leading player in it.”

Part of that positioning comes from the fact that Crushing maintains full service sound studios in which bands can perform and record work that best showcases their prowess for advertisers and agencies.

Branding experience comes from Crushing's years in music and sound for commercials, as well as Mooney's production house pedigree as an executive producer/marketing maven for

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The Joneses Signs Director Harton

SANTA MONICA, Calif.—Director Peter Harton has signed with The Joneses for exclusive representation in the United States. This marks the first time that the American-born, Danish filmmaker has been represented in North America.

Harton began directing commercials in 2004 after working as an assistant director for several years. Represented in Europe by Chased by Cowboys (Dusseldorf and Paris), Le Grand Danois (Paris) and Agent Zoo (Copenhagen), he has helmed spots for such brands as Tuborg, cell phone company Sonofon and candy maker Ga-Jol.

Among Harton's most notable successes is a viral ad called "Speed Bandits" for the Danish Road Safety Council to encourage drivers to slow down. It presents a spoof news report about a group of topless women who stand along Danish roadways waving speed limit signs.

Posted in November on the website www.speedbandits.dk, the viral quickly spread to thousands of other sites, including YouTube and has been viewed more than seven million times in over 200 countries.

Television broadcasts from as far



Peter Harton

away as Spain and Brazil have covered the campaign.

A flair for comedy

Much of Harton's broadcast work has had a similarly deadpan, offbeat comic flavor. His recent efforts include a spot for Tuborg in which two men nearly beat one another to death while playing squash.

At the end of the commercial, the two men enjoy a Tuborg soft drink that coincidentally goes by the name "Squash." Harton directed the spot for Danish agency Wibroe, Duckert & Partners.

"For me, simple ideas make the best ads," says an enthusiastic Harton.

"I like spots where the whole idea can be communicated in just two or three shots. My work is all about making it look different and interesting and having fun.

"For me it's extremely important that I find the work I do inspiring."

In addition to his commercial work, Harton has also directed music videos for Danish rapper Liam O'Connor (aka L.O.C.) and the Swedish band The Mopeds, among several other artists.

Harton, who was born in Eastchester, New York, grew up in Germany and Denmark. He joins a growing list of Scandinavian filmmakers who have made The Joneses their U.S. home. The company also represents Danish director Jonas Arnby and Norwegian directors Hans Petter Moland and Sten.

Mel Gragido, executive producer of The Joneses, said he was drawn to Harton's "unique comic perspective and willingness to take risks."

The Joneses is represented on the East Coast by Maggie Klein, in the Midwest by Doug Stieber & Company, in Detroit by Dawn Ratcliffe, in the West by Howell Associates and in Texas by Alyson Griffith.

ARTISANS

Industry Mourns Pioneer Charles Swartz

By Carolyn Giardina

LOS ANGELES—Charles Swartz, respected throughout the production industry and academia for his role in shepherding innovations that broke new ground in cinematic content, distribution and display, passed away on Feb. 10 from pneumonia. He was 67.

Known for his vision, patience and energy, Swartz was an important catalyst in the industry's current transition to digital cinema. He edited the book *Understanding Digital Cinema* and brought together key organizations and thinkers worldwide to help move forward feature film and the technologies that make digital cinema possible.

"Charles' impact on entertainment was both exceptional and profound," said Elizabeth M. Daley, dean of the University of Southern California (USC) School of Cinematic Arts. "That impact stemmed not only from his vast experience, but also from a deep passion for the dramatic role entertainment plays in shaping the lives of millions of people around the globe."

From 2002 to summer '06, Swartz was CEO of the Entertainment Technology Center at USC (ETC-USC). He reinvigorated and refocused the research center, providing the entertainment and technology communities with a venue to reach common ground

on crucial creative and technical issues. Among his accomplishments were building ETC-USC's Digital Cinema Lab into the entertainment industry's premier test bed for new digital cinema technologies. Swartz produced such events as the Digital Cinema Summit at NAB.



Charles Swartz

Prior to heading ETC-USC, Swartz was the director of business development for the entertainment industry at Anderson Consulting (now Accenture), and then director of integrated strategy for media and entertainment at the e-business consulting firm Sapient. When Sapient closed its media sector, Swartz founded Charles S. Swartz Consulting to connect entertainment

clients with companies exploring the potential of broadband wireless.

Before bringing his expertise to consultancy, Swartz was an education specialist and program manager at UCLA Extension's Department of Entertainment Studies and Performing Arts.

Swartz began his career at Warner Bros. Television and then served as head of production at Roger Corman's New World Pictures, as well as executive VP of acquisition and production at Dimension Pictures. He produced eight feature films, six of which he co-wrote.

Swartz was an active member of SMPTE since '85. He served as governor from the Hollywood Region in '04-'05. From '92 to '94, '95 to '97, and again from '02-'03, he was manager of the Hollywood section. He was a member of the Hollywood section education committee and the Lou Wolf Memorial Scholarship Committee. In '04, SMPTE named Swartz a Fellow and in '06 he received the Society Citation. Swartz was also treasurer of the Hollywood Post Alliance.

Swartz is survived by his wife, writer/director Stephanie Rothman. Contributions to Save The Redwoods League (www.savetheredwoods.org) and Los Angeles Regional Food Bank (www.lafightshunger.org) are welcomed.

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Short Takes

BENT ON RECYCLING

To a catchy jingle (see this week's Top 10 Spot Tracks Chart), plastic grocery bags serenade their way out of dark cupboards to see the light of day. Our protagonist bag, a plastic pied piper of sorts, croons for that one bright day when "some human would figure out that serving you once and stepping aside isn't all we bags are about." Propelled by stop motion animation from Bent Image Labs, Portland, Ore., the bags move out of their hidden drawers and shelves to the outside world, making their way to the local store to attain the "higher purpose" of being recycled. Rob Shaw



and Randall Wakerlin of Bent directed this :30 spot, titled "Ballad of the Bag," for the Rhode Island Resource Recovery Corp. and agency RDW Group, Providence, R.I. The RDW creative team consisted of Executive Creative Director Jeff Patch, Creative Director/Copywriter/Art Director Wendy Jivoin and Producer Ann-Marie Raymond. Ray Di Carlo executive produced for Bent, with Mark Axton serving as producer. Bent's Jon Weigand was offline/online editor.

KEEP THE FAITH

Veteran Exec Producers Jeff Armstrong and Ben Dossett have launched Holmes Defender of the Faith, a Malibu-headquartered production house. Armstrong is best known for his tenures at the helm of now defunct Satellite Films and A Band Apart. Dossett was a partner in Southern California shops Windmill Lane and Miss Jones. He briefly came aboard A Band Apart and worked with Armstrong. Holmes Defender of the Faith opens with roster that includes spot directors Marcel Langenegger, Brendan Donovan and Jennifer Little. The house also handles filmmakers Andy Dick, Tim Burton, David Goyer, Keenen Wayans, Forest Whitaker, Spike Lee and Robert Luketic for commercials. Additionally the new venture has an alliance with 8 Commercials in Australia and represents directors Brendan Williams, Josh Frizzell and Paul Goldman in the United States and Canada. The domestic sales force consists of independent reps Richard Fink and Robin Fried of R2, New York, handling the East Coast, Mary Ida Bonadio in the Midwest and Connie Mellors and Ellen Dempsey covering the West Coast.

PEOPLE IN THE NEWS

Director Ramaa Mosley has joined Trio Films, the Los Angeles shop headed by founders/executive producers Erin Tauscher and Taylor Ferguson. Mosley comes over from Uber Content, Los Angeles, where she helmed spots for ESPN and Pfizer, among others. Her career credits also include commercials for adidas, Powerade and Toshiba....Director Noah Marshall has come aboard the U.S. roster of The Sweet Shop, headed by New York-based managing director Steven Shore. Marshall extends his reach stateside from The Sweet Shop footholds in Europe and the Pacific. His credits include Nike's "Maureen," which garnered a Bronze Lion at last year's Cannes International Advertising Festival. He joins a U.S.



Ramaa Mosley

directorial lineup at The Sweet Shop that also features Steve Ayson, Melanie Bridge, Kathi Prosser, Julian Pugsley and Michael Wong....King Cut Editorial, Venice, Calif., has added Editor Megan Bee, formerly of bicoastal Spot Welders, Executive Producer Hannah Yates and Associate Producer Ari Braverman. Yates had most recently been freelancing as an editorial and visual effects producer. Braverman comes from a sales background, having worked with Stacey Altman at independent West Coast rep firm Stacey & Co....

Saatchi Revs Up A Pair Of Documentaries For Toyota

Continued from page 1

nity, generating a buzz among fans. "The subject matter is of interest to people," said Saatchi LA creative director Greg Braun. "There's a built-in audience, a potential audience that is enormous compared to a typical piece of long-form branded content that an agency might find itself doing."

As for the alluded to warts, while there is no manufacturer (Toyota) culpability, a team leader-noted driver Michael Waltrip (a two-time Daytona 500 winner) and his Michael Waltrip Racing (MWR)-drew a record fine and other penalties for using performance-enhancing engine additive in a Camry during the first round of qualifying on Feb. 4. Waltrip said he was "sad and embarrassed" as well as "dedicated to get to the bottom of this because I will not let the independent act of an individual or individuals tarnish the incredible accomplishment my organization has made to be where we are today."

The documentary did not ignore the Waltrip controversy. "We [Saatchi and Toyota] are committed to documenting what actually happens—the ups and downs, the highs and lows," said Damian Stevens, director of integrated production/multimedia for Saatchi LA.

Chasing Sunday has been a year-plus in the making. "The purpose of the documentary is to give the fans a behind-the-scenes look at what it

takes to put together a Cup team from its inception," related Saatchi's Braun. "From the outset, Toyota has wanted to show what happens regardless of the outcome."

Though this isn't a branding film, *Chasing Sunday* does help to weave Toyota into the NASCAR stock car fabric with content designed for the sport's fans. Saatchi partnered with NASCAR Productions, Charlotte, N.C., to produce the film. Mike Viney of NASCAR Productions directed *Chasing Sunday*. His documentary *Dale* about the late, legendary driver Dale Earnhardt has drawn critical acclaim.

The link with NASCAR Productions also included access to NASCAR's historical archives so that Saatchi could tap into footage capturing, for instance, the past on-track exploits of Toyota team drivers. This helped Saatchi to delve deeply into the experiences and backgrounds of the behind-the-wheel talent.

Toyota and Saatchi hold ownership stakes in the documentary, with an hour of airtime bought on FOX for the show. Though commercials ran during *Chasing Sunday*, none of them were from Toyota.

While the Camrys aspiring to race at Daytona are integral to the film's storyline, Stevens noted that the client and agency departed from the product placement saturation norm. This fueled the decision not to addi-

tionally have Toyota spots shown during the commercial breaks.

Road trips

Saatchi producer Katie Lambrecht has been on the road for much of the past year on this documentary, which dates back to Toyota's press conference in January 2006 announcing that it was jumping into the Nextel Cup competition.

The documentary explores varied aspects of the endeavor, including the formation of Toyota race teams, the associated peaks and valleys that go with assembling those teams and drivers, insights into the drivers and the pressures they face, the cars themselves and the extensive testing that's entailed (engine trials, wind tunnel tests, etc.). And going into the final qualifying duels on Thursday (2/15), there was no guarantee that the majority of the Toyota drivers would even qualify for the race—and if any that did would have decent positions.

The documentary interviewed the drivers who made it and those who didn't. (Waltrip earned a measure of redemption as he qualified along with two other MWR drivers, David Reutimann and Dale Jarrett. Overall four of the eight Toyota drivers qualified for Daytona.)

The Saatchi team on *Chasing Sunday* consisted of Braun, Stevens, Lambrecht, executive creative director Harvey Marco, senior producer Jen-

nifer Vogtmann and account director Steven Sluk.

Jim Abraham, Jim Jorden and Brooke Hopkins exec produced for NASCAR Productions, with Ryan McGee in a hybrid writer/editor role.

"Beyond the obvious difference of working in long-form content as compared to a 30-second spot, what set it apart for me was that we've been engaged in documentary making," said Stevens. "We didn't sell a script to a client or a studio or a CAA. We are documenting events and profiling people and in the process the show takes its own organic form."

"It's been quite a learning experience," noted Vogtmann. "It's a process that requires a lot of trusting on everyone's part. We're educating the client and ourselves—and we're being educated."

Lambrecht said, "We've experienced drama, happy excitement, difficult moments. It's a show about real people doing real things. It's not about Toyota product placement. It brings you together. We definitely felt very much in the trenches with the production company."

Off-road inroads

Saatchi made its Toyota documentary on-air debut in January on the Speed Channel with *Two Roads to Baja*, told from a pair of perspectives: one from the professional team of off-road legend Rod Millen and his

Millenworks race team (which wound up finishing second in the race); the other from amateur driver Kevin Necessary and his crew.

The two teams raced Toyota FJ Cruisers in the Baja event last November with Saatchi bringing in bicoastal @radical.media as the production company on the documentary. Jeff Zwart of @radical directed *Two Roads to Baja*, which was originally slated to run six times on Speed Channel. But the documentary has been so well received by audiences that Speed Channel contracted for an additional four runs, making for a total of 10 airings.

As with *Chasing Sunday*, no Toyota commercials appear during *Two Roads to Baja*. The Saatchi team on *Baja* included exec creative director Marco, director of integrated production/multimedia Stevens, creative director Steve Chavez, writer Napper Tandy, associate creative director/art director Bill Courtney and producer Amanda Miller.

"Both documentaries have been great experiences, reflecting just how fortunate a position we are in to have Toyota as a client," said Stevens. "We're taking chances together as a team, being very selective with what we do in long form. We aren't doing long form just for the sake of doing long form. Toyota is staying relevant in its long-form projects and allowing us to be honest in our documentaries."

DUCK Studio's "Dragon" From Fallon Wins Annie Award

Continued from page 1

vein, even when dad is out of town.

The son's imagination kicks in as he conjures up images of what his father is doing during a business trip. In a nutshell, dad is on a grand adventure, perched on a giant silver bird that transports him to a remote forest. His business suit transforms into a suit of armor and he goes back in time to become a knight, seated at a roundtable with fellow iron-clad warriors.

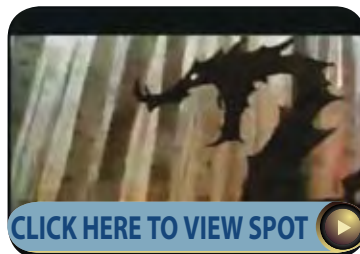
A giant dragon attacks. The resourceful, sword-wielding knights break up the roundtable into sections that each serve as a shield against the fire-breathing creature. Ultimately the boy's father slays the dragon and is crowned a hero.

We are then taken back to present-day reality as the father returns home. We see him from an upside-down perspective—that of his son who is hanging off of a tire swing in the front yard. Appropriately enough, dad has brought back a gift for his kid: a toy dragon.

This imaginative odyssey plays to the musical accompaniment of a special arrangement of George Gershwin's classic "Rhapsody in Blue." The arrangement was done by Liz Myers and John Trivers of Trivers/Myers Music, Manhattan Beach, Calif.

For the spot, stop-motion animation was deployed to bring puppets to life on screen. This technique is accomplished by breaking up the figures' motions into increments and filming a single frame at a time. "Dragon" was shot using a total of some 1,440 frames.

The Annies are presented by the Burbank-headquartered International Animated Film Society (ASIFA-Hollywood). The competition honors animation excellence and achievement in features, TV programs, commercials, home entertainment, video games and short subjects/special projects. *Cars*, produced by Pixar, was named best animation feature. Receiving this year's Annie as best directors of an animated feature pro-



United Airlines' "Dragon" production were Tim Johnson and Kary Kirkpatrick for *Over The Hedge* from DreamWorks Animation.

Editor David Smalheiser Joins Bond

By Carolyn Giardina

NEW YORK—Bond, a Noho-based editorial and effects studio, has added David Smalheiser to its editorial roster. Smalheiser just wrapped his most recent freelance project, a package of commercials for Gordon's at Bond. The spots were directed by David Merhar of bicoastal Sandwich Films.

"David (Smalheiser) had already become part of the Bond team as a freelance editor for us. As a creative

group we run on good chemistry and he's a perfect fit," said Bond president/creative director and founder Jeff Beckerman. "He's versatile and fast on his feet and loves the art of transposing images to tell a story, whether driven by humor, narrative, or music."

Prior to freelancing, Smalheiser founded and ran editorial shop, 3 Fingered Louie, for seven years in New York. There, he worked on national

campaigns for IAM.com, MCI, Hallmark and Federated Funds with such directors as Spike Lee, Marcus Nispel and Annibel Jankel. Smalheiser collaborated with Saatchi & Saatchi, New York, on multiple projects including Old Spice's "Men Are Pigs" campaign.

Smalheiser also served as a spot editor at shops that included bicoastal Bug Editorial and the former Invisible Dog.

—by Robert Goldrich

Remembering Walter Tannenbaum

Continued from page 4

was clear what type of producer he was. He was the agency producer and I was the production company producer. For those of you on the inside, I need say no more. He loved to hear production stories. He loved to commiserate about production problems that are universal and remain the same, unabated, all these years later. He took them on, and would try to help."

She also shared that he was an archivist. Over the past weeks his entire personal and professional history was uncovered in his home office. "I've only just begun taking in the treasures, but among the papers I found, was a budget for some unnamed commercial produced (or not) some four or five decades ago," she related. "On the top of the list was the director line. It read: 'Director, a top man, \$200/day.'"

His daughter, Neri, is also in production. She is a TV and feature production manager, with an amazing list of credits—including a Directors Guild of America (DGA) Award nomination this year as unit production manager on the primetime NBC series 30 Rock "Pilot" episode. (The episode was directed by Adam Bernstein; Neri was part of Bernstein's team, which also included first assistant director Stephen Lee Davis, second assistant director Betsy Jo Friedman-Palmieri

and second assistant director Jane Chase Wells. Winning the DGA Award comedy series category was director Richard Shepard for the *Ugly Betty* Pilot.)

In the early years of her career, Neri could not escape the enthusiastic, gushing squeals when people learned that she was Walter Tannenbaum's daughter. There was not a person who knew him professionally that did not admire him as a producer and want him as a friend. In the later years, he would remark, he received those same squeals from her contemporaries upon learning that he was Neri Tannenbaum's father. He delighted in that.

Walter was the reason I wanted to get into this industry. It was because of his stories, his love of the work and the adventures, but mostly the people, his friends. Some of the close ones such as postproduction executive/entrepreneur/editor Arthur Williams and director George Gage always had a mountain of stories.

I remember so many wonderful things about Walter, and what I walked away with thinking after our very last conversation is that this is an industry of great people. The people we meet every day in this industry set apart those who simply have "colleagues," from those who work together to achieve miraculous feats that spawn real friendships. It may

not be rocket science, but the ingenuity, creativity and perfectionism it takes to make great ads takes a certain chromosome, or maybe just a certain strain of passion. I'm sure we each have our own "Walter"—someone who didn't just mentor us, but inspired us. Someone whose keen eye could spot those who weren't cut out for this business versus those who were intrigued enough to pursue it. These people make for a great story.

Part of the collective lore of our industry comes from the stories that are handed down and shared. Remember to share yours and stop a moment in your busy day to listen to others'. You'll see that you're part of a unique tribe, a "Band of Brothers," if you will. And this month we lost one of our special ones.

The author of this piece, Matt Miller, is president and CEO of the Association of Independent Commercial Producers (AICP).

Meredith Brown also contributed to this remembrance of Walter Tannenbaum.

For the Record

In "Director Henry Lu Revs Up Engine For ESPN/NASCAR, Wieden + Kennedy" (2/9), the colorist credit for this TopSpot was incorrect. The colorist was Tom Poole of The Mill, New York.

Ads Tackle Childhood Obesity

Continued from page 4

of joining formal gym programs and carving out all of this time during the day and kids likewise are busy. Plus a lot of schools don't have physical education opportunities, and the whole notion of formalized sports can be overwhelming and daunting and not necessarily available to all kids, especially at-risk kids.

"We had done a lot of qualitative and quantitative research to get a better understanding of how to frame physical activity. Reframing physical activity as play got people to think about it differently. It seemed like it was doable, fun," Arthur said.

"It became something that was easy to fit into their lives and something parents and kids can do together. We thought how relevant Shrek and his friends are to kids and how they have such a positive, fun connotation in general that the marriage of those two mes-

sages was made in heaven."

To execute those messages the creatives at GSD&M developed the song and the storyboards for the PSAs. They tapped director Thom Higgins of Green Dot Films, Santa Monica, Calif., because of his experience blending live action and animation. There were two shoots—one with cutouts of the DreamWorks' characters placed into scenes and one with just the kids. The footage was then passed along to the DreamWorks' animators who worked their magic.

Arthur pointed out the project went smoothly from beginning to end.

"Usually the challenge is getting the media to support it in a big way early on, and we saw just such a positive receptivity to the campaign that we were able to get media companies up front saying, 'Yes I'll support this.'"

Among them are Nickel-

odeon, Turner Broadcasting System and Univision Communications.

"That challenge was immediately removed because the community at large—advertising, marketing and media—really saw an opportunity to use the power of communication to get across a really good health message that kids can relate to," she continued.

The "Be a Player" message will also be disseminated by companies in the Ad Council's Coalition for Healthy Children, including PepsiCo, Kraft Foods, McDonald's, SUBWAY and Coca Cola.

"Having had the research done, it took away the challenge of coming up with the right message to put out there with these characters. Sometimes you can have a great opportunity but you are not quite sure if what you have to say is going to have an impact," Arthur said.



HD Essentials

By Carolyn Giardina

Chimney Pot Opens In Moscow

The Chimney Pot—a recognized commercial and feature post company with bases in Stockholm, Oslo, Kiev and Warsaw—has opened a facility in Moscow with emphasis on commercial post. As part of the launch, the company is introducing an inventive digital workflow centered on Digital Vision's Film Master grading system that underscores the company's vision about where the business is heading.

Company CEO Viktor Bjork said that the idea to open in Moscow came after a meeting with BBDO Moscow, during which he learned that the agency produces roughly 300 spots annually.

"The whole Sweden market is roughly 200 spots a year, he said. Additionally, Bjork reported that Russia produces an estimated 280 features per year. "It's probably the biggest market we ever entered," he added. The Chimney Pot employs roughly 70 in total, and talent moves between offices as needed for projects.

With the Moscow facility, The Chimney Pot is introducing what it believes is the future direction for commercial post and expects to later transition its existing facilities to this model. Essentially, Bjork believes that telecine and high-end compositing will disappear. Instead, he envisions a future where compositing is accomplished on low-cost systems such as Adobe After Effects or Apple's Shake. As for telecine and color correction, he expects that the traditional telecine and linear color grading workflow will give way to new nonlinear digital color grading workflows. And the final conform—which is typically accomplished on a high-end compositing system—will become a task that is completed in the color grading environment.

The Moscow facility therefore opened with Digital Vision's Film Master at the heart of its post operations. The Film Master will be the company's primary color grading tool and will be used for conforming and mastering spots and features.

"As we work on a lot of commercials, the Film Master is the best suited product for this market," said Henric Larsson, managing director of The Chimney Pot.

"This is mainly due to the color enhancement toolset and video integration for versioning and deliverables, which is very good. The Digital Vision technology also provides us with an astounding amount of power in a cost and space effective system."

The hero Film Master system is supported by a Bright Systems storage area network (SAN), a Cintel DataMill scanner and JVC projectors. For editing and compositing, The Chimney Pot has taken the Apple approach, investing in Final Cut Pro and Shake.

Film Master Direction

Film Master's manufacturer—image processing specialists Digital Vision—is also headquartered in Stockholm (with subsidiaries in L.A. and London). Chimney Pot's recent purchases brought the post business' total number of Film Masters to 12. Film Master systems were purchased in '06 by a variety of clients including The Mill and The Farm in London and iO Film and Fotokem in L.A.

Noting the increasing need for data processing to accommodate growing numbers of delivery formats and requirements, Digital Vision president Simon Cuff reported that the company's current R&D focus is what he calls in-context mastering.

"What is lacking today in encoding and mastering is where you can see the work in context for the output. We are working on in-context mastering," he explained. "[Content] behaves different on a small screen. The creative look is different from a cinema version."

To this end, Cuff related that Digital Vision and The Chimney Pot are exploring the vision of post suites that offer everything from high resolution digital projection to iPods, in order to allow client approvals "in context" from the grading room. Digital Vision is currently shipping Film Master version 3.2.

It plans to ship version 3.5 around April in time for the NAB Convention, at which time Digital Vision expects to preview version 4.0, which is slated to ship during Q4.

SHOOT's senior editor, technology and postproduction Carolyn Giardina can be reached at cgiardina@shootonline.com or at (323) 960-8035.

Reactor Roster Grows

Continued from page 4

Young & Rubicam, New York.

Among Preizler's directorial endeavors are a promo for The Discovery Channel series *Anthony Bourdain: No Reservations* and a Miller Lite spec spot, "Runaway Fridge," which was subsequently bought by the client for air. The Epoch-produced spec comedy piece was based on a concept from creatives at Young & Rubicam, Chicago.

Preizler first gained recognition in *SHOOT*'s New Directors Showcase in its inaugural year of 2003. He became part of Saatchi & Saatchi's New Directors Showcase in '04. His work has garnered assorted awards, including a Gold Clio (for Puma's "Goalie") and recognition at the AICP Show in the student commercial category (Speedo's "Aquaman").

New chapter

Ifergan said that he comes to Reactor with a stronger Serial Dreamer. In the past he had Serial Dreamer as his calling card while being repped in the U.S. by bicoastal Believe Media. However, back then, prior to going independent in the summer of '05, Serial Dreamer didn't function as a production house unto itself. Now Serial Dreamer has the experience of being fully engaged in production with Michele Bain continuing as the shop's head of production.

Serial Dreamer still has representation/co-production arrangements with Bikini Films in London and Bandits in Paris. Outside the U.K. and France, Serial Dreamer produces all its international work.

Romersa takes over executive producer responsibilities in the U.S. for Ifergan and Preizler. Furthermore Romersa and Reactor feature development executive Danny Llewelyn are producing an undisclosed theatrical movie property to which Ifergan is attached as the director. Romersa and Llewelyn have movie producing chops as evidenced by their work on the critically acclaimed *Akeelah and the Bee*, which was directed by Doug Atchison and released last year by Li-



Erick Ifergan

onsgate Films.

The addition of Ifergan and Preizler fortify Reactor's spot directorial roster, which Romersa has rebuilt following the departures of Steve Chase to bicoastal Go Film and Warren Kushner to bicoastal/international Partizan. Over the past couple of months, as reported in *SHOOT*, Reactor has also signed the directing duo Rooster (Craig Champion and Jeff Tanner), noted agency creative director turned director Rob Luehrs, as well as Stephen Sommers.

A feature filmmaker (*The Mummy*, *The Mummy Returns*, *Van Helsing*), Sommers came aboard Reactor for spot representation and already has a pair of Office Depot assignments under his belt for The Kaplan Thaler Group, New York. He currently has a window of availability for commercials before embarking on direction of a feature based on Edwin Balmer's classic *When Worlds Collide* for DreamWorks and Paramount Pictures.

Romersa said he has two other key spot director signing announcements in the offing. The Reactor lineup also continues to include directors Chris Applebaum, Thor Freudenthal, Barry Peterson and Jim Manera. Freudenthal is scheduled to direct *They Came From Upstairs*, a feature for 20th Century Fox and Josephson Entertainment; the film begins shooting in May. Producer Barry Josephson of Josephson Entertainment was drawn to Freudenthal on the strength of his spot reel as well as the director's short film *Motel*, which was screened at the '05 Sundance Film Festival.

Crushing Bands Together

Continued from page 4

directors. Prior to his recent formation of Mooney Marketing, Mooney was partnered with exec producer Tara Fitzpatrick and director Joe Pytko of Venice, Calif.-based PYTKA in The Mothership, a since closed house that facilitated directorial endeavors for ad agency creatives. Before that Mooney was president of Headquarters, a lead-

ing commercial production house that enjoyed a 14-year run.

Now via Mooney Marketing, he will head sales and marketing for Crushing Music and the indie band venture, as well as handle East Coast representation for director David Cornell of Form, Los Angeles, and New York-based visual effects/animation/design house Spontaneous.

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Seeking Deja Vu: New York Is Looking To Fuel Spot Business

Commercialmaking Incentives Hope To Mirror Success of N.Y. Feature Film/Television Program Tax Credits

By Robert Goldrich

For Alan Suna, co-owner of Long Island City-headquartered Silvercup Studios, a New York stage facility mainstay, the success of the TV series pilot filming season bodes well for spot production in the Big Apple. Just as the upsurge in film and TV lensing, including pilots, has increased dramatically since New York's feature/TV tax credits took hold in 2004-'05, Suna thinks that the new state incentives package designed specifically for commercials will spur spot biz significantly this year and beyond.

"That's my hope and I think the prospects are quite good," he related, noting that TV pilot activity wasn't much of anything prior to the TV/feature tax credit initiative. Subsequently, though, growth has been substantive—to the point where New York City is experiencing a TV production boon, underscored by the fact

stage and location work."

Suna cites a New York study which has found that for every dollar in tax credits, the state as a result has garnered an additional \$1.34 in tax revenue. "The state is making 34 cents on every dollar," he said. "That's an incredible return that has stimulated the state and city economies—and which commercials hope to emulate with their new incentives package."

Three components

The New York State incentives initiative for commercials consists of three prime components receiving collective funding of \$7 million:

- A growth credit provision designed to encourage companies to increase the amount of business they bring to the state by providing a refundable tax credit of 20 percent of qualifying production costs solely on newly generated business. The

downstate jobs credit is that it's important not to take this business for granted and to make efforts to retain the existing share of work that is currently being produced in New York. For this provision, \$3 million in annual funding is being apportioned for eligible commercial production companies that conduct filming activities within the Metropolitan Commuter Transportation District. The jobs credit is five percent of the total production costs that exceed \$500,000 and would be distributed on a first come, first served basis.

- And an upstate jobs credit which recognizes that spot production regularly occurs outside major metropolitan areas that are considered traditional production centers. This incentive component provides \$1 million annually to all eligible commercial production houses that participate in filming activity outside the

Kaufman. "The tax credits package is unprecedented in that it has been designed solely for commercials. We're hoping they help to stimulate commercials in the same way our TV/feature incentives did for television and feature films. Commercials represent a prime area in which we'd like to see growth."

Morty Dubin, chairman emeritus of the New York Production Alliance's executive board, said that while feature and TV program production has increased considerably in New York in recent years, commercials have declined. "That's why these incentives are so important in helping to build positive momentum and growth for the advertising business, which is a key contributor to the health of the New York economy," said Dubin.

Released last year, a study commissioned by the New York Film, Television and Commercial Initiative (an NYPA committee) and conducted by Cornell University researchers and the Fiscal Policy Institute concluded that there has been a steady erosion of commercialmaking in New York. The "Big Picture" study cited location shooting day figures based on film permits issued by the New York City Mayor's Office of Film, Theatre and Broadcasting.

Per those tallies, the number of spot location shoot days went down nearly 40 percent from '98 to '04. Understandably the biggest decline occurred in '00 during the six-month actors unions' strike against the ad industry. But even with some nationwide recovery since then, the numbers still show a major drop in spot production business for the Big Apple when comparing the movement between a high point (in '98) and a recovery point ('04).

The "Big Picture" study cited other factors contributing to the spotmaking decline in New York, including the use of a wider range of international locations, and buyouts of residuals for non-U.S. actors in international locations. Additionally, the study noted that the decrease in commercial filming in New York took place "in conjunction with the loss of advertising agency headquarters. New York is now the home to one-third of all the advertising agency headquarters in the world as compared with one-half only 20 years ago."

City watch

Meanwhile now there's the possibility that New York City will launch a companion spot incentive program with some \$3.5 million in funding—but that would require approval from the

Mayor's Office and the City Council. There is precedent for this in that the city earlier established a similar companion measure to the Empire State Film Production Credit covering TV and features, with both programs helping to boost movie and television biz in both the state and municipality.

AICP president/CEO Matt Miller affirmed that a New York City initiative for commercials remains "very much alive," noting that several City Council members and the Mayor's Office have expressed support for such a measure.

In response to a *SHOOT* query regarding the status of a city incentives program for spots, commissioner Katherine Oliver of the New York City Mayor's Office of Film, Theatre and Broadcasting, stated, "The commercials sector is an integral part of New York City's local entertainment industry. Now that the commercial program has been passed at the State level, the city is currently examining the program at a local level."

Complex commitment

Bullish on New York production prospects is the aforementioned Silvercup Studios. The company is planning a \$1 billion, 2.7 million-square-foot complex—dubbed Silvercup West—which will include eight soundstages, commercial office space, retail stores, public plazas and 1,000 residences. The new development is on the East River waterfront, four blocks west of Silvercup Studio's main headquarters. This would complement the stage and support resources at the Silvercup Studios and Silvercup East facilities in Long Island City. (Silvercup East, which opened in '99, is about a mile southeast of the main lot.)

Silvercup West will create an estimated 3,900 permanent jobs, some 2,200 construction jobs and 2,500 indirect jobs. Groundbreaking on Silvercup West should take place in '08, with construction slated for completion in late 2010/early 2011.

When the New York City Council voted thumbs up last year on the construction of Silvercup West, Gotham Mayor Michael R. Bloomberg issued a statement that read: "Silvercup Studios, one of the pioneers in reviving the film and television industry in New York City, keeps on growing with the exciting addition of Silvercup West, which will create jobs for New Yorkers and generate additional revenues for the city. New York City's production industry employs 100,000 New Yorkers and generates \$5 billion for the city annually, and we are committed to expanding our share of this vital industry."



Alan Suna



Pat Swinney Kaufman



Katherine Oliver

that there are now 10 new series pilots underway in Gotham.

Four pilots are currently in or about to go into production at Silvercup. ABC/Sony's *Cashmere Mafia*, executive produced by *Sex and the City* creator Darren Star, is slated to soon begin shooting its pilot on Silvercup's main lot as will CBS/FOX's *Babylon Fields* (with its pilot being directed by spotmaker Mike Cuesta, Jr. of bicoastal The Artists Company). Additionally, ABC/Touchstone's *Dirty Sexy Money* and CW/Warner Bros. TV's *Gossip Girls* have already started production on Silvercup's East lot.

Feature films have also been on the rise in New York. *The Producers* was the first film to take advantage of the New York tax credits and assorted other movies have followed suit, including the recently released *Music and Lyrics*. "Before the tax credits, you had films perhaps needing to come to New York for a little location work and then they'd get out of Dodge for the bulk of their shooting," recalled Suna. "Now those productions are staying in New York for

amount will be based on the difference between the total qualified production costs of the current year and the total amount of production costs of the preceding year. The growth credit is funded by \$3 million of the aforementioned \$7 million total. The intricacies of the growth credit—such as coming up with the best way to verify total qualified production costs of the prior year as compared to the next—will be addressed in regulations and reflected in forms and instructions which will soon be released. These regulations governing how the incentives are to be applied were drafted by the New York State Department of Budget, and the Governor's Office for Motion Picture and Television Development.

- A downstate jobs credit, which addresses the misconception about the commercials industry that there is a fixed amount of work that will occur in a certain location regardless of economic circumstances. This is clearly not the case in that every spot lensing job is considered up for grabs prior to being filmed. The rationale for this

Metropolitan Commuter Transportation District. This jobs credit would be five percent of the total production costs that exceed \$200,000 and would be distributed on a first come, first served basis.

Pat Swinney Kaufman—executive director of the New York State Governor's Office for Motion Picture & TV Development—said that the tax credit application forms and instructions will be available in late winter/early spring. She notes that the film commission worked closely with the Association of Independent Commercial Producers (AICP) and the Association of Independent Creative Editors (AICE) to make sure the application is consistent and corresponds with industry practices and budget breakdowns.

Kaufman added that the growth credit provision can be applied for initially at year's end or in early 2008 by a production company via a comparison of its '07 volume of business with that done in 2006 in New York.

"The growth credit is the most lucrative provision of the commercial production incentives," related

American Society of Cinematographers Honors Lubezki, Daviau

By Carolyn Giardina

LOS ANGELES—Numerous highly regarded cinematographers whose work extends into the advertising business were recognized with nominations and awards last weekend at the 21st Annual American Society of Cinematographers (ASC) Outstanding Achievement Awards, held at the Hyatt Regency Century Plaza in Los Angeles.

Notably, Emmanuel Lubezki, ASC, AMC, took home the top prize when his work on *Children Of Men* topped the feature film category. And, Allen Daviau, ASC was recognized with the ASC Lifetime Achievement Award during the ceremony, which was attended by an estimated 1,600.

In the feature competition, Lubezki bested a field of nominees that included Dick Pope, BSC, for *The Illusionist*, Dean Semler, ASC, ACS, for *Apocalypse Now*, Robert Richardson, ASC, for *The Good Shepherd* and Vilmos Zsigmond, ASC, for *The Black Dahlia*.

"It is a great honor to be here. It's incredible to be nominated amongst



Charlize Theron/Allen Daviau

these excellent cinematographers," said Lubezki, thanking the cast, crew and director Alfonso Cuaron. Lubezki invited George Richmond, camera operator on *Children of Men*, to join him on stage during the award presentation.

Lubezki is well known in the commercial industry. In fact at press time,

he had just lensed an Axe commercial helmed by the directing team Traktor of bicoastal/international Partizan, on location in Buenos Aires.

In another highlight, Oscar-winning actress Charlize Theron presented Daviau with his trophy. Daviau is a five-time Academy Award nominee for *ET: The Extra Terrestrial*, *Avalon*, *Empire of the Sun*, *The Color Purple* and *Bugsy*. He is also a highly regarded commercial DP and very knowledgeable of the advertising business. Daviau has compiled more than 1,000 spot credits.

Accepting the ASC's Lifetime Achievement Award, Daviau described how he took an interest in cinematography at a young age. He also cited some career highlights, gave a nod to collaborators and thanked the ASC for "this special, special honor."

Daviau has won two ASC Awards in the feature film category during his career—for *Empire of the Sun* and *Bugsy*. The former also garnered the British Film Academy's cinematography award. *ET: The Extra Terrestrial*,



Emmanuel Lubezki

directed by Steven Spielberg, marked the cinematographer's full-length theatrical motion picture debut. Daviau first collaborated with Spielberg, shooting the director's short, *Amblin*, in 1968. It was that short that caught the attention of Universal, who brought Spielberg aboard initially directing TV movies.

In the ASC's television categories, John Stokes topped the television movie competition for the *Nightmares and Dreamscapes* miniseries, and David Moxness earned the episodic TV trophy for an episode of *Smallville*.

Filmmaker Martin Scorsese presented Michael Ballhaus the International Achievement Award; Ballhaus is the first German filmmaker to receive this honor.

Director Ron Howard received the Board of Governors Award; Gerald Hirschfeld was recognized with the Presidents Award and Donald M. Morgan was honored with the first ASC Award for Career Achievement in Television Cinematography.

The ASC John Alonzo Heritage Award was presented to students Brian Melton from the North Carolina School of the Arts and Lyle Vincent from the NYU Tisch School of the Arts.

And ASC Awards chair Russ Alsbrook paid tribute to past Lifetime Achievement Award winner Sven Nykvist, who passed away last year.

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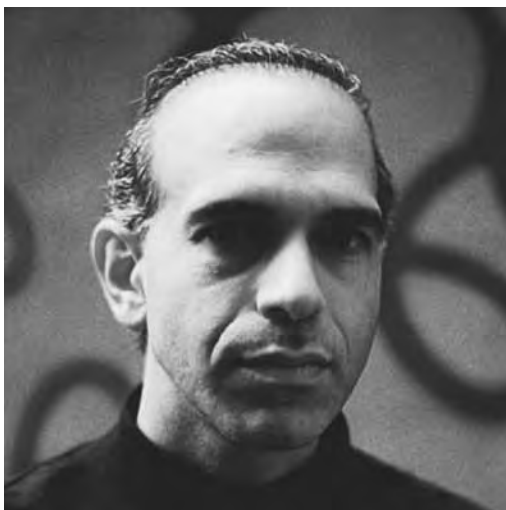
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Tom Ohanian

The Inventor Who Helped To Revolutionize Editing Looks Ahead To New Innovations



By Carolyn Giardina

Tom Ohanian has had a fascinating 26-year career in the industry as a filmmaker, editor, designer and inventor. Most notably he was the co-inventor of the Avid Media Composer, the technology that less than two decades ago revolutionized editing by leading the transition from film-based linear editing to computer-based digital nonlinear editing.

Ohanian is the recipient of a 1994 Emmy Award for the Avid Media Composer, a 1995 Academy Award for Scientific and Engineering Achievement for the Avid Film Composer—which was upgraded in 1999 to the Academy Award of Merit, an Oscar Statuette and the Academy's highest scientific and technical honor—and a 1998 Emmy Award for the Avid Multicamera System.

This past year, Ohanian joined Burlington, Mass.-based

Signiant as VP of product management. Signiant offers digital media distribution management tools designed to help rich media content creators and producers easily implement a digital media distribution strategy for their file-based workflows. The Signiant Digital Media Distribution Management Suite is designed to simultaneously manage, secure, automate and accelerate digital media workflows—allowing users to easily share, repurpose and move their digital files to more places in a shorter period of time. Signiant's technology also allows the easy delivery of digital content to Internet and mobile portals and lets users acquire and exploit community-generated content.

He has served as a judge and lecturer at industry events, and is the author of three textbooks on nonlinear editing and digital filmmaking, as well as a historical novel on the subject. Ohanian holds a BS in broadcasting and film from Boston University and an MS in instructional technology and an honorary doctorate of humanities from Rhode Island College.

SHOOT: Let's start with nonlinear editing. How would you describe the state of this product category?

Ohanian: I think the digital nonlinear editing landscape is one that is in transition. It's important to think about where we were and where we hopefully are going. So where were we? In 1989 a \$100,000 product was seeking to ultimately displace something that cost about 10 times that. Around '99 we saw another shift where a \$100,000 product basically became \$10,000. Today, we're in that \$1,000 range. We are seeing a massive expansion in people who are interested in editing, from software only-Flash based editing systems on the Internet, which are seeking to allow people to really take the YouTube experience to another level.

That's a huge area for bringing editing to the masses.

Digital nonlinear editing has come out of the professional world. The products are very feature-rich right now. The next challenge [for manufacturers on professional tools] that has to be met is the interoperability of the systems and how do you publish your content to the different formats that are necessary.

Now there's another challenge: How do you bring editing, not to the tens of thousands [of people], but to the millions. Now that's a massive opportunity.

SHOOT: Would you reflect on the

other changes that you see occurring in the industry?

Ohanian: As the media and entertainment world transitions from analog to digital processes, we're witnessing profound and irreversible transformations. This digital media revolution is disrupting traditional business models, blurring the lines between content creators and content consumers and creating workflow, distribution and content ownership



©AMPAS

issues. To face these issues, and take advantage of new business opportunities, content producers need to implement a comprehensive digital media distribution management strategy that leverages their existing infrastructure to efficiently and securely move and distribute content throughout their ecosystem and to more media outlets. Signiant does all this.

I think our company can become as significant as Avid has become in the industry.

Most people don't realize that the category of digital nonlinear editing

didn't exist [when Avid was founded]. I think that Signiant is at the forefront of creating a new category.

If you look at everyone's emphasis [today] we are now seeing the requirement—because of file-based workflow—to be able to put content on a network and coordinate its movement to all the constituents that have to add to it, review it and collaborate, and then ultimately to deliver it to a whole new set of distribution venues.

An Academy Award winner for his Avid accomplishments, Ohanian is now with Signiant, which looks to supply new relevant tools.

SHOOT: Tell us about Avid in 1989. What was the creative genesis that led to the breakthrough?

Ohanian: In 1989, I was employee number eight at Avid. We were in a machine shop. Out of little dreams do great things happen. We were very focused on the problems we were trying to solve and adding a lot of value. It really takes knowing the industry and what it's like sitting in these chairs for hours and hours and what the workflows really are, then you can design the best products.

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Avid was a tremendous challenge, but it had one specific promise, that was you could see where things were going to go. People could see the inherent difficulty in continuing to edit film for commercials. The first Avid Media Composer was a commercial editorial system because of the large cost of storage and the inability to store lots of footage.

That's why I'm at Signiant. [Today] the need to put content reliably on a network is an imperative for

these businesses to work the way they need to work and grow the way the market is demanding that they grow in service.

There's [also] a tremendous tie-in to the other ecosystems that are out there [including] nonlinear editing.

SHOOT: Did you have any idea that what you were developing would revolutionize the industry? Would you reflect on lessons learned in terms of manufacturers coming up with and successfully introducing relevant product to the marketplace?

Ohanian: I didn't have a clue. I knew that we had a great problem to solve. It was tied to how close we were to the users and the market needs. You have to be as close to the user base as possible. You listen to your users. The users really helped us to prioritize [product features and developments].

There is a lesson there for all manufacturers. While the product was a great product the key was that we put in place training programs so that people who didn't know how to use the product and were reluctant to use the product had the ability to get trained.

Training is key on any new product, and in many cases you see that manufacturers have fabulous, great products but they are not able to address the training issue.

I think that is one of the unspoken keys to Avid's success.

SHOOT: Avid editors used to ship reels to agencies in 3/4-inch, then 1/2-inch. Do you think there's going to be another physical media format, or will it be all file-based?

Ohanian: I think it's a great question. Physical distribution still has a place, but increasingly you see less reliance on it.

Because timely decisions can't wait, I think you will see delivery mechanisms that are digital packages sent reliably to your workstation or destination. That really becomes the methodology.

Bud.TV, Fallon's Connection Planning Signal New Opportunities

Continued from page 1

new tricks...Some of this new production isn't going to be classic [spotmaking]. (See separate story on Saatchi's pair of documentaries for Toyota.)

While Connection Planning is now a well known term, it wasn't during King's first tour of duty with Fallon when the agency contends that it originated the discipline. Some eight years ago, Fallon defined Connection Planning as breaking traditional creative and/or media confines to find better ways to connect with people. This resulted in breakout work that included the TED airlines launch (a discount United Airlines carrier), BMW's "The Hire" series of shorts and EDS' Super Bowl advertising, including the lauded "Cat Herders" spot in 2000.

"Once the creative group figures out what the idea is for a brand or company, our job is to help that brand behave in a way so that it gets credit for what it stands for out in the real world—that is how we defined Connection Planning from the outset," related King. "Today that definition is more relevant than ever but it's harder to attain. You have multifaceted targets, many of whom are part of the creative process now. They will remix, mash up and forward on content. There's more social media as people interact with their own content and their own audiences."

Plus, noted King, "Viewer tolerance has gone down. People don't want to be bothered by advertising. They've gone to great lengths to create their own little worlds—they're on the do-not-call list, they have TiVo, movies are in their mailboxes. To get into their bubble, you have to have some pretty good stuff. The creative bar has been raised."

King left Fallon in '05 to become the VP of marketing for Gartner Studios, a creative design/stationery company twice listed on *Inc. Magazine's* 500 Fastest Growing Companies in America. He's enthused to be back at Fallon during this pivotal juncture.

King described his Connection Planning mission this time around as being "to improve communications effectiveness by fitting brands into people's lives, not just their media. This can entail traditional means as well as new ways to reach people. The promise of the Connection Planning discipline is bigger than ever with the emergence of social media. When we started Connection Planning, it was a luxury. In today's media landscape, it's a necessity."

DDB

King returns to the agency business as many industry eyes are on bud.TV,

the online entertainment network which went live on Feb. 5, the day after the Super Bowl. DDB Chicago is a lead agency on content for bud.TV.

At press time a number of people were having difficulty accessing the bud.TV content and passing it on. This was reportedly due to Anheuser-Busch (A-B) wanting to keep underage visitors from being able to gain entry onto the site. These issues notwithstanding, reviews of the bud.TV programs have been favorable thus far.

SHOOT got a look-see at several properties out of DDB Chicago, including *The Arrogant Fake British Rich Guy*, *Guided Meditation With The Billy Lama*, *Donnie Briggs: Life Coach*, *Future Man*, *Channel 5-4-6 Puppet News Team* and *Ice Vision & Chef*. The quirky, tongue-in-cheek humor of these series is true to the spirit of the client brand, a Bud personality that's been honed over the years in its advertising.

"The goal is to create content of entertainment value that's in sync with what the brand is about. We are programming for a network so the idea is to have a program that some people will relate to—while others might enjoy another program or programs," said David Rolfe, production director, content at DDB Chicago. "While all brands can find ways to communicate and create dialogue through content, Anheuser-Busch is in a special position. The launch of a bud.TV network is a natural extension of the entertainment and sports cache the brand has built over the years through its advertising spanning the Super Bowl and other sponsorships."

The Arrogant Fake British Rich Guy and *Guided Meditation With The Billy Lama* were directed by the team of Don & John—Don Shelford and John Knecht—of bicoastal HSI Productions. "I know them [Don & John] from their agency creative backgrounds," related Rolfe. Shelford and Knecht were creatives at Goodby Silverstein & Partners, San Francisco, and later went to Amsterdam where Knecht served as a copywriter at 180 and Shelford as a group creative director at Wieden+Kennedy. Shelford's agency creative pedigree also includes his tenure as an art director at Arnold Boston where he worked on such spots as Volkswagen's "Bubble Boy" and "Chain Reaction." Shelford and Knecht came aboard HSI as a directorial duo late last year.

Meanwhile *Donnie Briggs: Life Coach*, *Future Man*, *Channel 5-4-6 Puppet News Team* and *Ice Vision & Chef* were all directed by Matt Piedmont, who as earlier reported came aboard DDB Chicago as executive



John King

producer of bud.TV. Piedmont was a writer turned producer on *Saturday Night Live* from '96 to '02, and a writer on such feature films as *Joe Dirt*.

Global reach

"An online entertainment network the scope of bud.TV offers a benefit that even the Super Bowl can't offer—worldwide reach 24/7," related John Immesoete who created and developed three other bud.TV shows through Seed, a sister shop to long-standing Venice, Calif.-headquartered Backyard Productions.

The three bud.TV shows from Seed are two reality series—*Truly Famous* and *What Girls Want* (episodes ranging from five to six minutes each, co-directed by Immesoete and real-

ity TV vet Rick Telles)—as well as the comedy *Replaced By A Chimp* (one-and-a-half to two minutes, all directed by Immesoete). Seed worked directly with A-B on the series, with Backyard producing four episodes for each.

Immesoete is creative director/partner at Seed, and a director on the Backyard roster. A-B naturally gravitated to Immesoete for bud.TV due to the client's comfort level with him, dating back to his days as a group creative director at DDB Chicago where he had a creative hand in assorted notable campaigns for Budweiser and other A-B brands.

"Anheuser-Busch was into branded entertainment long before it became a buzzword," reflected Immesoete, citing the series of Bud spots featuring egotistical athlete Leon, the aforementioned "Real Men of Genius" campaign and A-B's perennially top-ranked Super Bowl commercials. "Entertainment is in the brand DNA of Anheuser-Busch. Adolphus Busch's main credo was 'making friends is our business.' Their ads really haven't overtly sold beer. They've sold camaraderie, friendship and entertainment. That's being taken to another level, another platform."

On the latter score, continued Immesoete, "The computer is a whole other window. Each generation that

comes along spends more time there, seeking out more kinds of content. Young demographics are also looking to cell phones and hand-held devices. It's only natural that advertisers are going to these windows."

And then there's the window of opportunity for bud.TV shows themselves to evolve into something much more. "Bud.TV has these short bursts of shows, several episodes here and there, some skit based but there's real potential for these shows to capture an audience, generate momentum and become big successful series, maybe with runs of a hundred episodes or more," said Immesoete. "They could blossom into longer shows, perhaps even more traditional format [half-hour, 60 minute] programs.

"Through typical means [such as pitching broadcast networks], the chances of this happening were limited," noted Immesoete. "But now we're seeing the web and TV coming together in a real circular motion. The web can be a proving ground for a show to go to a different medium, like television, or vice versa. What it comes down to is more voices get to be heard thanks to ventures in new media and online entertainment like bud.TV. I think people want to see more of this kind of content and enjoy different visions and voices."

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Top Spot of the Week

Director Joe Pytka Goes To The Dogs In Fetching Budweiser Spot For DDB

By Christine Champagne

As we saw during Super Bowl XLI, a down-and-out dog earns his spots and a happy new life in Budweiser's aptly titled :60 "Spot."

Directed by Joe Pytka of PYTKA, Venice, Calif., the heartwarming commercial finds a sad dog roaming the streets and getting little respect. A butcher chases him away from his shop, and a Rottweiler barks ferociously at the poor pooch. As if things couldn't get worse, a car drives by, hits a big puddle and splashes water and mud all over the white dog, leaving him covered with spots.

Walking by a mirrored door, the dog takes notice of his new appearance, then spies a parade just up the street—the famous Clydesdales are pulling a big, red truck on top of which sits a Dalmation basking in adoration.

You can see the lightbulb go off in this dog's mind just before he sprints toward the parade.

Cut to our pal sitting atop the truck, passing as a Dalmation and enjoying the perks. When the real Dalmation shoots him a look of disbelief, the fake Dalmation winks back at him. Later, our hero gets a big hug from a beauty queen, who winds up covered in mud.

"Spot" is the brainchild of DDB Chicago's Barry Burdiak and John Hayes, senior VP/group creative director/copywriter and VP/creative director/art director, respectively.

"We're always looking for some angle where we can have a spot that puts the brewery on a pedestal and still entertains the masses," Hayes explained, noting that animals—particularly dogs—have always played well during the Super Bowl.

The dog featured in this particular spot is named Tom, and he is a rescue from a shelter in Wyoming. Robin and Kate Wilshire, the husband-and-wife team that has historically trained the Clydesdales for Budweiser spots,

plucked a then 10-month-old Tom from a cage just for this commercial, according to Burdiak.

The pair spent almost a month working with the big-pawed mutt, an American Bulldog/English Setter mix, before Pytka, who also served as DP on this project, set about shooting "Spot" on the Universal Studios backlot in Hollywood.

"Tom was a star on set at Universal Studios, and his reaction to the people and the bustle of activity surrounding the shoot was endearing. He loved

catching the parade confetti in his mouth. He was so proud when the extras cheered him," Kate Wilshire shared. "His concentration was exceptional for such a young dog with no previous film experience."

Taking it up a notch

In addition to making his canine talent shine, Pytka plussed an already great concept, choosing to populate the parade with vintage cars, giving the quintessential American parade we see depicted a rather timeless feel, Burdiak related. The agency creative also credited Pytka with coming up with the idea to have the beauty queen covered in mud after wrapping her arms around Tom.

"Every time we work with Joe, he amps it up and brings it to another level. He definitely brings his own perspective to every commercial he does, and that's one of the reasons we go to him," Burdiak says, noting, "It's a rollercoaster sometimes working with him because he doesn't give away a lot of secrets or show shooting boards. But we've had a really great relationship with him. It's a partnership."

Choice cut

David Baxter of Panic & Bob Editing, Toronto, cut the commercial. "We've worked with him a lot in the past, especially on Bud Light, and we've always wanted to get him in on a Budweiser project," Burdiak said. "It just so happened that his schedule opened up, and he was able to do this. He did an outstanding job."

The :60 spot you saw during the Super Bowl is pretty close to Baxter's first cut, Hayes added.

As for music, Dean Martin's "Ain't That a Kick in the Head" is featured in the second half of the spot; a sadder, piano version of the tune arranged by Jimmy Haun of Elias Arts, Los Angeles, accompanies the first half.

"I think we always had that song in our script," Burdiak said. "Sure enough, we popped it on in the edit, and when we sent the rough cut to the brewery it was on there, and [Anheiser-Busch president] August Busch IV said, 'Let's get that song.'"

While Busch liked the rough cut of the spot, he had a request, asking DDB Chicago to insert another magic moment.

"He challenged us, and we identified three potential places to perhaps manipulate a moment and really dial it up, and the one place we settled on was where the two dogs look at each

other," Burdiak said. "Originally, it was just a look—the Dalmation gives Tom an astonished look. We added a wink from Tom when he looks back."

There was little time to add this wink, by the way. The artisans at visual effects shop Axyz, Toronto, actually made the alteration on the Wednesday before the Super Bowl.

Burdiak and Hayes believe the extra effort paid off. "[The commercial] really seemed to strike a chord with people," Burdiak said, noting it wasn't popular just with women and older folk but also with young guys.

"Even a 25-year-old wry smartass had a puppy when he was a little kid," Burdiak pointed out.

While the spot was a hit, Tom also enjoyed a happy ending. The Wilshires adopted him, and now he is living happily ever after on their ranch in Wyoming.



Henry Lu



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Seeing spots: A fortuitous splash from a muddy puddle turns a mutt into a quasi-Dalmation, improving his quality of life from that of a downtrodden hobo to one of an esteemed mascot for a fire engine drawn by the famed Budweiser Clydesdales. Among the perks is a hug from a beauty queen.

TOP Spot OF THE WEEK

CLIENT
Anheuser-Busch/Budweiser

AGENCY
DDB Chicago
Paul Tilley, managing director/creative; Barry Burdiak, SVP, group creative director/copywriter; John Hayes, VP/creative director/art director; Patrick Knoll, copywriter; Kate Hildebrandt, senior producer.

PRODUCTION COMPANY
PYTKA, Venice, Calif.
Joe Pytka, director/DP; Tara Fitzpatrick, executive producer. Shot on the Universal Studios backlot, Hollywood.

EDITORIAL
Panic & Bob Editing, Toronto
David Baxter, editor.

POST
Notch, Toronto
Bill Ferwerder, colorist Axyz, Toronto. James Andrews, Dave Giles, Lukas Drake, Shannon Bell and Joel Saunders, Inferno artists; Robin Mitchell, matte painter; Irene Payne, producer.

SOUND DESIGN
Elias Arts, Los Angeles
David Gold, creative director; Jimmy Haun, composer; Ann Haugen, executive producer; Dean Hovey, sound designer.

AUDIO POST
LIME Studios, Santa Monica, Calif.
Loren Silber, mixer.

The Best Work You May Never See

Grupo Gallegos Adopts Never-Say-Die Attitude

By Robert Goldrich

English-speaking mainstream market TV viewers may not get the chance to enjoy this U.S. Hispanic Spanish-language spot for Energizer batteries so *SHOOT* is presenting this worthwhile piece, titled "Immortal," in our "The Best Work You May Never See" gallery to make sure nothing gets lost in translation.

We open on a man about to cross a city street. His Spanish-language voiceover (translated into English for the purposes of this article) related, "Since when do I use Energizer batteries?" A moment later he enters the crosswalk and gets run over by a speeding bus. Laid out on the street and looking dead to the world, he amazingly gets up and answers his own question, "Since I discovered that I'm immortal."

The next scenario finds our nonstop guy trying to paint the ceiling of a balcony several stories above ground. Predictably he plummets—onto a parked car, crushing its roof. Unscathed, he dusts himself off and moves on as his voiceover relates, "Being immortal has a great advantage—you last a long time."

Then we see him jogging along a city block. Wearing headphones, he is oblivious to the construction workers putting up a giant hand figure—with its thumb extending upwards—on the roof of a corner shop.

His voiceover continues, "And a great disadvantage—everything else seems to last very little." Sure enough, the huge concrete hand falls on the jogger who gets up from beneath the rubble as if nothing has happened, the only casualty for him personally being his cracked MP3 music player.

Next he attempts to take a snapshot of a speeding off-road race car—the only problem is he is in the path of the oncoming vehicle, which runs him over. "That's why I want to keep memories of everything," says his voiceover. Again he's no worse for the wear. "That's why I use Energizer e-squared lithium in my camera."

Living for the moment

"So I can immortalize many more moments," he continues as we see him backpedaling in a museum to capture a giant prehistoric mastodon elephant in the frame of his camera. Alas, he backs into a spear being held by a tribal native statue on display. Though impaled, our protagonist is not in peril. He's fine despite being pierced through the center of his chest.

Next we see a flashing light flickering upon the faces of what look like examples of a taxidermist's work—stuffed dogs and cats—perched on a table. We then see the source of the flashing illumination—our immortal guy being electrocuted by a malfunctioning floor lamp. "Because in the end," continues his voiceover, "nothing lasts as long as I do."

And then we come full circle with our hero again attempting to cross the street. Once more he gets hit squarely by a bus. But he has an addendum to his observation that nothing lasts as long as he does. "Well, almost nothing," says his voiceover, as we see the familiar pink, drum-beating Eveready Energizer Bunny make its way safely across the thoroughfare. Supered along the bottom of the screen to accompany that sight is the popular, tried-and-

true company slogan, "Keeps on going."

"Immortal" was directed by Nicolas Kasakoff of Flip Films, Mexico City, for agency Grupo Gallegos, Long Beach, Calif. The Grupo Gallegos creative ensemble consisted of creative directors Favio Ucedo and Juan Oubina, associate creative director/copywriter Saul Escobar, art director Curros Chozas and producer Carlos Barciela.

Consistent personality

Energizer is a longstanding Grupo Gallegos account, for which the ubiquitous pink Bunny character was created by TBWA\Chiat\Day, Los Angeles. Weaving the bunny into the Hispanic campaign is important, related creative director Oubina in that it has become such a brand icon. "You don't want a schizophrenic brand that has one personality in the English-language market and another in the Hispanic market," said Oubina. "We try to maintain consistency because you have to remember that many Hispanic viewers are watching on both English and Spanish-language television.

"Yet while we try to maintain the same tone and brand personality across both cultures, our execution and concepts are designed to appeal to the Hispanic audience. 'Immortal' accomplishes all of this for us and the client."

Grupo Gallegos gravitated to director Kasakoff for the spot not only because of his storytelling prowess but also the comfort level of having worked with him before on another notable, conceptually offbeat Energizer ad, "Japanese," which played well in the U.S. Hispanic market.

credits

Client Eveready Energizer Batteries **Agency** Grupo Gallegos, Long Beach, Calif. **Favio Ucedo, Juan Oubina, creative directors; Saul Escobar, associate creative director/copywriter; Curros Chozas, art director; Carlos Barciela, producer** **Production Company** Flip Films, Mexico City **Nicolas Kasakoff, director; Adrian Castagna, executive producer/producer; Gabriel Berstain, DP** **Editorial** Ultra High Frequency (UHF), Santa Monica, Calif. **Chris Castagna, editor; Karen Czuckerberg, post producer.** **Post/Visual Effects** Riot, Santa Monica **Crash, colorist** UHF **Wolfgang Maschin, visual effects artist** Gizmo, Buenos Aires **(animation)** Audio Post AZ, Santa Monica **Gonzalo Ugarteche, audio post mixer** **Principal Actor** Jaime Tiktin

Keeps Going: Energizer Bunny Immortalized



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SHOOT

iWork

Deep Focus Creates Artistic Community Online While Promoting *Pan's Labyrinth*

Website Allows Fans To Turn Their Original Artwork Into A Positive Interactive Experience

By Nicole Rivard

In the movie *Pan's Labyrinth*, director Guillermo Del Toro tells an imaginative tale set against the backdrop of a fascist regime in 1944 rural Spain. The film centers on Ofelia, a lonely and dreamy child living with her mother and adoptive father, a military officer tasked with ridding the area of rebels. In her loneliness, Ofelia creates a world filled with fantastical creatures and secret destinies.

During the development of the film, Del Toro recorded his thoughts, dreams and sketches in a leather bound book, which provided the inspiration for an interactive website, www.panslabyrinth.com/mysketchbook, created by bicoastal Deep Focus.

Called "Journals of the Imagination," the site invites fans to create an interactive sketchbook featuring up to 10 of their own artistic creations inspired by the motion picture. Del Toro was slated to select five winners this week from all the submissions. While no new submissions will be received once the winners are announced, the site will not be taken down. The winners will receive a *Pan's Labyrinth* poster signed by Del Toro. In addition there will be a web link to the winning entries featured in the *Pan Labyrinth's* DVD.

"The film is really rich and beautiful and imaginative. Del Toro has a fabulous and creative mind. We wanted to give his fans something engaging and interactive and really let them be as creative and as experimental as he is," said Sabrina Caluori, Deep Focus account director.

On the movie's main site developed by Nevlon Shalit and Chad Ossman from New Line Cinema, visitors can see how creative Del Toro is by flipping through pages of his sketchbook and listening to his audio commentary. Deep Focus used that site as a starting point and then worked with New Line Cinema to create a promotion that would target his key fan base and appeal to their sensibilities.

Jim Marsh, account executive, explained that they wanted to push the envelope as far as the actual interface in the way that people would be able to create their own interactive book rather than just uploading photos to a page. They can customize their sketchbook with music, colors and borders.

Works of art

Visitors can also see everyone else's sketchbooks in the gallery and comment on each other's work. They can sort the sketchbooks by most recently added or highest rated. "Above and beyond what started out as a contest, it turned into this really artistic and imaginative community," Caluori said. "We were even surprised by the amount of time they spent on the site and the kind of comments they made to one another."

One visitor wrote, "Wow, I love the technique you used. And the emotion is wonderful, very moving. I love how none of your people have any features really, I think the features would have taken away from the emotions of the pictures."

"We set it up so people can sign in and come back and I think that was really



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In the gallery section, visitors can view sketchbooks and post comments about the work.

helpful in creating this community and keeping it a circular motion. People actually came back after they uploaded their work to see what people had said about their work," said Caluori.

Marsh pointed out that if visitors wanted to just comment and look, they didn't have to go through as many steps as they would if they were creating a sketchbook. "As of now we have more than 4,000 comments. So people were really having fun participating in this," said Marsh.

The strategy for the film's release relied heavily on word of mouth. "Journals of the Imagination" was launched in a similar manner. Picturehouse, a joint venture between New Line Cinema and HBO, reached out to the art community and Guillermo's fan base first. The film has its own MySpace page where the contest is mentioned, and it also was featured in banner ads.

The biggest technical challenge for the Deep Focus team was figuring out what the right flow of information should be for users in the upload process when building their sketchbooks and making it easy for them to save, log out and come back into the site experience.

"It was figuring out the proper architecture and the proper places in which to do the data capture," Caluori said. "When we were building this log-in and interface we had to make sure that when you're uploading your sketchbook you are having a seamless experience."

Another challenge, in a good way, was the project and film excited the Deep Focus team creatively. "One of the biggest challenges was keeping them reigned in creatively so that we could get this up and live in just a few weeks. There was a real love of this project. They really wanted to push the limit," Caluori said.

credits
 Client: Picturehouse
 Agency: Deep Focus, bicoastal Sabrina Caluori, account director; Jim Marsh, account executive; Daniel Shaw; project manager; Eric Stockmeyer, art director; Jason Garrett, developer; Jeramie Hildenbrand, animator

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Maximizing Music

These days it seems like most commercials have some kind of licensed track in them. And while music house compositions are still a strong part of the mix, agency producers believe that the interest in the licensing of songs—in many cases from unknown indie bands—will be a growth area this year. Along with the growth in the number of tracks being used is the number of blogs that have popped up where people are trying to track down the music from the commercials and figure out just who these artists are.

“People are obsessing about the music, speculating who did it,” says Jeff Koz, creative director at HUM Music and Sound Design in Santa Monica, Calif., which has a licensing division. He cited the buzz created on the blog fatmixx.com. for the rerecord of the “Sir Duke” song by Stevie Wonder that HUM did for a Lee jeans spot last year and the music written and performed by artist Christopher Faizi for a Visa Business Card spot last year that HUM also worked on.

Koz strongly believes that the consumer interest is evidence of just how important music initiatives created by ad agencies are and how untapped and underleveraged the potential of music still is.

Of the many things that can be done with music, he says, one of the simplest is creating a full-length song in addition to the track for the spot so the client can make it downloadable on its website.

For instance, the “Sir Duke” music track is downloadable from the Lee website. But he admits that only begins to scratch the surface of the potential that music holds.

“The point is there is a lot of untapped potential for a lot of marketers and brands. I think hopefully it will emerge more as a partnership with agencies to help them help their clients leverage their advertising,” he says.

The creation of original music for advertising projects figures to loom large as well. In a job that is currently in the works, HUM is helping one of its clients leverage the power of music with the execution of a CD to be made available at retail that consists of all original songs created for characters used in the advertising and marketing of the client.

“It’s bringing the characters to life via music and really extending their reach and what they do and utilizing the power of music by creating these humorous



Agencies
tap into music’s
potential in new
ways

By Nicole Rivard

songs,” said Koz, who at press time was not sure if the CDs were to be sold or given away at retail.

Gabe McDonough of DDB Chicago, who took on the recently created music producer role at the agency, also sees more original songs on the horizon.

“I think the next step for me is getting original music that was commissioned specifically by the brand and in many cases using some of the players that were in indie bands in the ‘90s or even now,” he says, adding that his background includes working at a label in the indie world.

“You will find creating standalone original music, whether its connected to a spot or not, is the new frontier,” McDonough says. “Music is just such a powerful medium. We talk about branded content. I hold music so highly I wouldn’t want to just refer to it as content but if you classify it as content, it’s such a concentrated expression of human emotion. It’s so easily transferred as a small electronic file at this point. I see music opening new doors that that video and larger files can fill in.”

In March of 2005, Leo Burnett USA, Chicago, launched the Artist in Residence Program (AIP) to create working relationships between guest artists and the agency to explore musical solutions and opportunities for marketers. As part of each program, guest artists like Cheap Trick and Good Charlotte work with Leo Burnett creatives and producers to discuss the possibility of creating

Continued on page 20

SPOT TRACKS

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Garmin's "Maposaurus"	Musikvergnuegen, Hollywood, Calif. Walter Werzowa, Jono Brown, Jeff Kollman, composers; Pat Weaver, producer; Steve Grimmett, performer. Pixel Farm Music, Minneapolis Ken Chastain, sound designer	Pixel Farm Music Ken Chastain, mixer	Fallon, Minneapolis Michael Elliot-Knight, music supervisor	Smith and Sons Films, London Ulf Johansson, director
2	 Wyoming Department of Health's "Slicer"	Beacon Street Studios, Venice, Calif. Brian Chapman, sound designer; John Nau, Andrew Feltenstein, composers/sound designers; Andrea Lavezzoli, producer	Eleven, Santa Monica Jeff Fuller, mixer	Sukle Advertising & Design, Denver	MJZ, bicoastal/international Ray Dillman, director
3	 Nike Brand Jordan's "Take Over"	Mozart's Requiem: Sequenz-Lacrimosa; Andrew Delfs, Anton Armstrong, St. Olaf and St. Paul Chamber Orchestra, recording artists	Ravenswork, Venice, Calif. Robert Feist, mixer	Weiden+Kennedy, New York	Anonymous Content, bicoastal Mark Romanek, director
4	 Budweiser's "Spot"	Elias Arts, bicoastal Dave Gold, creative director; Jimmy Haun, composer; Ann Haugen, executive producer; Dean Hovey, sound designer Dean Martin's rendition of "Ain't That A Kick In The Head"	Lime Studios, Santa Monica Loren Silber, mixer	DDB Chicago	PYTKA, Venice, Calif. Joe Pytka, director/DP
5	 Bridgestone Tires' "Art of Performance"	HUM, Santa Monica Jeff Koz, creative director; Cris Velasco, composer; Debbi Landon, executive producer.	Wave Recording Studios, London Parv Thind, mixer	The Richards Group, Dallas	Believe Media, bicoastal Bruno Aveillan, director
6	 Mountain Dew's "Chuck"	Groove Addicts, Los Angeles Trevor Rabin, composer; Dain Blair, creative director/executive producer; Gerhard Joost, sound mixer. Nomad Editing Company, Santa Monica Francois Blaignan, sound designer	Sound Lounge, New York Tom Jucarone, mixer	BBDO, New York Loren Parkins, executive music producer	Rattling Stick, London Daniel Kleinman, director
7	 Intel's "Creativity"	Electronica band New Young Pony Club's "Ice Cream"	750 MPH, London Sam Ashwell, mixer	McCann Erickson, New York Mike Boris, music producer	DNA Hollywood Pagan, London Vaughn Arnell, director (now with Blink, London, and Furlined, Santa Monica)
8	 GM Hummer H3's "Boldly Go"	Star Trek main title, written by Alexander Courage and Gene Roddenberry	Soundtrack, Boston Mike Secher, mixer	Modernista!, Boston	Crossroads Films, Los Angeles Nick Lewin, director
9	 Rhode Island Resource Recovery Corp's "Ballad of the Bag"	StarTrak Studios, Warwick, R.I. Jack Rametta, composer/arranger/ sound designer	Star Trak Studios Jack Rametta, mixer	RDW Group, Providence, R.I.	Bent Image Lab, Portland, Ore. Rob Shaw, Randall Walkerlin, directors
10	 Sylvania's "Four Bands"	Bang Music, New York Lyle Greenfield, executive producer; Brian Jones, producer/arranger/supervisor; Sara Russo, project coordinator; Locksley (rock band), The Flanks (neo-folk/bluegrass band), Terrence Simien, Alice Tan Ridley, performers	Bang Music Winston Philip, chief engineer	Garrand, Portland, Maine	Airstream Pictures, Gorham, Maine Jeff Weiss, director

From Cartography To Lobotomy

Garmin's "Maposaurus," Wyoming Department of Health's "Slicer" Top SHOOT's Winter Tracks Chart

By Robert Goldrich

From a hair metal rock anthem accompanying a kitschy *Power Rangers*-like scenario to a chilling sound design tour de force capturing a deli meat slicer being deployed on a human brain—that's the curious range represented in entries number one and two which head this Winter's SHOOT Top 10 Spot Tracks Chart.

Finishing first was Garmin's "Maposaurus," a Super Bowl spot depicting man's struggle with finding his way via maps. In fact, the maps take on a life of their own, growing before our eyes to form an intimidating Maposaurus monster, dwarfing the poor schmoo grappling with directions. However, help is on the way as another man in his car has a Garmin global positioning system, which transforms him into a towering superhero who takes on and defeats the dreaded Maposaurus in a tongue-in-cheek sequence reminiscent of the old cheesy

Godzilla movies.

Assuming the number two slot in SHOOT's quarterly Music Chart was the Wyoming Department of Health's "Slicer," which opens on a deli meat slicer. But instead of a corned beef or pastrami brisket being loaded onto the machine, we see a human brain locked into position.

As choice cuts of gray matter are sliced off before our eyes, a voiceover provides context, noting that using meth causes brain damage.

"Up to eight percent of the lobe used for memory, gone," relates the narrator. "Up to 10 percent of the part that controls your moods, emotions, your sex drive gone—maybe for good. Before you do meth, you better know how much of your brain you're willing to give up—because afterwards, there's a chance you won't know much of anything."

The starkly poignant ad for the Wyoming Department of Health

is tagged with the website address MethKillsWyoming.org.

"Maposaurus"

Directed by Ulf Johansson of Smith and Sons Films, London, for Fallon

Minneapolis, "Maposaurus" unfolds to music composed by Walter Werzowa, Jono Brown and Jeff Kollman and produced by Pat Weaver—all artisans with Musikvergnuegen, Hollywood. Lyrics—sung by Steve Grim-

mett, lead singer of metal band Grim Reaper—behoove us to "Grab your Garmin, take on the world" as our hero defeats the Maposaurus who had been wreaking havoc on the

Continued on page 21

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Agency Music Producers Assess Marketplace, Opportunities

Continued from page 17

original or licensing music for current and future advertising projects.

Recently the Rice Krispies team at Leo Burnett felt that a partnership with a children's musician would hit all the right cylinders for the brand strategy," according to Ira Antelis, director of music, Leo Burnett. Working with the AIR program they brought in the Grammy-nominated performer Ralph Covert, the creator of Ralph's World, and invited employees and their kids, along with our clients, to



Jeff Koz

see an internal concert. The relationship established through AIR result-

ed in a successful partnership with Covert that includes a sponsorship for his House of Blues Tour, featuring special guests Snap, Crackle and Pop.

The artist wrote an original composition entitled "Box of Fun," for Rice Krispies that can be downloaded from the Ralph's World portion of the Rice Krispies' website, www.childhoodiscalling.com, launched last month. Visitors will also find the lyrics to the song and a video of the making of "Box of Fun."

Endless Possibilities

Eric Korte, music producer at Saatchi and Saatchi, New York, sees possibilities in cross promotion like that between artists like Ralph Covert and brands like Kellogg's based on the success of a recent JCPenney spot the agency did for Valentine's Day. The spot featured music from a band called Persephone's Bees.

"JCPenney had a really good response to it. It had a lot of consumers call in wanting to know what the song is and who the artist is and find out where they can track down the song. I think a band like Persephone's Bees would be interested in cross promotion, where they help promote JCPenney and JCPenney would help them promote their band," says Korte. "But from my point of view those things are still in an exploratory mode. We are just starting to get our feet wet. But I do anticipate that is the way it's going."



Ira Antelis

to provide so many more choices because there is so much music out there. "People are so opinionated. Music is very subjective, very personal. So we have to provide a lot of options. That is the frustrating part, coming up with 50 possible tracks for everyone to pick from," Korte says.

In terms of the creation of original music—akin to the aforementioned "Box of Fun" project for Leo Burnett

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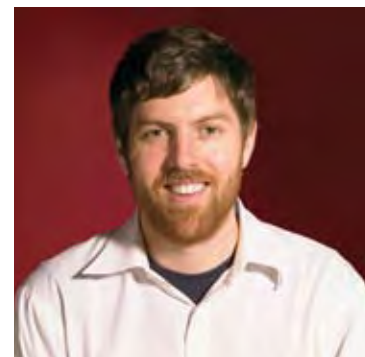
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The Right Stuff

Korte says even bigger mainstream advertisers are understanding that the right music can promote good consumer relations. "They are recognizing that it's not all about just playing a song that consumers already know they like the minute they hear it. It's the excitement of something new.

"From my point of view, that was harder a year or two ago. Dealing with marketing people at big companies—if they were going to license a song they really wanted that recognizability factor. It's good because so many songs out there have already been licensed. It's getting harder and harder to find something. So if they are open to more obscure music, it opens up a whole world of possibilities."

If there is a downside to the trend, it is that the agency producer has



Gabe McDonough

—Korte notes Saatchi has had a couple of offers from artists to create songs specifically for a brand and sees that as an interesting opportunity.

"We approached an artist about a song and the artist actually said I would prefer not to use that song in an ad but I would love to write something original. We ultimately didn't take him up on the offer. But I think

Continued on next page

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Rice Krispies features Ralph's World

A Look At Top Two Tracks

Continued from page 19

city. Grimmitt's performance is more front and center on camera in a complementary music video which users can access on a Garmin microsite with content designed to expand the experience of the Super Bowl commercial beyond the broadcast :30. There were tens of thousands of site hits for the video the very first day.

"The requirement from Fallon was a hair metal band sound from the 1980s, making the spot rock right out of the gate," relates Weaver who notes that Grim Reaper was a point of reference from the outset. Ultimately, while there were different demos in the running with other metal talent, Grimmitt got the gig in tandem with the Musikvergnuegen ensemble. "Fallon wanted a high voice that would soar over everything," recalls Weaver, adding that Grimmitt certainly fit that bill.

With lyrics penned by Fallon copywriter Alisa Sengel Wixom and group creative director Brian Tierney, Musikvergnuegen had to maintain a delicate balance. The lyrics entertainingly conveyed a product message and the music had to jibe properly with certain actions. Yet at the same time there had to be room for the anarchy of heavy metal music. "All those elements had to be married and accounted for in the composition," says Werzowa. "It had to feel like authentic metal while still supporting the commercial. One of our prime responsibilities was to bring those worlds together in the music."

Weaver heard that Fallon got some 35 demos, with four done by Musikvergnuegen. "We were told the top three were ours," says Weaver. That Musikvergnuegen batch included a demo featuring Justin Hawkins, former lead guitarist and singer with metal band The Darkness.

While Musikvergnuegen held true to the heavy metal prerequisite, so too



Walter Werzowa

did Fallon and director Johansson to the visual mandate of 1960s retro science-fiction cinema. The '80s metal and tongue-in-cheek sci-fi—with pretty much nothing done visually that couldn't have been accomplished in the '60s genre—made for a quirky, intriguing combination.

And the mesh of hair metal and fun lyrics similarly had a playful effect. Lyrics for the :30 included, "Evil Maposaurus, prepare to meet your doom. Our hero has the power. The glove box is your tomb."

Slice of life

Directed by Ray Dillman of bicoastal/international MJZ for Sukle Advertising & Design, Denver, the Wyoming Department of Health's "Slicer"



Brian Chapman

is driven by stark, almost haunting sound design from Beacon Street Studios, Venice, Calif. The sounds accompanying the slicer going through gray matter heightens the chilling effect of the spot—and more importantly

the devastating impact of meth use.

Sound designer Brian Chapman teamed with his Beacon Street colleagues, composers/sound designers John Nau and Andrew Feltenstein, on the score. "The main sound was a sample we made from an acoustic piano, which we layered onto itself, giving a dreamy, stark pulse to the film," says Nau. "The sound was real austere, which is what we wanted."

Chapman explains, "We took a real sound, manipulated it and made it other worldly, creating in a sense a new instrument."

In the real audio vein, Chapman also deployed the actual sound of the slicing machine, which contributed a cold metallic, bone-chilling feel to the spot.

"That's something Brian does," relates Feltenstein. "When we did BMW, he went out to take field recordings of the sounds of the actual BMW models to capture realism and then we built upon that musically."

This was the first time that Beacon Street worked with Sukle Advertising & Design. "We hadn't heard of the agency before," says Feltenstein who credited "Slicer" editor Tessa Davis of bicoastal Cosmo Street with turning the ad shop unto the Beacon Street ensemble. Beacon Street had collaborated in the past with Davis, perhaps most notably on the Slim Jim fare for Crispin Porter+Bogusky, Miami.

"She recommended that getting us involved early on would be helpful but still it all happened really fast," recalls Feltenstein.

"That's when we do some our best work, though," chimes in Nau. "When things come together fast, you don't over-think the job and you tend to go more with your instinct."

Feltenstein also credited the contributions of Dillman, the agency team and audio post mixer Jeff Fuller of Eleven, Santa Monica.

Music's Potential Untapped

Continued from page 20

it is interesting to note those kind of offers are happening.

"Our concern is that the motivation isn't going to be the same and he's going to be trying to figure out what people in advertising want rather than just write an inspired piece of music. I think part of the reason at least creatively people in advertising are responding so positively to all this available licensing is it was music that

was written in many cases for a different motivational purpose. It wasn't written as an assignment. It was written out of pure inspiration."

And an inspired piece of music can make all the difference. Case in point is Kleenex's "Let it Out" campaign out of JWT New York. The creatives wanted to put together a three-minute video for the client and the theme was "let it out". "One of the creatives searched iTunes for songs with the title "Let it Out" and they found an

indie band in Missouri called Starrfadu. They made the soundtrack to the video and then the client fell in love with it," says John Keaney, JWTwo executive producer, director of music. The agency negotiated with the band and they put the song in the commercials and it can be heard at the www.letitout.com website, where there is also a link to the band's MySpace page. "Our client is ecstatic with the campaign and how it all worked out," says Keaney.

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News

street talk

Director Mark Lyon has signed with bicoastal production house Subliminal for exclusive spot representation in the U.S. His first job at Subliminal is a campaign for Bose Home Entertainment....Lost Highway Films, a New York shop headed by executive producer Marc Rosenberg, has added directors Mike Patterson and Sasha Greer Levinson....Composer Joel Corelitz, whose first spot music affiliation was Steve Ford Music, Chicago, has launched his own shop, Chicago-based Underscore Music, LLC.... Bicoastal Transistor Studios, active in motion graphics, animation, viral, interactive, web and branding design, has promoted design director James Price to executive creative director of its New York studio where he teams with creative director Saiman Chow. Jared Plummer continues as exec creative director of the company's interactive division in Venice, Calif...New York-based Bionic has launched a design division to complement its creative editorial, sound and production services. The new design division is headed by exec producer Tommy Shay, with key talent including design director Jun Lee and senior designer Dennis Cheung....

rep report

Beverly Hills-based Villains has assembled a sales force consisting of Options on the West Coast, Lynn Mutchler in the Midwest and Samantha Tuttlebee on the East Coast.... Agent Jeff Lewis, partner in Encino, Calif.-headquartered TDN Artists (formerly The Directors Network) has signed DP Jim Hunter who recently wrapped the feature *Wild Seven* and is now available for commercials. Also coming aboard the TDN roster is DP Mark Eberle who is currently in pre-pro on the IMAX film *Portrait of America*....Cinematographer David Moxness has joined Dattner Disputo and Associates, Los Angeles, for worldwide representation. He recently won the ASC Award in the TV series category for an episode of *Smallville*...Production designer Peter Andrus (art director on *Adaptation* and *Being John Malkovich*) has signed with Innovative Artists, Santa Monica, for exclusive representation in spots, music videos and features....The Sheldon Prosnit Agency, Los Angeles, has taken on exclusive representation of production designer Annie Sperling, who's collaborated regularly with director David LaChapelle....Orlando Management, Sherman Oaks, Calif., has signed production designer Nigel Mitchell for exclusive representation....Cinematographer Andrij Parekh has wrapped principal photography on Emily Hubley's *The Toe Tactic* and is again available for spots and music videos through The Skouras Agency, Santa Monica....

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- >March 12-14/Miami, FL: Innovations in Hispanic Marketing. www.trademeetings.com
- >March 19-20/Hollywood, CA: OMMA (Online Media, Marketing & Advertising) Conference. www.omma-expo.com
- >April 12-14/Santa Monica, CA: AFCEI Locations Trade Show. www.afci.org

Call For Entries

New Directors Wanted



SHOOT's 2007 5th Annual New Directors Search Is On!

Do You Have What It Takes To Be The Next Hot New Director?

SHOOT is conducting a worldwide search to discover the best up-and-coming directors who, based on their initial work, show promise to soon make major positive contributions to advertising and/or entertainment in its traditional and emerging forms. This global search is conducted by SHOOT's editorial staff with input from advertising agency creative directors & heads of production, as well as production company heads and established directors. The search will be conducted between January 26th and April 13th 2007.



Over 20 Showcase Finalists receive priceless career-building exposure plus a gala evening event in front of a packed house at the DGA Theatre in New York City.



The final reel will be screened for an audience of key advertising agency and production industry decision-makers at SHOOT's 2007 New Directors Showcase Event at the DGA Theatre in New York City on May 23.

After the best work is chosen SHOOT will compile the 2007 SHOOT New Directors Showcase Reel and interview the directors for a special feature that will appear in SHOOT's May 11th issue, pdf version, HTML e.dition, and on SHOOTonline.com, bringing worldwide attention to the work and the directors. In addition, the work will be screened for an audience of key advertising agency and production industry decision-makers at SHOOT's 2007 New Directors Showcase Event at the DGA Theatre in New York City on May 23. Coverage of that event will appear in SHOOT in June and the showcase reel will be posted on SHOOT's website.

New Directors receive enormous career-making exposure!

"Being included in the 2006 showcase was a fantastic entrée into the ad business. If you can't get past building security at the major ad agencies, then the best way to rub shoulders and exchange ideas with creatives and agency producers is SHOOT's New Directors Showcase."



Zack & J.C.
SHOOT 2006 New Directors
@radical.media

See the directors' work that was chosen for last years showcase event on SHOOT's 2006 New Directors Web Reel at www.shootonline.com/go/showcase. The directors selected for the Showcase come from diverse backgrounds. Some first established themselves on the agency side of the business, while others were DPs, feature filmmakers or film students. One bond the directors share is great style and vision, whether it be reflected in comedy, visuals or storytelling.

ENTER SHOOT'S NEW DIRECTOR SEARCH NOW... It could be a big step towards being noticed by the companies that can represent you and the agency creatives and producers that can hire you.

What Work is Eligible to Enter?

Category 1

Traditional broadcast television spots, spec work, cinema, branded content

Category 2

Alternative media content webisodes, spots created for online use, mobile-phone content, in-game advertising, advergaming, virals, alternate reality gaming, ads created for PDAs

Category 3

Other
music videos, short films, feature films

For the 5th Annual Showcase, Directors can submit work that was completed in the last 16 months. (January 2006-April 2007) (excerpts from shorts, and excerpts from long-form film or other entertainment fare should be NO MORE than 5 minutes in length) *Must be directing commercials less than two years & must be available to direct commercials.*

Entry Deadline

April 13, 2007

Entry Fee

\$75.00

For additional entry information
rgoldrich@shootonline.com
or by telephone at
323/960-8035, ext 6681

FOR SPONSORSHIP INFO
email rgriefer@shootonline.com
or by phone at 203-227-1699, ext.13

Entry Forms at WWW.SHOOTONLINE.COM/GO/SEARCH



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