

Weller/Grossman Moves Into Commercialmaking

Noted documentary and TV program production house launches a spot shop headed by EP Virginia Barreto, who earlier in her career helped to diversify Hemdale Pictures into the commercials arena. The new venture opens with directors Devon Dickson, Betty Kaplan, Tudor Appen, Sarah Adina Smith and Shaheen Seth.

See page 4

Spots Set For Theater Marquee At Siggraph

Commercials ranging from the fairly obscure to big-ticket Super Bowl fare figure prominently in the upcoming Computer Animation Festival spanning the Electronic and Animation Theaters. Fest chair Paul Debevec, a professor at USC, sheds light on the field of spot entries that judges deemed most deserving.

See page 20

Daniel Russ Pays A Visit To SHOOT's Chat Room

The executive creative director of R&R Partners, the ad shop behind the breakthrough "What happens here, stays here" work for Las Vegas tourism, reflects on his first year at the agency, what's on the creative horizon, and the latest at his non-profit Peacouncil organization, which continues to raise public awareness of important issues.

See page 13

Finding Stock Answers In An Ever Changing Market

The latest on gaining timely access to stock footage—as well as music.

See page 17

Halftime Show

At The Mid-Year Point, Ad Community Assesses Biz, Creativity

A SHOOT Staff Report

LOS ANGELES—This year's SHOOT mid-term Industry Report Card taps into ad agency creatives and producers for their takes on the first half of 2007 spanning the creative, production and interactive fronts. A mix of industry artisans offered their reflections on what they deemed significant thus far in '07, which at times serves as a portent for what might be in store for the second half of the year.

These observations from the agency arena came in response to three survey questions:

- (1) What's your assessment of the first half of the year creatively?
- (2) Are there any trends or developments you would point to thus far in '07 as being most significant, perhaps carrying implications for the rest of the year?
- And (3) Since "new media" aren't new anymore and "non-traditional" or "alternative" media are now traditional and can be more the norm than the alternative, what's a good term to use when talking about new, non-traditional or alternative media?

Here's a sampling of the feedback we received, with most electing to answer all three queries, some just the first one or two—or chiming in with overall observations as a response. Responses are numbered as they correspond to the aforementioned questions.

See full mid-year report page 14

Hollywood Goes Online Via 60Frames

By Robert Goldrich

BEVERLY HILLS, Calif.—60Frames Entertainment, a shop designed to bring established writers, directors, producers and performers into the creation and production of ad-supported video content for the web, has been launched with CEO Brent Weinstein at the helm.

Weinstein formerly served as head of the digital media department as well as the online division of United Talent Agency (UTA). He explained that 60Frames, headquartered in Beverly Hills, was formed to meet Hollywood talent's desire to diversify easily and meaningfully into—and to hold a significant ownership stake in—online entertainment. The new venture, said Weinstein, was also born out of the advertising community's need to leverage brand building and sponsorship opportunities in professionally created original web fare.

Filmmakers Joel and Ethan Coen (*Barton Fink*, *Raising Arizona*, *Fargo*, *Intolerable Cruelty* and *O Brother, Where Art Thou*) will serve on 60Frames' creative advisory board and are slated to turn out some online content for the company.

60Frames' programming will initially focus on short-form comedic productions and will expand to include dramatic, informative, educa-

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Brand Building Takes On New Meaning With ReNew Orleans

By Robert Goldrich

NEW ORLEANS—An ambitious brand building initiative has brands building a community center in New Orleans to help in the city's recovery from the devastation of Hurricane Katrina. The project is the brainchild of Damon Harman, CEO of DNA Creative Media, a Manhattan Beach, Calif.-based advertising/marketing agency with a niche specialization in

branded programming.

In this case the program is *ReNew Orleans*, a three-part, documentary-style, syndicated TV series featuring the people, the culture, the music and the community of New Orleans while chronicling the construction of a 23,000 square-foot community center in Mid-City New Orleans. The site for the center is across the street from where there

had been prior to Katrina a local YMCA, which is not reopening.

The new community center will be a haven for locals, particularly youngsters, providing them with a basketball court, a fitness center, a video recording and editing center, a high-tech computer lab, play and arts-and-crafts rooms, a small library, a kitchen, and an indigenous botanical garden.

Much of the funding for the center is being raised through brand participation, led by DNA Creative Media clients Brand Source, Fisher & Paykel and DCS (a Fisher & Paykel company), which are contributing some \$4 million in combined capital and goods (appliances, electronics furniture). *ReNew Orleans*' title sponsor Brand Source is sort of a cross

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Sense Of Community

This week's story on the branded entertainment initiative that is funding the construction of an ambitious, much needed community center in New Orleans is certainly relevant from a business standpoint, showing how brand building and public service can go hand in hand, in this case entailing the production of a nationally syndicated, documentary-style TV series titled *ReNew Orleans*.

But for Damon Harman, CEO of DNA Creative Media, the Manhattan Beach, Calif.-based advertising/marketing agency behind the initiative, the community center development goes well beyond just his clients—most notably Brand Source and Fisher & Paykel—gaining a higher profile. He explains that as a kid growing up in a single-parent household, he benefitted greatly from a local community center, which gave him a place to go and

not only kept him out of trouble but also schooled him on various fronts, including editing and filmmaking.

This community center experience and education propelled him at a young age into the fledgling directorial ranks and a slot in the bullpen at the former Propaganda Films where he created and helmed spec work that

His belief is that the community center in New Orleans will open up opportunities for youngsters just as a center did for him years ago.

ultimately was put to use by Coca-Cola. From there Harman directed and/or exec produced or produced varied content spanning TV and new media. Last year he launched DNA Creative Media.

His belief is that the community center being built in Mid-City New Orleans will help locals recover from the devastation of Hurricane Katrina and open up opportunities for youngsters just as a community center did for him years ago. Fur-

thermore New Orleans area suppliers are being used for the center's construction, which will also put local residents to work and provide a boost to the economy.

Indeed this 23,000 square-foot community center will be a haven for locals, particularly youngsters, providing them with such facilities as a bas-

music and the community of New Orleans while chronicling the construction of the community center itself.

Harman is gratified to be part of the initiative, yet he acknowledged that it might not be a template for fiscal success for him personally in that DNA currently stands to lose money in its earnest support of the project.

ketball court, a fitness center, a video recording and editing center, a high-tech computer lab, play and arts-and-crafts rooms, a small library, a kitchen and an indigenous botanical garden. The site for the center is across the street from where there had been prior to Katrina a local YMCA, which is not reopening.

The aforementioned *ReNew Orleans* is a three-part series, with each episode being an hour. The show will feature the people, the culture, the

But, he affirmed, the good being done is invaluable—and his clients as well as other sponsors will realize genuine brand-building benefits that justify their investments.

Harman is no stranger to connecting his expertise to a cause. In 2005 he directed and produced an ensemble music video (featuring such artists as Brian McKnight, Mya, Nate Dogg) for the Tsunami Relief Fund. The song and video sold on iTunes and all proceeds went to Tsunami Relief.

POV



Declaring Independence From Independents

Back in the good old days it was customary for production companies to employ sales representatives that were exclusive to the company. Dispersed throughout the country, East, Midwest and West, a unified force was assembled to benefit the greater good of the company. In doing so, those individuals were part of a team. A synergy was developed between executive producers, directors and the people who were busting their butts to sell them. It was an alliance intended to profit all parties.

But then the climate for which this relationship flourished began to change. During this transformation, economic times took a hit. Production companies mindful of their decreasing budgets had to provide the same level of service but for a lower bottom line. As the cost of production rose, markups decreased. Overhead was slashed, which had an adverse effect on the sales reps, resulting in reduced commissions.

Like an approaching storm, precautions were made in order to withstand the changing climate. The onus became survival and not prosperity. In an effort to reach a middle ground, sales teams were al-

lowed to leave their exclusive ranks to take on more clients in an effort to augment the reduction in fees.

As the problem was further exacerbated, more and more companies joined the fray until the sales people became wholly owned selling machines rather than managing partners working toward a common goal. Directors had to accept that the sales rep was now trying to sell a larger roster, built from many companies. The synergy was lost.

As is the case with most companies, they start with a "star" director, a reputable name in the industry who has an established base of clients. From there, the company expands, maximizing the talent it has to complement the varying styles and sensibilities each individual director exudes.

What became an ostensible practice was sales reps working for multiple production companies choosing those "stars," directors they knew they could sell. In doing so, a company of eight directors was reduced to a company of a few viable visionaries. Building the career of a young director became an even more challenging task.

Since the practice of selling multiple companies became an industry standard, I have been discouraged.

Independence does not always breed good fortune.

Recently, my company has returned to the days of old. The company retains our entire sales force. They still sell other companies, but in a non-conflict environment. We have come to find that this approach is equally rewarding for both the sales team and directors. Peter McCann, head of our sales force says, "I believe so strongly in the talent of the directors, the strength of the EPs

and the overall vibe of the company. Most of all I love the relationship and daily banter I am able to have with the directors about their careers, which is difficult to do when representing several different companies." It reminds us that though we must be vigilant of change, there are always lessons we can learn from the past.

Michael Romersa is owner/executive producer of Reactor Films, Santa Monica.

Flash Back

July 19, 2002 Acclaimed music video director Dave Meyers has inked a deal with bicoastal/international @radical.media for worldwide commercial representation.... Jeff Armstrong, who was executive producer of now defunct Satellite from 1966-99, has joined A Band Apart as executive producer of the production company's commercial division.... Realm Productions, a visual effects, animation and motion graphics design studio serving the commercial, music video, feature film and broadcast industries, has opened in Santa Monica under the aegis of visual effects supervisors Rony Soussan and Brian Fisher.

July 18, 1997 Director/camerman Dick Buckley, fresh from winning a Gold Lion at Cannes for McIlhenny Co.'s Tabasco spot "Mosquito" out of DDB Needleham Dallas, has signed with bicoastal Coppo Films for exclusive U.S representation.... Peter Caranicas, who has been editor of SHOOT since May 1991, will leave the publication at the end of this month to pursue the personal goal of taking an extended trip around the world with his family....



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PEOPLE & PROJECTS

Weller/Grossman Launches Spot Shop Tattoo Pictures

By Robert Goldrich

NORTH HOLLYWOOD, Calif.—Documentary and reality TV production house Weller/Grossman Productions has teamed with veteran TV commercial producer Virginia Barreto to launch spotmaking division Tattoo Pictures. The new venture operates out of Weller/Grossman's North Hollywood headquarters (located in the Academy of Television Arts & Sciences complex) and opens with a directorial roster that includes Devon Dickson, Betty Kaplan, Tudor Applen and up-and-coming viral artists Sarah

Outtakes 1 and 2), CNN (documentary show *The Turnaround*), The National Geographic Channel (*Secrets of the Freemasons*), Discovery Health (*Strictly Sex With Dr. Drew*), Telemundo (pilots *La Quinceanera* and *La Boda*), The History Channel (*Beyond the DaVinci Code*, *Decoding the Past: The Prophecies of Israel*) and HGTV (*That's Clever*). The Weller/Grossman television pedigree includes a Governor's Emmy Award for USA Network's *Healing The Hate*, an Emmy for Food Network's *Wolfgang Puck* series, and several other Emmy-

tor Company, Sony, even The Puerto Rico Tourism Company," said Weller. "We understand branding and how to reach viewers in a unique, entertaining way with maximum impact for the sponsors."

Partner Grossman added, "Pair our 14-plus years of producing TV shows

with the potential of Tattoo Pictures and we believe we're in a unique position to offer an array of creative branding opportunities to clients."

Barreto expounded on that "unique position" by explaining the rationale behind her shop's moniker and the advantage of Tattoo's connection to

Weller/Grossman. "The tattoo is the most ancient and personal form of branding. And branding today means breaking through the traditional media confines to better connect with people." With the combined experience of producing TV commercials

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Executive producer Barreto diversifies Weller/Grossman into commercials via Tattoo.

Adina Smith and Shaheen Seth.

Headed by partners/executive producers Robb Weller and Gary H. Grossman, Weller/Grossman has throughout its 14 years in business produced assorted shows for such networks as NBC (NBC's *Funnies*

nominated shows.

Weller/Grossman also has a track record in corporate branded fare. "Tattoo Pictures is a natural expansion of Weller/Grossman. We've produced sponsored shows for many corporate clients including Ford Mo-

By Robert Goldrich

NEW YORK—Director Judy Starkman, who was formerly with V3 (now Anonymous Content Emerging Media) in Culver City, Calif., has come aboard Schofield Films, New York. Already Starkman has wrapped her first assignment under the Schofield banner, a :60 for New York-based health insurance plan company HIP for Hill Holliday, New York.

The emotionally moving spot captures the labored movement of Robert Fairservis, a 75-year old man with diabetes who we see put on his prosthetic leg and stand up. Watching this slice of life unfold in

one continuous, unflinching take serves as a call to action for diabetes sufferers to call HIP and ask about its health plan options specific to that disease.

Prior to V3, Starkman was with Two Trick Pony, Hollywood. She landed at Two Trick Pony and V3 in part due to a reel that included a short, *Klown'en*, which won a heavily contested Converse competition, earning airtime on the MTV Networks. Converse originally put out a call for 24-second films—not commercials—that embody the Converse spirit. Starkman's documentary filmmaking background pointed her in the direction of Tommy The

Clown, an L.A. performer who has attained prominence in crumping and clowning, a form of hip-hop expression that combines aggressive tribal dancing with clown antics.

Tommy has organized performing ensembles, including inner-city kids, who have achieved a measure of success and self-esteem on the performing circuit. Starkman read about Tommy, sought him out and placed him and his young colleagues in a stark performance environment for the Converse short. She also created and helmed another Converse spec film, a lifestyle portrait of a ceramics maker.

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Schofield Signs Starkman, Wraps HIP Spot

Ad Community Rallies Around Al Gore's Live Earth Campaign

Composers, Directors, Editors Become Climate Crusaders

By Nicole Rivard

LOS ANGELES—Setting a precedent at Cannes this year, festival organizers awarded a first ever "Green Lion"—a Lion statuette dipped in green paint—to former U.S. Vice President Al Gore, who was the featured speaker at a Y&R-sponsored session discussing what the advertising/marketing sector can do to raise awareness of global warming.

Little did Gore realize at the time how many companies had already rallied to the cause via their contributions to Live Earth, a 24-hour global music event that took place on July 7, a couple of weeks after Cannes, and brought together hundreds of millions of people to combat the climate crisis. Live Earth, which consisted of eight concerts across seven continents, was the brainchild of Gore and Emmy Award-winning producer Kevin Wall. Live Earth marks the beginning of a multi-year campaign helmed by The Alliance for Climate Protection, also led by Gore, to move individuals, corporations and governments to take action.



Gore, flanked by Kevin Wall, executive producer, Live Earth and Hamish McLennan, Global CEO, Y&R at Cannes.

The U.S. concert, which took place at Giants Stadium in East Rutherford, N.J., included performances by Kanye West, Roger Waters, the Police and New Jersey's own Bon Jovi. Even with some of the most famous musicians donating their time to the global event, it was music/sound design house Barton:Holt, Los Angeles, that was tapped to create the theme music for Live Earth. Andre Mika, executive in charge of production of Live Earth, was a former college classmate of Barton: Holt composer Michael "Smidi" Smith.

Mika came up with the idea of

using the morse code message SOS as the building block for the piece. Smidi and Barton: Holt partner/creative director Sean Holt decided to speed up the tempo of the dots and dashes, then slightly alter the rhythm. What they ended up with was a composition that lent itself to a world flavor that would represent the global impact of the climate crisis.

Inspired by Mika's drive, the team pulled off a tall order in terms of production. All of the composing, editing and mixing was done in just four days. A 40-

Continued on page 22

Nomad Goes Bicoastal, Adds Editor McMurtrey, EP Mannino

NEW YORK—Editorial house Nomad, with longstanding roots in Santa Monica, has gone bicoastal, opening a New York shop headed by VP/executive producer Lynne Mannino. The Nomad editors' roster of Tom Muldoon, John Murray, Glenn Martin, Jared Coller and the newly signed Debbie McMurtrey are available via both the Santa Monica and Manhattan facilities.

Formerly of Crew Cuts, New York, McMurtrey's credits include commercials for such clients as Pepsi, the NFL, Hershey's, Pizza Hut and the New York Lottery. She is also widely known for her work on six seasons of *Saturday Night Live's* popular commercial send-ups including "Tressant Supreme" with Kelly Ripa, "Taco Town" and "Fear Factor Jr." McMurtrey has also edited film projects, among them the current festival darling *The Path of Most Resistance*.

Mannino's resume includes having served for six years as co-founder/exec producer of editorial house 3 Fingered Louie, New York and prior to that as a producer for Mad

River Post, which maintains shops throughout the United States. After spending the past year on personal projects and travel, Mannino jumped at the chance to work with longtime friends/Nomad partners



Debbie McMurtrey

Muldoon, Murray and VP/general manager Scott Carleton.

Nomad's New York digs are located in the heart of the Flatiron District and represent the next natural step in the company's progression. Muldoon and Murray typically spend three to six months a year working in New York, until now via

their gracious hosts at Chinagraph. The impetus for opening Nomad in New York this year was Mannino's availability. "We've wanted to launch in New York for two years but she was the true catalyst for the idea becoming a reality," said Muldoon of Mannino.

The New York office is networked to the West Coast to facilitate seamless collaboration between and among all editors as well as Nomad's Santa Monica-based sound designers Francois Blaignan and Tom Stamatio.

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Effects Vet Holden Joins Company 3

SANTA MONICA, Calif.—Simon Holden has come aboard bicoastal Company 3 as a visual effects supervisor and senior visual effects artist. Holden, who has worked freelance for most of his career, brings to his new roost extensive experience in creating visual effects for commercials. He also has numerous credits in feature films.

At Company 3, he will primarily focus on advertising projects, providing visual effects supervision on the set and through postproduction, as well as performing hands-on visual effects work.

A U.K. native, Holden has lived and worked in Southern California since 1989. Except for a short tenure as a staff artist at Click 3X, he has spent that career time working freelance. Those freelance endeavors were for such visual effects houses as Digital Domain, Venice, Calif., Method Studios, Santa Monica, and Riot in Santa Monica.

Holden's recent spot credits include campaigns for Apple's iPod (TBWA\Chiat\Day, Los Angeles), Volkswagen and Burger King (both via Crispin, Porter + Bogusky, Miami).



Simon Holden

U.K. Roots

Holden began his career in England as an ink and paint artist. In 1982, he co-founded Moon + Parrot Productions (which later became The Holden Film Company), a company that specialized in visual effects-oriented spots. Through that shop, he won numerous awards, including a London Design and Art Direction Award for outstanding 20-second commercial.

He later served as visual effects director with noted effects studio Framestore in London.

In addition to his commercial work, Holden has credits on more than a dozen theatrical feature films,

including *Paycheck*, *Pirates of the Caribbean: The Curse of the Black Pearl* and *Ghosts of the Abyss*. He also worked on the television series *Smallville*, *Buffy the Vampire Slayer*, *Star Trek: The Next Generation* and *The X Files*.

In discussing his move to Company 3, Holden said that he was attracted by its reputation and creative-friendly working environment. "It fits very well with my philosophy," he said. "Although Company 3 has outstanding technical resources, its approach toward projects is like that of a creative boutique. As an artist himself, Stefan Sonnenfeld [Company 3 president and a leading industry colorist] understands the artist's point of view and is strongly committed to giving artists the support they need to get the job done."

Sonnenfeld described Holden as being "a great talent" and "an excellent creative problem solver" who will prove to be "an invaluable asset to our clients in planning and executing visual effects."

Holden is based in Company 3's Santa Monica operation but is available for work out of the company's studio in New York.

Short Takes

FINDING "HAPPINESS" IN DOCUMENTARY FORM

Coca-Cola's lauded "Happiness Factory" spot—an animation tour de force directed by Todd Mueller and Kylie Matulick of Psyop, New York, for Wieden + Kennedy, Amsterdam—has garnered numerous accolades, including most recently a Silver Lion at Cannes and just prior to that a pair of AICP Show honors (in the visual style and animation categories). Now the commercial gains recognition of another variety, inspiring a behind-the-scenes, tongue-in-cheek mini-documentary about the Happiness Factory, where a film crew interviews its workers going about their business. For this film, real people working at Coca-Cola were interviewed and their responses placed in the mouths of the animated characters from the 90-second "Happiness Factory" spot. The idea for nearly six-and-a-half minute documentary, called *New World of Coke*, came from Wieden + Kennedy Amsterdam in response to a Coke request to develop an opening film for The New World of Coca-Cola, an attraction which opened to visitors in April. The venue represents a branching out for The World of Coca-Cola, the number one indoor attraction in Atlanta and the number two corporate attraction in the world. The World of Coca-Cola has averaged around 800,000 visitors annually since its inception in 1990. Mueller and Matulick directed the documentary for a Wieden + Kennedy team that included executive creative directors Al Moseley and John Norman, creative directors Rick Condos and Hunter Hindman, art director Barney Hobson, copywriter Rick Chant, exec producer Tom Dunlap and line producer Sandy Reay. Editor was Ken Rosenberg of Joint Editorial, Amsterdam, the editing arm of W+K. The Coca-Cola Company effort was spearheaded by its global chief creative officer Esther Lee and group director of film and music production Nick Felder...



RETURN AFTER SICKO LEAVE

Editor Dan Swietlik has returned to spots via Cut + Run, Santa Monica, after editing director Michael Moore's *Sicko* which debuted at the Cannes Film Festival in May and in the United States in late June. *Sicko* came to Swietlik as a result of his work on *An Inconvenient Truth*, the climate crisis film based on Al Gore's book. Swietlik and fellow editor Jay Cassidy earned ACE Award distinction for their cutting of *An Inconvenient Truth*...

PEOPLE IN THE NEWS

Editor Cindy Morin, whose credits include spots for Mazda, Chevrolet and Mercedes-Benz, has joined Ringside Creative, Oak Park, Mich. She comes over from Griot Editorial, Detroit.



Cindy Morin

Morin began her career in the audio visual department of J. Walter Thompson, Detroit. She joined Griot Editorial in '92 as an assistant editor and quickly advanced to associate editor and editor. She is the winner of two Caddy Awards for her work on commercials for the Michigan Lottery and the Ad Council....D. Todd Davidovich has joined RIOT, New York, as executive producer. He previously held a similar post with RIOT's Santa Monica studio. "The East Coast office has an incredibly strong team and it will be the foundation for our future growth," Davidovich said. "Our intent is for the New York and Los Angeles studios to function as a single unit and serve the industry as a strong, integrated creative force." RIOT's plans include a move to new, more spacious quarters in New York and expansion of its visual effects and computer animation team....

ARTISANS

Editor Cory Livingston Signs With FilmCore

SANTA MONICA, Calif.—Editor Cory Livingston, whose work includes a pair of Bud Light commercials that aired during this year's Super Bowl telecast, has joined FilmCore Editorial. Livingston, who arrives from The Whitehouse, will be based out of FilmCore's Santa Monica office, but will also be available for assignments through the company's San Francisco and New York studios.

Livingston began his career with Red Car, and also worked at Mad River Post, before joining The Lookingglass Company in 1998, which three years later merged into The Whitehouse, with shops in Santa Monica, Chicago, New York and London. Over the years, Livingston has accumulated credits for such brands as Mitsubishi (Deutsch, Los Angeles), AT&T (GSD&M, Austin) and State Farm (Sanders/Wingo, Austin, Texas), among many others. His most recent effort is a campaign for Dunkin' Donuts directed by Phil Morrison of bicoastal Epoch Films for Hill Holliday, Boston.

Livingston has also cut the work of such directors as Paul Hunter of bicoastal/international HSI Productions (Virgin Mobile's "New Contract"), John O'Hagan of bicoastal/international Hungry Man (Coors Light's "Guy Anthem" for Deutsch LA), Peter Thwaites of Gorgeous Enterprises,

London (Mitsubishi's "Grocery List") and Adrian Moat of bicoastal/international RSA (Nissan's "Relay" for TBWA\Chiat\Day, Los Angeles).

Furthermore the editor recently diversified into long form for the first time in his career, cutting the independent feature *Spiral*, which



Cory Livingston

was directed by Adam Green and Joel Moore. (Moore also stars in the film and co-wrote it with Jeremy Daniel Boreing.) A horror feature, *Spiral* centers on a moody telemarketer and his offbeat relationships, including a dysfunctional friendship with his boss and a new liaison with a whimsical coworker. While the latter relationship brings light into the telemarketer's life, it also sparks

disturbing feelings that threaten to lead him down a path of destruction. Earlier this year, *Spiral* earned a Gold Vision Award at the Santa Barbara International Film Festival.

While *Spiral* showcases his prowess in cutting drama and suspense, Livingston has done some of his best work in comedy, including the two earlier alluded to Bud Light spots that he cut for the Super Bowl. "First Bump" directed by Tom Routson of bicoastal Tool of North America for DDB Chicago and "Tea Party" helmed by Chris Koch via Konk Inc., New York, for Latinworks Marketing, Austin. The former reveals a purported new form of greeting in which people slap one another across the cheek.

"I have a lot of fun trying to tell the best possible story in 30 seconds," Livingston said. "I like looking for the gem, the one thing that makes a spot as good as it can be."

Livingston said that he is seeking to broaden the scope of his work and to take advantage of FilmCore's national reach to work with new advertising agencies. "I like the vibe of the place," he said of FilmCore. "This is a very good move for me."

FilmCore's Santa Monica operation is headed by executive producer Scott Friske.

Branded ReNew Orleans Initiative Gains Momentum

Continued from page 1

between Lowe's and Best Buy, having assembled a network of local and regional dealers across the country that gain collective buying power through Brand Source to buy home appliances and electronics at discount, passing these savings onto consumers, thus enabling these small entrepreneurial stores to be competitive with big chain outfits. From a marketing standpoint, the community center will help Brand Source attain a higher profile, advancing its goal to change the monikers of these independent stores to Brand Source, establishing a widespread identity in the national marketplace. Additionally Harman reasoned that a community center helping many families in need would connect and resonate with Brand Source's key target audience, women age 25 to 50.

Fisher & Paykel, which makes industrial kitchen equipment, and its DCS firm specializing in outdoor appliances, are co-title *ReNew Orleans* sponsors with their contributions

including indoor and outdoor appliances (ie., kitchen and laundry) for the community center.

DNA Creative Media is in the process of lining up additional sponsors and has secured the support of New Orleans Mayor Ray Nagin. The city has provided two acres of land for the community center and pledged to cut through red tape in order to get the facility up and running as soon as possible. Construction is already underway as is shooting of the TV series. Nagin has set as a prerequisite that the community center use local suppliers to help boost the economy. Towards that end, such locally based businesses as construction company Paul Davis International, soil and chemical testing firm Delta Testing and Inspection and building materials company Ludwig Buildings have all been secured as sponsors. They are making major donations to the project, with Paul Davis National providing a 35 percent discount on labor, for example, and Ludwig donating pre-

fab metal buildings.

DNA is seeking TV series/community center sponsors at the Platinum (\$1 million), Gold (\$500,000), Silver (\$250,000) and Bronze (\$125,000) levels. Samsung, a vendor of Brand Source, has come aboard with a commitment to fund the media room of the community center. And DNA has been in talks with several Johnson & Johnson clients, gaining participation at the Bronze level from Aveeno skin care products, which is sponsoring the botanical garden. Meredith Publications (parent of such titles as *Better Homes and Gardens*, *Ladies' Home Journal*) has agreed to provide for free some \$1 million worth of print advertising to promote the project and TV series. (Meredith is slated to also receive an additional \$500,000 or so in paid ad space).

The overall project—including the community center (at some \$4.2 million), production and post on the TV series, advertising/marketing and PR—will cost a total of about \$9.5 mil-

lion, according to Harman.

While he is enthused over the project, Harman falls short of calling it a prototype for others. "I can't say it's a blueprint for turning a profit on branded entertainment or information in public service," he related, noting that DNA has put some \$700,000 into *ReNew Orleans* and the community center. "As it stands now, we'd probably take a loss on this but it's so worthwhile. We're talking about a community center that will keep kids off the streets, leading them on a positive path."

Personal bond

Still, there's the potential for the economics to even out for *ReNew Orleans* and clearly, Harman said, the branded programming discipline can be lucrative. As for why he would be willing to take a loss, if necessary, for this particular project, Harman explained that as a kid in a single parent household, the local community center played an important role in his

productive development. He feels a strong personal bond to the New Orleans initiative.

Part of Harman's community center experience as a youngster was getting hands-on media training in editing and filmmaking. This led to his being adept in these areas, reflected in his landing a slot as a young adult in the directorial bullpen at the now defunct Propaganda Films.

While at Propaganda, he came up with a spec campaign for Coca-Cola, which the advertiser was intrigued by but initially turned down. Undaunted, Harman produced the job on his own dime, calling in favors along the way to stay on a shoestring budget. Once finished, the project was shown to Coca-Cola, which bought and used the spot work for a brief run.

Harman went on to direct the TV series *Courage* for Fox Family Channel and two short films, *Merlot* and *No Ordinary Love*. In 2002, he co-created and served as exec producer/show-

Continued on page 9

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It's A Rap For HD

Louisiana filmmaker, John McDougall chose JVC's ProHD GY-HD250U because his production company needed an affordable camera that could shoot true 24 frame capture to HD for a small feature film by rap artists Lil' Boosie and Webbie. The film is loosely based on a true story about two young men from different parts of town, who after the death of a mutual friend realize they have a lot in common.

"I come from a traditional filmmaking background and wanted a camera that would deliver true 24 frame capture to HD, while deriving a native image with no interpolation of pixels from an interlaced set of fields," said McDougall. "Another enticing and important feature the GY-HD250 provided was the interchangeable lens option, so we used a Fujinon 13x3.5 lens."

The film was shot on a very fast-paced shooting schedule with long days and in extreme temperatures. Some scenes were shot in extremely tight quarters or with very limited power available.

"A great deal of the scenes were shot at night, so we had to keep lighting down to a minimum at times, especially in car scenes. The low light performance of the camera was outstanding," commented McDougall. "Most of the driving scenes were handled by small LED mini lights with color correction gels to throw off strong greens, reds or color correction to tungsten."

The camera configuration consisted of a Fujinon TH13x3.5BRMU lens, Cavision matte box with French flags, Tiffen 4x4 filter set, Cavision follow focus unit and Manfrotto 519 head with an on-camera Marshall HD mini monitor. "The majority of the time the camera lived on an EX/fx custom EZ-jib atop an adjustable column mounted to the base of a skater dolly—on and off rails," noted McDougall.

McDougall further commented on the camera's versatility and custom menu functions. "The GY-HD250's custom menu functions provide a wide range of looks within the camera. I really liked the ability to view live 720p signals directly off the camera while shooting. The GY-HD250 performed very well. I was able to adjust the presets to provide a softer de-saturated look, which allowed us to obtain a great film-like appearance. I was pleased that the camera held a strong charge with the Anton Bauer batteries under these conditions."

The film starring Tyrin Turner and rappers Lil' Boosie and Webbie will be distributed by Asylum/Warner and is scheduled to be released in mid to late summer.

Dark Sees Light

Hi-def director and producer Randall P. Dark has opened Randall Dark Productions in Los Angeles and Austin, Texas. The company's mandate is to create and bring to market digital, high-resolution content of the highest quality.

The road to Randall Dark Productions started just over 20 years ago when Dark started working in HD on a miniseries that was being shot in Toronto.

Hooked on the attributes of this emerging technology, Dark founded HD Vision a few years later in New York. The company set out on a goal to be an integral part of the growth of digital content worldwide.

Carrying the HD torch, Dark became a pioneer of the technology and the images his company generated helped set the standards by which new televisions are judged to this day. In 2002, Randall launched HD Vision Studios in Los Angeles. Randall Dark Productions represents the next HD chapter in his career.

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

60Frames Entertainment Launched

Continued from page 1

tional and other types of online video.

The Coen Brothers are certainly no strangers to short form—or for that matter to advertising sensibilities—in that they have a track record of directing commercials. Their current spotmaking roost is Company, the Los Angeles-based production house headed by executive producer Robin Benson. Earlier Benson was at Beverly Hills-based production company Villains where she also handled the Coens for spot representation.

Brainchild

60Frames is the brainchild of talent and literary agency UTA and Los Angeles-headquartered, Internet-based ad agency Spot Runner. However Weinstein noted that 60 Frames is totally independent of—and not owned by—UTA. Major funding for 60Frames (\$3.5 million thus far) has come from institutional and individual investors, including Tudor Investment Corporation and the Pilot Group, which was co-founded by former AOL chairman and MTV honcho

Robert Pittman. Spot Runner will be actively involved in 60Frames, not only in terms of ad sales but also in developing relationships with leading marketers and building new advertising models and formats.

In that UTA helped to incubate 60Frames, SHOOT asked Weinstein if the Hollywood talent 60Frames brings into the digital online space would be primarily from UTA (like the Coens), and if other talent agencies might be hesitant to get their clients involved in 60Frames. He replied that 60Frames is looking to open up opportunities for talent from everywhere and that he has already had encouraging discussions with various talent representatives.

Weinstein reasoned that if 60Frames makes good on what it intends to deliver—giving the creative community access to financing, speed to market in terms of distribution to relevant outlets, greater ownership over intellectual property and participation in revenue streams such as advertising—then talent from numerous agencies will be eager to come on

board and online.

"The Internet is radically transforming entertainment and advertising, and 60Frames is in the position to be at the forefront of this revolution," said Weinstein. "In the same way that television developed iconic brands in the last century, 60Frames will help professional artists to create new formats, characters and stories that will be the brands of the 21st century."

Spot Runner CEO Nick Grouf noted that many of his company's clients "want to participate in online entertainment but are not comfortable with the brand risks associated with user-generated content." 60Frames, he said, fills that void for advertisers with original content "created by leading Hollywood talent." Grouf added that Spot Runner's mission "is to transform the way advertising is created, targeted and bought and sold, and 60Frames is an important step towards achieving this change."

Weinstein said that 60Frames will announce partnerships with portals and advertisers in the coming weeks.

Weller/Grossman Opens Tattoo Pics

Continued from page 4

and shows (via Weller/Grossman), Tattoo Pictures, said Barreto, is poised to help agencies and their clients create brand recognition and loyalty through multi-platform, multifaceted branding. "Whether it's a :30 spot, 30-minute television show, interstitials, viral webcast, or all, Tattoo Pictures is looking to make total brand immersion a reality," she affirmed.

During her career, Barreto has headed up several television commercial production companies as executive producer. She launched and headed, for example, the commercial division for Hemdale Pictures, producers of the Academy Award winning films *Platoon* and *The Last Emperor* as well as *Terminator* and many other pulp hits. She was also exec producer for the former Hispanic production house Iguana Films. Over the years, Barreto has produced national and international commercials for such clients as American Honda, Budweiser, McDonald's, Coors, Pepsi Cola, Ford, US Sprint, Volkswagen, Tylenol, Wella and Danon Yogurt. Fluent in English and Spanish, she has produced spots and documentaries not only in Los Angeles and throughout the United States, but also in Mexico, Puerto Rico, Chile, Argentina, Venezuela, Panama, Costa Rica, London, Paris and Rome. In recent years, Barreto has been producing documenta-

ries but returned to the commercial world, she said, "because I saw how entertainment has come full circle with branded content programming. I want to marry my TV experience with my ad experience to help open up new areas here at Tattoo."

Roster

Dickson has directed assorted international commercials and has a following in the U.K. His credits include a Hilton International campaign featuring Jeff Goldblum out of London agency Morgan Partnership, as well as work for Pampers and Olay for Saatchi & Saatchi, London. He has been freelancing in Europe and the deal with Tattoo marks his first representation stateside. Dickson splits his time between London and New York.

Kaplan directed Jennifer Connelly and Antonio Banderas in *Of Love and Shadows*, the film adaptation of Isabel Allende's novel. Barreto said the bilingual Kaplan extends Tattoo's reach into the Hispanic market in that her work, marked by sensitive direction of actors and strong cinematic images, bridges both cultures. Kaplan also helmed *Almost A Woman* for Exxon/Mobil *Masterpiece Theater*, which went on to win a Peabody Award. The director is also no stranger to short form, having done commercials and music videos in Venezuela. Tattoo is her first foray

into the American ad arena.

Under the Weller/Grossman banner, Appen has directed such documentaries as *The Kings of Babylon* (on the history of Iraq) and *Secrets of the Freemasons*. Barreto has cut what she refers to tongue in cheek as "mock doc spots" to showcase Appen's prowess in short form. Additionally a PSA on domestic violence has been fashioned from *Trackers*, a Weller/Grossman series pilot directed by Appen. Also via Weller/Grossman, Kaplan directed a corporate piece for Ford introducing the special edition F150 truck designed by Harley Davidson. The Ford marketing piece starred Jamie-Lynn Sigler of *The Sopranos*.

Viral artists Smith and Seth teamed with writers/comedians/directors Allan Murray and Sean Haines on the Paris Hilton parody music video, which has thus far received more than four million hits on YouTube and has been featured on *Access Hollywood*, on MSNBC and is running on MTV. Smith created and directed the imagery and technical aspects of this effects laden, green screen project and teamed with Seth for the post visual effects work and editorial. In April, Smith was the featured director on the Independent Film Channel based on her short films.

Barreto is currently in the process of lining up spot representation for the Tattoo lineup of directors.

Director Judy Starkman Joins Schofield Films

Continued from page 4

Both Converse shorts generated an industry buzz.

Later her spec spot, "Tres Hefes" ("Three Bosses") for Podcast.net, gained inclusion in *SHOOT*'s "The Best Work You May Never See" gallery. The piece profiled three working class guys from the Southern California blue-collar community of Southgate, Calif., who launched a successful podcast show that has drawn quite a following. Starkman researched podcasting and sought out real people subjects, locating the Southgate trio. With career roots in documentary making, she directed the spec project to further showcase her prowess in real people dialogue.

Starkman's first high-profile professional gig was serving as a London-based foreign news producer. She later directed a U.K. series, *Hollywood Men*, comprised of four hour-long, documentary-style episodes (profiling such notables as former Paramount Pictures exec Robert Evans). Moving back to the



Judy Starkman

United States, Starkman worked as a Los Angeles correspondent on a Canadian TV series, which entailed her helming profiles of underground artists in Southern California. Then she served on staff for three-and-a-half years at Channel One, the teen/youth network wired to classrooms across the country. She directed assorted teen-related and educational programs, telling relevant stories to teenagers in a positive, encouraging manner. Soon she dovetailed into directing promos for the network.

Also during her Channel One tenure, Starkman directed *Power of One*, a storytelling project, which had her working with Leo Burnett USA, Chicago, on behalf of client and program sponsor the U.S. Army. Furthermore, while at the teen network, she directed four PSAs promoting the Hope for Youth Foundation, which were run through bicoastal/international production house Hungry Man.

Introduction

Starkman was introduced to Schofield Films' executive producer Robert Berman by a mutual friend, DP agent Sherry Rousso. Berman said that he had an instant rapport with Starkman, was impressed by her talent, intellect and energy, and his positive impression was confirmed by a producer he knows at Leo Burnett, Chicago, who worked with the director.

Berman was drawn to Starkman's "unique combination" of expertise in working with real people and

finely honed photographic sensibilities. She joins a Schofield Films' directorial roster that also consists of Stan Schofield, David Anderson, David Intrator and Gilly Barnes.

Starkman's HIP spot was executive produced by Berman. The DP

was Joe Desalvo.

The Hill Holliday team consisted of creative director Alon Shoval, associate creative director Charlie Veprek, art director Howard Herrarte, head of production Matt Anderson and producer Gillian Blaine.

ReNew Orleans In Offing

Continued from page 7

runner on MTV's dating show *Taildaters*, and then in '03 as exec producer/showrunner on MTV's *Burned*. In '04, Harman partnered with Steve Harvey and Rushion McDonald to exec produce *Pulled Over* for E! Entertainment's Style Network. In '05, Harman directed and produced an ensemble music video (featuring such artists as Brian McKnight, Mya, Nate Dogg) for the Tsunami Relief Fund. The song and video sold on iTunes and all proceeds went to Tsunami Relief. Last year Harman launched DNA.

Timeline

ReNew Orleans will be syndicated nationally by Eclipse Media with Harman estimating that some 30 to 50 markets will start to air the series (three one-hour episodes) in December, with a hundred-plus additional markets running the show in January and February. The community center should be operational by February. Oscar-winning actor Louis Gossett Jr. has signed on as series host, with DNA Creative Media securing POV Films, Santa Monica, to produce the show. POV's John Nixon is director/producer of *ReNew Orleans*. Nixon was Harman's DP at Propaganda.



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Top Spot of the Week

Dir. Calle Astrand Creates A Talking Stain For Tide-to-Go, Saatchi N.Y.

By Christine Champagne

Donning his best tie, a young man hopes to impress during a job interview. But the talking stain on his shirt proves to be a major distraction to his potential boss in a :30 commercial for Tide-to-Go titled "Interview."

Created by Saatchi & Saatchi, New York, and directed by Calle Astrand, who is represented by London's Dab Hand Media, the humorous spot won a Silver Lion in the film category at the recent Cannes International Advertising Festival and finds two men—interviewer and interviewee—sitting across from each other at a desk.

"So tell me about yourself," the interviewer says.

The interviewee proceeds to talk about how organized he is and how he surpassed all of his goals at his previous job. However the interviewer barely takes notice of what the guy says, instead focusing his attention on the stain on his shirt.

The stain has really taken on a life of its own—it actually talks, spewing a bunch of mumbo jumbo while the interviewee is trying to be heard.

The spot ends with a two-shot of the men and the tagline "Silence

the Stain."

While the situation is over the top, it speaks to a real issue—the fact that a stain on one's clothing can get in the way and make a person look silly, according to Saatchi & Saatchi Executive Creative Director Leo Premutico.

"It's like spinach between someone's teeth," added Jan Jacobs, also an executive creative director at Saatchi. (The rest of the creative team at Saatchi was comprised of copywriters Nathan Frank and Pete Albores and art director Dan Lucey.)

Astrand saw the humor in the situation and signed on to direct. "It was a good idea. The script was simple, and I knew I could make a good film out of it," Astrand said.

After casting actors Bryan Carney as the boss and Rory O'Sullivan as the job applicant in New York, Astrand and his crew, which included DP Morten Tiden, headed to Newark, N.J., to shoot in a real office at Newark Town Hall. Of course, Astrand could have built a set on a soundstage, but the director felt working on location in an actual office would force everyone to work more creatively given that there are adjustments that need

to be made when an environment isn't created to specifications from scratch.

Astrand also worked sans a hard and fast script, instead feeding the boss lines and allowing the interviewee to adlib his answers. "We tried to make it as natural as possible, which was great fun," Astrand said. "We got a lot of good material."

Refreshing pause

Jacobs said the dailies from the shoot were the funniest he'd ever seen because of the long pauses in the conversation. "Literally, the interviewer and the [interviewee] would just sit there and stare at each other. It's rare that you see directors just let the camera run for 20 seconds with people just staring at each other," Jacobs said, noting, "There were so many great pauses to work with [in the edit]."

Dan Maloney of The Whitehouse, New York, edited "Interview," working with Astrand on a first cut before the agency stepped in. "I wanted to be part of the edit," Astrand shared. "We cut for two-and-a-half or three days, then the agency continued to edit, and at the end we were quite near the director's cut. They just made some changes in the end shot."

Premutico praised Maloney for "really just letting it play out. It's not a very cutty spot. It's not an editor trying to own the spot."

Star stain

The real star of the spot has to be the stain. So how was the talking stain created? One might assume it was a CG character, but Astrand used a much more rudimentary technique—making a stain on a piece of cloth, folding the cloth to make a mouth and employing a puppeteer to make the stain's mouth move. Later, the stain was added to the interviewee's shirt in post by the artisans at Framestore-CFC in London and New York.

Premutico said the stain works as a character "because it doesn't try very hard. The stain could have visually taken a much bigger and funnier personality with all of the technology we have at our disposal now. But, for us, it was funnier if it was a situation where you could experience it for real with your own eyes."

The voice of the stain is that of a Swedish actor friend of Astrand. The decision to use a Swedish actor—Astrand is a native of Sweden, by the way—was inspired by the Swedish chef from The Muppet Show, accord-

ing to the director. As you'll recall, no one could ever understand what the chef was saying.

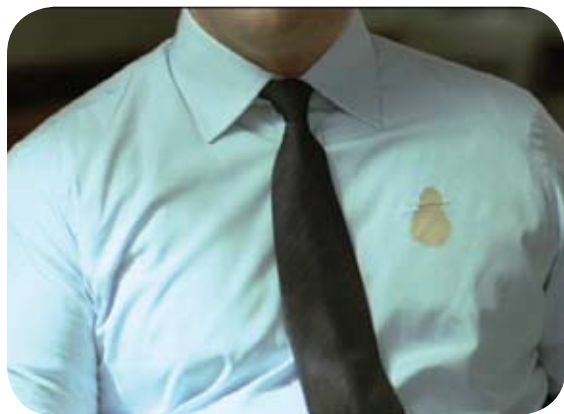
"I always ask people I work with, 'Does Swedish really sound like that?' And they say, 'Yes,'" Astrand shared with a laugh.

For now, "Interview," which broke in local markets and will soon start running nationally, is airing only on television, but there is talk of bringing it to mobile devices, Premutico said, noting that given the portable nature of the Tide-to-Go product, it would make sense.

Meanwhile, this may not be the last we see of the talking stain—it is possible that the character may pop up in other commercials.



Calle Astrand



Too much talking blows a job interview for an earnest applicant—but he's not the one doing the talking. Instead it's a stain on his shirt, which takes on a life and a tongue of its own. The message: A stain on your clothes can undermine you. The solution: Tide-to-Go to "Silence the Stain."

TOP Spot OF THE WEEK

CLIENT
Tide-to-Go

Agency
Saatchi & Saatchi, New York
Tony Granger, chief creative officer; Jan Jacobs and Leo Premutico, executive creative directors; Nathan Frank and Peter Albores, copywriters; Dan Lucey, art director; Dani Stoller, producer.

Production Company
Dab Hand Media, London
Calle Astrand, director; Morten Tiden, DP; Luke Beauchamp, producer; Ira Brooks, line producer. Shot on location in Newark, New Jersey.

Editorial
The Whitehouse, New York
Dan Maloney, editor; Fabiola Newman, assistant editor; JoJo Scheerer, editorial producer.

Post/Visual Effects
The Mill, New York
Fergus McCall, Tom Poole, telecine artists; Sal Malfitano, assistant telecine artist; Claudia Guevara, telecine producer.
Framestore-CFC, London and New York
Avtar Bains, Inferno artist; Lottie Cooper, producer.

Audio
Saatchi & Saatchi
Rick Oakley, mixer.

The Best Work You May Never See

Leih Sparks Spousal Doubt In Amstel Spec Ad

By Robert Goldrich

Going to town with a concept from the creative team of copywriter Erik Fahrenkopf and art director Anthony DeCarolis, director Joe Leih of Sparks Productions, Toronto, has wrapped “Wife,” a comedy spec spot for Amstel Light.

We open on a slice-of-life with a man seated on the sofa watching a football game on television. His wife asks, “How did you like that light beer I picked up?”

The hubby responds, “It’s good, honey.”

Then we hear the husband’s inner voice, which does a double take.

“Wait a second. Did she say light? I can’t believe my wife just lied to my face.”

This leads him to question what else his spouse has lied about—like did she mean it when she said his moustache was sexy. That same inner voice continues to express doubt in what he had accepted as fact before—such as whether or not the kids are actually his.

He then again talks out loud to his wife, saying, “Great beer, Suzy.”

His inner voice quickly adds, “If that’s your real name,” at which point we see a parting product shot of a bottle of Amstel Light, accompanied by the Amstel logo.

Fahrenkopf feedback

“If not for Joe this spot would still be a piece of paper crammed in the bottom drawer of our filing cabinet,” said Fahrenkopf. The creatives originally conceived “Wife” as part of a three-spot campaign for Michelob Ultra when they were with davidandgoliath, Los Angeles. (They are now with Taxi, New York.) The client eventually opted for a lifestyle/beauty type campaign, so Fahrenkopf and DeCarolis retooled the script for Amstel Light and submitted their three commercials including “Wife” to the Group10spots program, a collective that helps team new directors with agency creatives and their unproduced scripts. “There are a thousand scripts in our filing cabinet. Some suck. Some suck less. Joe chose one of the latter,” said Fahrenkopf.

Leih was drawn to the concept on its own merit as well as for the manner in which it would complement the work for which he is best known. On the latter score, Leih won inclusion into SHOOT’s 2005 New Directors Showcase and a Bronze Cyber Lion on the strength of a tongue-in-cheek viral ad designed to help get agency employment for copywriter Marc Guttelman and art director Tom Millar. The spot, which was also shortlisted at The One Show in ‘05, generated numerous hits on the marcandtom.com website.

“What was on my reel before, like the spot I directed for marcandtom.com, was a bit different. That spot was 90 seconds long. It was based on inside advertising industry humor. It was viral in nature. I still love that kind of spot and want to do more of them, but I also wanted to prove I could direct a successful mainstream 30 second commercial, and show that mainstream doesn’t necessarily have to mean humdrum,” said Leih, noting that “Wife” was “funny, clever and character-based...exactly what I was looking for.”

Going against the grain

Casting helped to advance the concept. “I think the normal instinct would be to cast the dim-witted, average shlub you see so often in beer spots,” said Leih. “And we definitely saw a lot of those types of actors.” The director observed that because of actor Mark DeLarbre who was eventually cast, the husband appears smart and well-adjusted at first, so when he starts to question his wife’s honesty, it’s more ironic and subtle. “When Mark, who generally plays more of an intelligent, shrewd type of character, read for the part, the creatives and I knew we had found the actor who would make the spot less obvious.”

Fahrenkopf related, “We liked the spot on paper. We liked it even more when Joe was finished...Joe was extremely collaborative, brought great ideas to the table and whipped up one hell of a craft service table. I can’t wait to send Joe more boards. Only, next time it will be a paying gig.”

Fahrenkopf and DeCarolis previously worked at Deutsch, Los Angeles, and at DeVito/Verdi in New York. Their work for the National Thoroughbred Racing Association won awards at the 2005 One Show, the Cannes International Advertising Festival and the London International Awards among other competitions.

Stateside, Leih is repped in the Southeast by Red Truck Films, Raleigh, N.C. “Wife” was produced by Sparks Productions and New York-based JL Productions. Andy Crosbie exec produced for Sparks while Leih produced via JL Productions. The DP was Brian O’Carroll.

Editor was Justin Quagliata of earth2mars, New York. Sound designer/audio mixer was Mike Levesque, Jr., of Nomad Post, New York.

credits

Client Amstel Light (spec spot) **Agency** Anthony DeCarolis, art director; Erik Fahrenkopf, copywriter **Production House** Sparks Productions, Toronto JL Productions, New York **Joe Leih, director/producer; Andy Crosbie, executive producer; Brian O’Carroll, DP** **Editorial** earth2mars, New York **Justin Quagliata, editor** **Post Moving Images, New York** **Micah Kirz, colorist** **Audio** Nomad Post, New York. **Mike Levesque Jr., mixer/sound designer** **Music** limeBeat Music and Sound, New York. **Randy Lee, composer/arranger** **Casting** Amy Gossels Casting, New York

A hubby obsesses over his wife’s little Light lie.



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ATTIK And Scion Launch New Campaign For The xD That's Just A Little Deviant

Website, In-cinema Ad Position The New Car As Anything But Cute

By Nicole Rivard

"Personally, I'm not sure that I want to drive a cute little car. I'm much more comfortable in a devious little car," said Simon Needham with a laugh. And the new campaign he helped develop for the launch of the new Scion xD five-door urban vehicle reflects those sentiments, as well as the vehicle's customizability, in a gutsy way. "Scion is launching a new car in the compact car segment where the majority of the small cars that are out there are marketed in terms of them being fun, cheeky, cute and that sort of stuff," explained Needham, co-founder and group creative director of bicoastal ATTIK. "In typical Scion form, we tend to go against the grain and be more irreverent; we don't mind being bad."

"So we positioned the xD as a deviant little badass."

Throughout the campaign, the xD's partners in crime are gremlin-like characters aptly called the little Deviants. Recently to launch the campaign—which also includes a minisite, print ads and guerilla marketing—targeted moviegoers were introduced to the little Deviants in an animated :60 cinema spot entitled "Fable of the Deviants," underscoring the xD's non-conformist personality. In the ad, produced by bicoastal Shilo, the "Book of Deviants" opens and shows audiences a bland, colorless world inhabited by boring Sheeple, conformist clones who paint the world and its inhabitants gray. The xD rides into town unleashing the little Deviants to take down the Sheeple. "The car is the thing that releases the Deviants within the cities that are being taken over by the Sheeples and it also releases the deviant within you," said Needham.

Because of the look of the xD—it is stocky and tough as opposed to cute with its wide stance, thick muscular body, accentuated wheel flares and large tires—Needham and the client felt the narrative story could really help establish the attitude and identity of the xD since it's a new model from Scion.

Consumers can participate in the story at www.littledeviant.com, which ATTIK created inhouse. "The Book of Deviants" is introduced using the same pop-up style of the in-cinema and print ads. Visitors can join the Deviants in customization and help them take back a city from the Sheeple, all in the spirit of replacing dreary compliance with vibrant creativity. The interactive adventure consists of seven "chapters" to explore. Visitors can help rid buildings, alleyways and sewers



The Deviant Factory comes to life using the blood of the Sheeple at www.littledeviant.com.

of Sheeple and track down those who sought refuge in a park. Then they can bring the Deviant Factory to life using blood of the Sheeple. After taking back the city, users can visit the Deviant Chop Shop, (I tricked out my very own xD) and print it out as 3D cut-and-fold model. Visitors can also view the in-cinema ad and meet the Deviants, as well as customize personal photos with Deviants and Sheeple.

"Our Little Deviant website takes the format of an off-beat, interactive pop-up book for mature, young adults. We have entertaining activities to engage visitors and show them the xD's rebellious attitude towards an ordinary and uninteresting world. We put a lot of thought into crafting the storyline and bringing it to life with outstanding animation," commented Scion VP Mark Templin. "Scion is always trying to push the envelope with new marketing executions. This will more than just pique the interest of creative young adults. We're confident that they'll be drawn into it and better understand the significance of personalization to us."

The outstanding animation on the site and in the spot can be partially credited to emerging artist Dave Correia who ATTIK commissioned character illustrations from. "We developed characters inhouse, but we felt we wanted to be authentic in terms of the execution, so we approached Dave to refine the detail on the characters and put his style onto those characters," explained Needham. "We picked Dave because of his experience and talent and the tone of his work. It sat well with the look and feel we were trying to establish with what we were doing."

Richard Stanners was selected to do the voiceover on the website and in the spot to complement their look and feel.

The ATTIK team really wanted to capture a cinematic feel for the site, so they fleshed out the concepts and illustrated the characters with pen and ink. Then they developed Photoshop comps of each chapter's set and used the comps to create the storyboards in Illustrator. The characters were set in mid-action to capture the spirit of each chapter. The Deviants were modeled in Maya from the original artist's sketches and the 3D characters were painted in Z-Brush, with customtoon shaders made in Maya to complete their look. High-res versions of the comps were created and applied to the sets which were modeled, rigged, animated and lit in Maya.

Flash development ran concurrently with the animation production. Two Flash applications were built allowing the user to create, print and download their own customized Little Deviant photos. The games and the main Flash shell were developed with early renders from Maya used for timing and testing. Individual character animations from Maya were processed in Photoshop and brought into Flash for integration into the games. Video post-production was done in After Effects, for final compositing and additional effects. The completed video chapters and sound assets were finally stitched together and made interactive in Flash.

Marketing to a new generation

This is not the first unconventional campaign ATTIK created for Scion to attract the attention of urban, trendsetting youth. To introduce the 2008 Scion xB, ATTIK created the want2bsquare.com web experience and campaign. For the xD campaign, the agency felt it made sense to launch it in-cinema rather than on television. "We always try to give people the opportunity to discover this stuff rather than swamp the market with it. That's part of the benefit to young people—to be able to find it as opposed to having it thrown in their face," Needham said.

credits

Client Scion Agency ATTIK, San Francisco and Los Angeles Simon Needham, group creative director, Wayne Hanson, creative director; Greg Coffin, art director; Michael Brenner, copywriter; Robert Karns, retoucher; Michele Morris, senior producer; Jay Cortez, producer; Charlie Adams, account director; Andy Giles, senior account manager Production (cinema spot) Shilo (Bicoastal) Jose Gomez / Andre Stringer, creative directors; Shilo, director; Jose Gomez, Tom Green, lead design; Cody Smith, lead 3D design and animation; Billy Maloney, Nate Davies, Blake Guest, 3D animation; Kiel Figgins, Chris Mead, Jorma Auburn, Bren Wilson, Christopher Adams, Richard Lico, Dax Pallotta, Joe Jones, character animation; Jose Gomez, Tom Green, Jon Wu, Marco Giampaolo, composers; Mike Goubeaux, editor; Jake Hibler, producer; Tracy Chandler, Santino Sladavic, executive producer Visual Effects Lola VFX, Santa Monica Thomas Nittman, VFX/Flame Supervisor; Edson Williams, VFX/Flame Artist Telecine RIOT, Santa Monica Siggie Ferstl, colorist; Rhubie Jovanov, executive producer Music/Sound Design Face the Music Santa Monica, New York Adam Joseph, executive producer; John Sponsler and Tom Gire, composers; Michael Schmidt, sound design; Ed Ma, additional sounds Final Mix eleven, Santa Monica DJ Fox-Engstrom, executive producer; Jeff Fuller, mixer; Luis Rosario, assistant mixer Voiceover Artist Richard Stanners Production (littledeviant.com) ATTIK

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Daniel Russ

Executive Creative Director of R&R Partners Reflects On The Past Year, Continued Peacecouncil Efforts

By Robert Goldrich

Some 13 months ago Daniel Russ became executive creative director at R&R Partners, overseeing the work of the agency's offices in Las Vegas, Phoenix, Salt Lake City, Reno and Washington, D.C. The move ended his long tenure at GSD&M, Austin, Texas, where he last served as VP/group creative director. There he turned out noted work for the U.S. Air Force, Chili's Bar and Grill, Pennzoil and Walmart.

Russ cut his professional teeth at The Martin Agency, Richmond, Va., where he was a senior writer. He then made a positive impact at three boutique ad shops: Zimmerman in Tallahassee, Corey Kay in New York, and Earle Palmer Brown, Bethesda, Md.

Over the years he has had a hand in work that has received assorted awards, including recognition at The One Show, the Cannes Lions International Advertising Festival, the Clios, the Andy Awards and London's D&AD competition.

Now at R&R—best known for its “What happens here, stays here”

SHOOT: What led you to seek out the opportunity at R&R?

Russ: I did a lot of good work at GSD&M, was making good money and had perks but felt it was time to make a change. Roy Spence there taught me most every important thing I know in the business. One was that it is a mistake to look at a Goodby Silverstein & Partners and try to be like them. Or The Martin Agency. Or any successful shop. With that approach the best you can do is just be a worse one of them. So the key, said Roy, is to do everything we can to be a better us.

I took that to heart personally as it relates to me. At one point there were 15 group creative directors at GSD&M. I had clawed my way up to the middle, which was still a comfortable place to be. I could continue to do good work but I wanted to progress and accomplish more, to take another swipe at the brass ring, to move in new directions on new exciting business.

So I talked to a head hunter and put a book together to see if anyone would pay attention to a guy with my experience. I got a call from Billy Vassiliadis [R&R CEO] and Mary Ann Mele [president/chief strategic officer]. I had the best, most fun 40-minute conversation with two people I never met that I ever had. I then met them and liked them a ton. They made me an offer but my mother-in-law looked like she was going to have a healthcare problem so I turned them down. The healthcare problem was resolved but I figured it

was too late. Two months later they [R&R] called me again, wined and dined me and my wife and we decided to make the move with a caveat—we would keep our home in Austin for weekends, PTO and to work from on occasion. I spend most of my time in Las Vegas but still have the chance to stay in my adopted home town of Austin every month.

SHOOT: Will you reflect on your first year at R&R?



Russ: I'm 50 years old and feel born again. The situation here is great. A wonderful creative department was bequeathed to me by my boss [VP/creative director] Randy Snow. People like Arnie DiGeorge who's creative director on “What happens here, stays here,” Matt McKay who's about to do our major push on UFC [Ultimate Fighting Championship, the mixed martial arts sport] and creative director Ron Lopez who heads our public utilities work.

For Ron, it's the size of the idea, not the size of the budget. Just look at “Hamlit” and the upcoming work

catchline, now a pop culture mantra, promoting Las Vegas tourism—Russ relates that more is on the way for the Las Vegas Convention and Visitors Authority, including what he describes as “a promising extension” of that campaign later this year.

He also points with pride to the work being done by R&R in the public utilities sector, underscored by the inspired creative for Nevada Power's “Hamlit,” which earned inclusion into *SHOOT*'s “The Best Work You May Never See” gallery last month (6/22).

Meanwhile Russ maintains an ongoing source of gratification—the Peacecouncil—which he founded some 10 years ago as a non-profit foundation dedicated to creating advertising that helps to raise awareness about issues of social consequence ranging from racism to child abuse and most recently mental illness.



for Southern Nevada Water Authority promoting water conservation—one spot is “Lawnbada” featuring a little Pee Wee Herman-type character dancing around a lawn in his underwear; the other is “Loch and Loaded,” starring an angry Scotsman playing his bagpipes amidst sprinklers. This quirky funny campaign is about to debut and was directed by Peter Horton [of Denmark production company The Jones].

This agency culture is terrific. R&R feels sort of like GSD&M felt like in the

hottest agencies in the country.

Recent research has shown after Google that the Las Vegas Convention and Visitors Authority [LVCVA] is the number two brand in the country—it's a brand that R&R helped build with “What happens here, stays here.”

It demonstrates that R&R has a voice—and a select few do like Wieden with Nike, GSD&M with Southwest, Martin with Geico. And we're about to embark on a lot more.

Nevada Power's “Hamlit” recently gained inclusion in SHOOT's “The Best Work You May Never See” gallery, reflecting R&R's creative prowess even within the constraints of a challenged budget.

SHOOT: What are you embarking on?

Russ: We're going to launch our second brand extension for LVCVA later this year. I'm not at liberty to talk about it in detail but we're very excited. Brand extensions are so important. Look at Geico with the Gecko lizard, the cavemen and the actors/celebrities campaign—those are three brand extensions. Southwest has done it with “Want to get away” and “It must be football season.” What we have planned for Vegas tourism is big and funny as hell.

And what we're doing for UFC, the

fastest growing sport around, will also break new ground. I also feel confident that more major new business will come our way. We're in the bidding for business that in part is due to our hiring of Gwen Basinger, formerly of DDB Chicago, as our executive VP of business development.

SHOOT: You manage a Peacecouncil board of creative professionals. Over the years, Peacecouncil spots have tackled various issues and earned inclusion into our “The Best Work You May Never See” gallery. What's your latest Peacecouncil endeavor?

Russ: We held a film festival competition for the New Milestones Foundation, which seeks to expand awareness of mental illness and to eliminate its stigma while raising funds to address the needs of those affected by mental retardation, mental illness or substance abuse issues. This project was brought to life by Peacecouncil member Vincent Calderone, a digital media producer at GSD&M. My contribution was getting a dear friend, the great filmmaker Albert Maysles, to judge the entries. The winning films will go a long way toward raising awareness of mental illness. The filmmakers who won prizes at the Peacecouncil/New Milestones Film Festival were director Brad Osborne and producer Andy Straifeld for Shock. Also gaining recognition at the festival was Susan Smiley with *Out of the Shadows*, a film about her mother's struggles with schizophrenia.

INDUSTRY REPORT CARD

The observations from the agency arena came in response to the three survey questions below. Here's a sampling of the feedback we received, with most electing to answer all three queries, some just the first one or two—or chiming in with overall observations as a response. Responses are numbered as they correspond to the aforementioned questions.

(1) What's your assessment of the first half of the year creatively?

(2) Are there any trends or developments you would point to thus far in '07 as being most significant, perhaps carrying implications for the rest of the year?

(3) Since "new media" aren't new anymore and "non-traditional" or "alternative" media are now traditional and can be more the norm than the alternative, what's a good term to use when talking about new, non-traditional or alternative media?



Jeff Benjamin, VP/interactive creative director, Crispin Porter+Bogusky, Miami

1. Just as consumers have been tuning out television ads, now they're tuning out a lot of interactive advertising. The story continues to be about gaming in all its forms, long-format experiences that engage consumers and digital tools connecting brands and consumers in ways that until now we could only dream about.

2. One of the biggest trends we've seen is the collaboration between a client and multiple agencies that may have different areas of expertise—all working together to come up with a great idea. The [Burger King] Xbox games wouldn't have happened without an amazing client—but also Equity Marketing, one of BK's agencies.

Another trend we've seen is the further blurring of what interactive and traditional creatives (and producers) create. At Crispin, many of the interactive creatives have worked on print and television projects, and, likewise, many of the traditional creatives have come up with brilliant interactive ideas.

3. Witchcraft.



Michael Boychuk, creative director, WongDoody, Los Angeles

1. I'm not sure that the year really stands out to me as being particularly bad or good. Not surprisingly, the work that has been winning in the shows is outstanding (including work for Levis, Sony Bravia and adidas). The work that lives out in the real world is, well, less than that.

2. The non-paid media proliferation of the iPhone is staggering. You can't avoid it. Huge spreads in *The New York Times*, magazine covers, leading segments on network news. With very little advertising the iPhone has managed to become the cliché of a phenomenon. It's a brilliant example of true marketing integration and perfect timing.

3. "New media," "non-traditional" and "alternative" merely reinforce the notion that many clients have—that agencies are hopelessly out of touch with the latest opportunities that technology provides. I'd suggest that we categorize media according to where and why and how people make contact with it. It's a return to the old way of doing things; it's the old new. If you see it outdoors, it's "outdoor." Interact with it? "Interactive media." Carry it with you? "Mobile media." You get the idea.



Bill Bruce, chairman/chief creative officer, BBDO New York

1. I think the new White Stripes disc is genius.
I think Michael Chabon's new novel is just okay.
I think *South Park* is the funniest it's been.
I think *License To Wed* will suck. The graphic novel was so good too.

I think the CIA should be named most creative agency of the year.

2. Ads for ads.

—The best creative directors in the world can identify a great idea scribbled on a Starbucks napkin, but can't seem to give an award without an accompanying agency-produced video showing why it's good.

—Now we just see too much average work being honored because judges are enamored by the shiny object.

3. My kid's grandparents came to visit a few years back. My young son asked his grandfather what music he was listening to on the trip, and he told him The Beatles "White Album." To which my son asked, "what's an album?"

So for fear of antiquating ourselves...how about we call it advertising?



Roger Camp, chief creative officer, Publicis & Hal Riney, San Francisco

1. It's always difficult to judge how the industry is doing at this point. Like last year, I think some of the great work happens to present itself in the award shows. With the "long tail" theory, I think we're seeing less and less really big broad interesting campaigns and more targeted and specific ones. That said, there have been a few standouts. 1) The Fallon London work for Skoda, particularly the Cake Car spot, 2) The IDEA behind the Honeyshed project by Droga5. The jury's out on how it will ultimately manifest itself but it sounds incredibly interesting in theory. 3) The Coke work done by Wieden continues to be outstanding. Also I fully expect BBH NY and Santo to continue last year's roll and deliver something inspired."

2. I think agencies influencing clients' businesses at deeper and deeper levels is what is truly exciting these days. At Riney we're currently working with some of our clients to not only develop significant initiatives but actual products that will create news and talk value. And it only makes sense that as we, as an industry, get involved at this deeper level that agency compensation will also need to adapt in the form of equity partnerships and other innovative financial arrangements."

3. "It's all just "Media" at this point."

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INDUSTRY REPORT CARD



Mike Lear, associate creative director, The Martin Agency, Richmond, Va.

1. I am seeing a ton of work I wished I had done right now. Maybe I was just more jaded and cynical last year, but I am turning green more often than

not these days. I think it's because we're now exposed to so much more international work, so the creative collective is much larger than before. One look at the most recent One Show list of winners confirms this.

2. Clients have not gotten tired of owning "a thing." At our agency the Caveman, the Gecko and the UPS Guy have been hugely successful. And I see a lot of other work that supports this. Sprint's new work is a "thing" and they've made it wonderful to watch again and again. So while the way we connect to people may get more specific, the idea is most loved when it can be done again and again.

3. In the class I taught at VCU we started calling it "Non-Trad." Then it became "NonTradish." Then just "Nont." Which I like because it begins to point a finger at how archaic "non traditional" really is.

At The Martin Agency we tend to say, "all mediums" or simply, "beyond what was asked for." Clients don't always ask for it, but we are in the habit now of taking them work in whatever medium the idea is best communicated.



Bob Nelson, director of broadcast production, DDB New York

1. It's interesting to compare the Cannes Lions Festivals of the past two years. In 2006, the United States didn't win a single Gold Lion in Film, and I don't believe that there was a Gold for any :30 film from any country—only longer format entries.

I felt that this year's festival was more supportive of advertising craftsmanship. It was about advertising that actually runs on the air. American winners included :30 campaigns for Apple and Cingular. They were based on solid marketing ideas, simply executed, with excellent talent performances. The international audience in the Palais was supportive of these selections. In fact, they only disagreed with the jury three times the whole evening—once for a mandatory "give something to the Far East"

Lion, once for Volkswagen, which the audience resented, and once for a hilarious Cell phone campaign out of Argentina, which won Silver. The auditorium wanted Gold. I'm often angry with the selections. I think Cannes got it right this year.

Ideas won. Advertising won.



Bob Greenberg, CEO/global chief creative officer, R/GA, New York

1. From a creative perspective, this has been a very exciting year for digital advertising. We've seen production values really improve—brands are now able to create video-based

broadband advertising that's the same quality as TV but much more cost effective. In addition, agencies are using 3D animation to create branded environments with effects that match Hollywood studios. This year, we've seen agencies produce remarkable work ranging from games to applications to viral video.

2. We'll see more branded applications that add value to a con-

sumer experience, enhancing the relationship between a brand and a consumer and, ideally, bringing the consumer into a community.

Also, mobile handsets are becoming sophisticated, and each innovation makes devices more powerful to consumers and marketers. I think agencies will begin to recognize the potential of reaching the three billion users worldwide and come up with new marketing models that address the needs of consumers on the go.

3. We use "emerging media" at R/GA because terms like "non-traditional" marketing and "new media" are already defined as tactics like viral videos, guerilla marketing and web-based programs. Our emerging media lab looks to develop new forms of engagement that include mobile campaigns, dynamic digital signage, social media and games.

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THE **ONLY**
SPIRIT HD
DATACINE
IN THE
SOUTHEAST

INDUSTRY REPORT CARD

Continued from page 15



David Perry, head of TV production, Saatchi & Saatchi, New York

1. Less emphasis on comedy. Greater emphasis on wit, irony and cleverness, which are just forms of humor with a higher IQ.

2. When the same entry wins a Cannes Grand Prix for both Cyber and then Film, a reasonable person could ask "what's going on?"

I think it is the inevitable merging of our two most powerful mediums. What the Internet really wants to be when it grows up is Television. And Television wants to be smarter, with more choices and more functionality. Television has the high quality display and the audience, the Internet has the intelligence.

They are a perfect combination. Beauty and brains. Ad spending on TV is up and ad spending on the Internet is way up. This is not a zero-sum game. The universe is expanding. There is room for everyone to succeed.

3. In TV, the networks let us call something "new" for only six months. New media have been around for at least 10 years. We should accept that they are now mainstream media. They are just another outlet for our ideas. We don't need a collective name to mean "not broadcast or print." When TV came about 60 years ago it wasn't a "new" medium. It was Television. Let's just call all these mediums by their proper names: the Internet, web-sites, viral video, VOD, video games, cell phones, etc., and not lump them into a "digital" family. And then let's drop the idea of "digital" as separating the old from the new. Everything is digital now. Even our refrigerators.



Todd Riddle, creative director, Fallon Minneapolis

1. Work that is integrated is earning increasingly more awards. And agencies that are delivering on the promise of integrated creative are winning more new business. Creative now more than ever is compared globally whereas 20 years ago it was often compared regionally, and 10 years ago, it was often compared nationally.

If you take Cannes for example, it was once primarily a European show—now American agencies, and agencies from around the world are putting a stronger emphasis on its importance. And the broader competition is making the work stronger. The first half of this year's work reflects that.

2. Well, I think you have to look beyond the rest of the year. Here in 2007 we're still finding our way through this creative and media renaissance. Just take content and programming as an example. Many ad agencies aren't really set up to do this yet. A creative person at an agency—and ad agencies themselves—are basically getting paid an hourly salary (as well as directors and production companies).

A writer who is in Hollywood or is part of the WGA gets benefits, can earn points when they sell a script, negotiate residuals, and have rights to sequels, etc., long after they put down their pen. Right now there's no financial motivation for a creative person or an ad agency to create content in a meaningful way without looking at the pay structure.

If these worlds really do blend, the financial model will have to blend as well.

3. I worked on NEC and Lotus Notes when words like "convergence," "voice-data" and "virtual meetings" seemed to be on every brief. Today nobody uses those words—yet the technology is ubiquitous.

Words like "New media?," "Non-Traditional," "Alternative" now feel strikingly similar to "Convergence" and "Virtual meetings" as far as being out-dated and meaningless. Very soon all of these newer media choices will be ubiquitous as well and we'll all assume all media will be "integrated" on some level.

And any campaign could be a mix of many various components—outdoor, television, programming, interactive, PR, etc. They'll just be viewed as various choices in the arsenal. "New" will be "normal."

And eventually we're not going to need a word.

Continued on page 22



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The Need For Speed

In the coming months, agencies are going to have to work faster with less to remain competitive. The increased pressure stems from the explosion of online, mobile and multi-media advertising projects that typically have smaller budgets and much tighter turnarounds. And this is just the beginning. The trend is expected to continue, driving an ever-expanding appetite for fresh digital content, including high quality, easily licensable music.

According to *eMarketer*, online ad spending is expected to reach \$17.8 billion by the end of this year and mobile ad spending is expected to reach \$903 million by the end of this year, up from \$421 million in 2006.

To alleviate some of the pressure caused by a changing media landscape, stock footage companies are making key changes to address their customers' changing needs. Stepping up to the plate recently was Getty Images.

The company created a one-stop solution for its customers by entering the commercial music licensing business with the acquisition of Pump Audio. Pump is an online catalog of pre-cleared, pre-priced music featuring independent and unsigned artists. Agencies can browse through the tens of thousands of tracks and license the music through a totally automated system.

"If you look at the customers that have traditionally leveraged Getty Images, there is just a clear road map into audio. Certainly audio becomes more important as you move into these new platforms. Still imagery, while still important, is no longer standalone important. They'll need audio and footage to go along with that," relates Craig Peters, VP of footage and multimedia at Getty.

"We thought that Pump Audio was at a great stage. We thought the company had a great business model, very solid management team and very solid technology in place and it had made good progress working with customers and building a true business. We combined those factors and that's what made it a good fit."

In addition to the Pump Audio acquisition, Getty has introduced im-

proved search and preview functionality and e-commerce enabled broadcast quality downloads. The company has also moved its Rights Managed content to a Rights-Ready model, which allows for transparent pricing, making it easier for customers to license rights managed content more immediately from the website. Visitors select one or more of the broad-use categories and the assigned end client can use the clip for any need within the selected use category or categories. There is no need to indicate the dates of use, market locations, alternate versions or number of lifts or to go through an interview and several phone calls to understand what the footage is going to cost.

"When you start thinking about that in relation to the timeline that these production companies or creative agencies are under, this is very,

very powerful. Now they can access footage 24/7. Then you think about the budget pressures that they are under and understanding how this footage is or is not going to work within their budget—it's very important," explains Peters. "They can do that right upfront. If it does work within their budget, they can click it and buy it. If it doesn't, they can start looking for other footage that does meet their budget requirements and they don't have to go through that entire diagnostic process to do it."

Getty Images worked with MTV on delivering footage clips needed for MTV's new website/channel called MTV Flux,

MTV's foray into the user-generated space.

It allows users to create homepages to which they can upload clips/music/pictures. Getty also provided footage for the spot promoting MTV Flux.

Also recognizing demanding timelines, budget constraints and changing media landscape is BBC Motion Gallery, which recently launched a newly designed website where customers can purchase and download clips from a new royalty free collection. "We are seeing a trend where agencies are requesting digital media rights in addition to broadcast use for a TV com-

Continued on page 18

Stock Footage Delivers In Fast-Paced World of New Media

by Nicole Rivard



**Top row: *Veja* magazine and Hasbro's Action Man spots.
Bottom row: GE's "Serengeti" and MTV Flux commercial.**

Rights And Clearances Business Experiences Growth

Continued from page 17

mercial spot. Royalty free, which is fully cleared footage, is a fantastic solution for large and small agencies," says Kristi Manning, director, sales, West Coast, at BBC. "We've also adjusted our pricing for Rights Managed material to satisfy the needs of creatives looking for high production value from BBC programming and other BBC Motion Gallery collections, but at a lower price point for web spots that might have a limited run."

The new BBC Motion Gallery site also launched with an updated version of the company's popular Search Widget, which allows users to search for royalty-free or rights managed footage almost instantly



Craig Peters

without having to launch a browser.

BBC recently worked with production company Conspira Cao via Almap BBDO in Brazil on a spot for *Veja Magazine*, Brazil's equivalent to *Time* magazine. The spot used footage from the stock shop's news

archives to illustrate that people will be able to stay abreast of all their current events by subscribing to *Veja*. BBC also provided footage of the Hoover Dam to Rojo Films in Mexico City for a spot for Hasbro's Action Man via Grey Mexico.

A broader reach

The Internet and digitization of content is also driving continued growth of the rights and clearance business because rights and clearances are more complex in this space, and they take more time and money for agencies to do internally.

"The demand for all types of content from footage and film to photos and music is exploding online, and agencies don't have the core capa-



Gary Shenk

bilities to deal with all of the rights clearances they need in an increasingly complicated world," says Gary Shenk, CEO, Corbis. "We're focusing in the coming years on not just having a leading footage collection on Corbis.com and possibly on our microstock site SnapVillage, but

also leading the way in helping advertisers to find, license and clear all the rights for any kind of media no matter who owns it or where advertisers want to use it."

Gina Regusa, director, rights and music clearances at Corbis, explains that these platforms require many clearances because the reach is broader and less controlled than other mediums that ad people have used in the past.

"Often rights are cleared regionally, and the Internet is not broken down that way," Regusa says. "Corbis recommends that customers clear rights beyond what they plan on using in order to protect themselves."

She points out that the Rights Services part of Corbis' business continues to grow rapidly, from almost nothing in 2003 to more than \$30 million in 2006. "Although Corbis started this division in '03, through acquisitions of a major clearance company and hiring seasoned veterans in the area, we have more than 20 years of experience," she says.

Corbis worked with TBWA\Chiat\Day in Los Angeles to provide footage it acquired through its Global Search for an interactive campaign promoting Sony Computer Entertainment's PlayStation3 in North America. The online campaign, www.playbeyond.com, visually demonstrates how Sony-PlayStation3 is smarter, has greater capacity and higher definition than its competitors.

When BBDO New York created an in-cinema spot for GE to spread its "ecomagination" message, it also enlisted the help of Corbis. The GE "Serengeti" spot featured a casting call for movie *Evan Almighty* using real animals such as a baboon and an elephant taking direction from the movie crew.

Corbis also continues to work closely with Hallmark to handle talent rights acquisition and music clearances for the greeting card company's line of sound cards. The cards now include dialogue and theme songs from popular movies and TV shows. Corbis also supports the advertising campaigns for the cards, clearing personality, imagery, video footage and music rights for print, direct mail, TV spots and online promotional use.

"They understand our creative vision and have the Hollywood and global entertainment industry connections, as well as rights and music clearance experience to deliver the content. Corbis helps us navigate unfamiliar waters, avoid roadblocks and unnecessary risks,"

Beyond :30

Music And New Media

By Nicole Rivard

When it comes to music licensing, one size does not fit all. So while Getty's acquisition of Pump Audio will streamline the music licensing process, a flat-rate, fully automated music licensing system will not work for all advertising projects. Acquiring the "synch" rights and other licenses for some songs will still require several phone calls to the larger labels and publishers. And negotiations can be especially tricky when it comes to online and mobile advertising.

Stephanie Diaz-Matos, executive producer, Search Party, a licensing, supervision and original music company, dares to dream of the day when industry standards are in place for music licensing and new media. "It seems that everyone is hip to utilizing all these new platforms that are available, but there aren't industry standards in place yet so each time feels like the first time. But deals are definitely happening," says Diaz-Matos. "I think that the more they happen the more standardized it is going to get. And then everyone will have benchmarks for how deals were made and what people paid for things."

Plan ahead

Her advice to agencies is to plan ahead. Figuring out how to approach a campaign musically is now a discussion that should happen much more early on because it will affect whether or not you choose to score or license it. "We have to know beforehand whether the clients are going to go after these alternative distributions or if a project falls under the branded content category versus a traditional spot so we're not trying to license a track that is ultimately going to make it impossible to offer it as mobile downloads or put it on iTunes, etc.," Diaz-Matos points out.

All distribution platforms were accounted for early on for HBO's new brand initiative, The HBO Voyeur Project, which she worked on via BBDO New York. So they decided to go with a score instead of licensing music. The project includes multi-media stories that HBO built around the theme of voyeurism. "See what people do when

they think no one is watching" is the tagline used to describe the experience, which tries to get viewers to confront the question, "Do you like to watch?" The Voyeur Project came together in a film with no dialogue that offers a fly-on-the wall view of a four-story apartment building and the people who live there who are interconnected. To launch the initiative, the film was projected on the side of a New York City apartment building. The initiative extends to the HBO Channel, HBO on Demand and online at HBOVoyeur.com.

"We created six different soundtracks for the short film that appears on the site. You can click through different scores and select the score that you want to watch the movie to, but you can also download the film and pick what score you want to download it to for iTunes or your PSP," says Diaz-Matos. "We have a lot of freedom to do that because we went with a score. I think creatively it enhanced the project a lot because it is something we have ownership of and it's customized."

But for Mini Cooper's *Hammer & Coop* web series created in March via Butler, Shine, Stern and Partners, Sausalito, Calif., licensing was necessary. "There was one element that was written into the script that required having a song that you would hear on the car radio, then it went into this dream sequence and then it became a music video. (The song was In the Heat of the Moment by rockers Asia.)

"We went for YouTube and Second Life and other sites and that's where it became a little bit tricky. There's the argument that those sites get a million to a billion hits and therefore should be worth a lot more money, but that doesn't mean that our piece is going to get that many hits. You can't say the media buy is this big and therefore this many people are going to see it and its going to play this many times," explains Diaz-Matos.

"It's frustrating but it's exciting because you have to get on the phone and work these things out. At the end of the day if it's a big famous song,

it's a big famous song, and they are allowed to ask for what they want to ask for regardless. But still it's our interest to protect the agencies and the clients so that they are not overpaying."

With decreasing production and media costs for mobile and online, Josh Rabinowitz, senior VP, director of music, Grey Worldwide, New York, believes that publishers will parallel this paradigm in their fees. "If you consider that in South Korea, a song created by Samsung for their advertising, which was made available online as a mobile phone only download, sold three million units at 2.99 per hit. Or, that the download of a ring or master tone sometimes costs more than the actual single, I think the demand will create the incentive for the publishers to price accordingly," he said.

Dialogue is key

EMI Publishing Ltd. participated in a seminar at Cannes to show that it is poised to help simplify things for agencies. "It's no longer simply a question of lets pick a song and put it against a 30-second commercial. It's now lets pick several songs and do custom remixes of them or allow the audience of that content to do their own custom remixes and then send them in a viral e-card to all their friends. Or let's take several different songs and allow those songs to soundtrack online content that's both entertainment and brand message," says Keith D'Arcy, senior VP, music resources and development at EMI.

"Agencies have to utilize a huge number of technologies to get the message across. They either have to choose to give up the tools that they are comfortable with—music being one of them—or talk to someone who can help them figure out how to continue to use what they find as effective tools on platforms like cell phones.

"I think everything is possible. It requires a constant dialogue between the business affairs and licensing departments of the agencies and the business affairs and licensing departments of the record labels and publishers."

STOCK FOOTAGE

said Teddi Hernandez, licensing director for Hallmark.

Thought Equity Motion is also busy on the rights and clearances front. The company, which offers real time search, preview and delivery from its website, launched a full-service solution for multi-media licensing through its rights and clearances department. "Our rights and clearances division is big for us," says Schaff, CEO, Thought Equity. "Ours is built solely on speed. We work with agencies a lot earlier on in the creative process. We recognized that a lot of projects would start to get built and they would use material and they didn't really think about the rights and clearances aspect. They would have to change the concept after they already had the client buy in or actually went into production mode. They actually couldn't get the appropriate rights and clearances fast enough and that became an incredibly big expense."

When Cingular needed to score with two 2007 March Madness commercials, Thought Equity provided the licensing and clearance solution that allowed them to get their spots



Kevin Schaff

on the air. The Thought Equity research team provided dozens of inspirational moments, and the final selects encompassed six clips and 18 athletes. The rights and clearances team set to work identifying, locating and clearing all the players featured in the final footage.

"Because of the complexities of the rights and clearances related to current NCAA student athletes, individual's likeness and institutional trademarks, it has been difficult for our partners to utilize and leverage these great moments in sports competitions. By outsourcing rights and clearances functions to Thought Equity Motion it allows our corporate champions and partners like AT&T,

The Hartford and Enterprise Rent-A-Car to make these connections easier than before," says Greg Weitekamp, director of broadcasting at the NCAA.

In addition to handling licensing and distribution of motion content for the NCAA, National Geographic, HBO, Sony Pictures and other collections, Thought Equity recently announced it will digitize and distribute NBC's enormous

news collection.

"For the first time this vast amount of content—every major story around the world from the inception of television to today—is being brought to the forefront of the storytelling industry," Schaff says.

"In the digital age, there is an ever expanding demand for content that can be re-crafted and used in new and imaginative ways. Our mission is to provide that flexibility to

artists in a wide variety of media. Entertainers, advertisers, billboard companies, schools, cell phone companies and many others are all in the hunt for images that will give life to their stories.

"Frankly, we can't even imagine all of the ways in which digitally mastered content will be used in the future, but Thought Equity is [committed to] making this content digitally accessible."

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Spots Make Mark At Siggraph Computer Animation Fest's

Chair Paul Debevec, Graphics Research Exec Producer At USC Creative Technologies, Reflects On Prominence

By Robert Goldrich

"The show would simply not be as good if we couldn't include commercials," assesses Paul Debevec, chair of Siggraph 2007's Computer Animation Festival, which consists of the Animation Theater (Aug. 5-9) as well as the Electronic Theater (Aug. 6-8) screenings. The showcases will be featured attractions at the Siggraph confab in San Diego.

Debevec is a research associate professor at the University of Southern California and the executive producer of graphics research at the USC Centers for Creative Technologies. He notes that the number of commercials deemed worthy for Siggraph's Computer Animation Festival are up some 20 percent over last year. But that quantitative barometer hardly tells the whole story. It's the qualitative distinctions that Debevec cites which reflect how CG has progressed in the advertising arena.

First, though, he differentiates between the Animation and Electronic Theaters, which showcase great CG work. The Electronic Theater features CG fare that's of broad appeal for an entertainment showcase screening. But several years ago, judges found that there was much more work deserving of being showcased at Siggraph than what could be included in the two-hour Electronic Theater presentation. This translated into the Animation Theater, which gives exposure to projects that are deemed worthy by judges in varied categories (scientific visualization, research, ani-

mation, visual effects, broadcast, etc.) and which Siggraph attendees can seek out based on their interest in certain designated fields. There are in excess of 90 jury selections in the 2007 Animation Theater and some 30-plus in the Electronic Theater.

The latter tally includes five commercials while there are 10 spots in the Animation Theater. Debevec notes that one showcase isn't more prestigious than the other—they are both part of the Computer Animation Festival, which celebrates the industry's highest caliber work. But a blurring of boundaries between the Electronic and Animation Theaters this year may reflect a healthy progression for commercials, he observes.

"If we didn't have the Electronic Theater commercials, the [spot] work in the Animation Theaters has the wide ranging appeal to fit in perfectly in the context of an Electronic Theater screening," says Debevec. "Even though judges used criteria in certain specialties for the Animation Theater selections, that work would still play well and totally feel like it belongs in the Electronic Theater, underscoring the entertainment and engagement level across the board for pieces selected for the Computer Animation Festival."

A total of 130-plus pieces of work were accepted for the fest, selected from a record high total of 905 submissions for exemplary use of computer-generated imagery and animation, and compelling storytelling.



Paul Debevec
Comedy

Many filmmakers and performers alike have been known to regard comedy as harder to realize than drama. And since comedy was prominent in spots chosen for the Computer Animation Festival, Debevec feels this too reflects CG coming of age in advertising.

"There were a number of more light moments in the work than in years past," he relates. "And being able to do justice to comedy as well as the dramatic—or combining the two—shows us that the power of the tools available and the good educational programs in schools are enabling people with creative talent and storytelling abilities to come closer to realizing through computer animation their creative vision whether it's humor or dramatic."

Debevec cites Travelers' "Snowball"—directed by Dante Ariola of bicoastal/international MJZ for Fallon Minneapolis, with visual effects by WETA Digital in Wellington, New

Zealand—as being "one of my favorite pieces in the show." WETA Visual Effects Supervisor Dan Lemmon, says Debevec, was present during the live-action shoot in San Francisco, and the result was "a perfect photorealistic execution" of a very humorous creative vision in which people and urban debris like furniture and motorcycles, even a mini-van, come together in an ever growing snowball."

Also contributing "light" fun moments to the fest lineup is Coca-Cola's "Happiness Factory" directed by Todd Mueller and Kylie Matulick of Psyop, New York, for Wieden+Kennedy, Amsterdam. The spot takes us inside a Coke vending machine, revealing a magical world of artisans who bring us the pause that refreshes.

"The amount of detail and creativity in every single frame of that piece is incredible," notes Debevec. "There's a higher density of visual entertainment and interest than you will see in feature film effects."

Another spot entry offering a whimsical light-heartedness was Sears Tools' "Arboretum" directed by Rupert Sanders of bicoastal/international MJZ for Young & Rubicam, Chicago, with effects from Method, Santa Monica. The Electronic Theater selection features flowers blooming in time lapse photography, the twist being that the flora are made of Sears products such as drills and other tools, a sight which Debevec describes as being "pulled off as believable 3D objects living in a real world."

It's no coincidence that "Happiness Factory" earlier this year won the Visual Effects Society (VES) Award for excellence in commercials while "Arboretum" was nominated for the same honor. That's because the Siggraph Computer Animation Festival invited winners and nominees of other notable competitions, such as the VES Awards, to submit that work for Animation and Electronic Theater consideration. Debevec explains this was part of a proactive stance so that Siggraph could seek out the best work in the field.

Continuing in the comedy vein, another Electronic Theater ad singled out by Debevec was "The Legend" in which a gassy squirrel chews Vigorsol breath mint gum and produces a cooling fart that extinguishes a forest fire, turning the about to be charred terrain into a winter wonderland. Directed by Ben Dawkins of Stink, London, for BBH, London, "The Legend" featured CG and effects from The Moving Picture Company, London.

Rounding out the spots honored in the Electronic Theater was Hewlett-

Packard's "Paulo Coelho," part of the "Hands" campaign out of Goodby Silverstein & Partners, San Francisco, and produced by Motion Theory, Venice, Calif. Motion Theory and Goodby also teamed on HP's "Jay-Z," which gained inclusion into Siggraph's Animation Theater, thus earning Motion Theory the distinction of having commercials in both Computer Animation Festival showcases.

Obscure to high profile

Among the Animation Theater commercials that resonated with Debevec were: Aditya Biria Group India's "Taking India to the World"; Chocolate Pillows' "Look What's Inside"; Chevrolet's "Buildings"; Budweiser's "King Crab"; FedEx's "Moon Office"; and Johnnie Walker's "Human."

Both "Taking India to the World" and "Look What's Inside" came out of Gravity Visual Effects and Design in Israel. The latter spot shows a woman in her apartment getting ready for a date; her skin shatters to reveal a woman of a different ethnicity, followed by another transformation to yet another lass.

Debevec juxtaposed these two CG jobs from Israel—both rather obscure—with two big ticket Super Bowl ads from The Mill, New York and London: Bud's "King Crab" and FedEx's "Moon."

"This range, from two commercials in Israel that aren't well known to widely seen Super Bowl commercials, pretty much captures what the Computer Animation Festival is about," relates Debevec. "We're seeking out work—no matter how small or large, how low or high profile—that represents excellence in computer animation and storytelling."

The alluded to Chevy "Buildings" came from visual effects supervisor Simon van de Lagemaat of The Embassy Visual Effects in Vancouver, B.C. And Johnnie Walker's "Human" was from The Mill, London, directed by MJZ's Ariola for BBH, London.

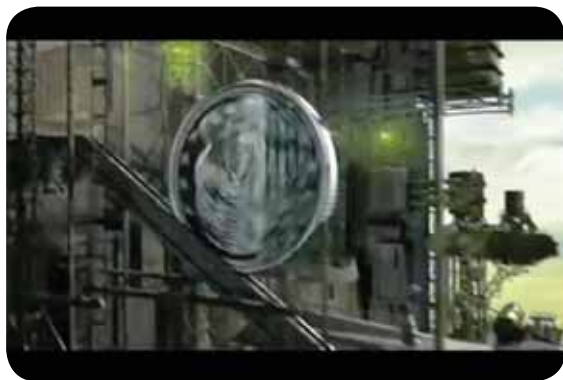
The Johnnie Walker ad is marked by the esoteric visual humor of an android delivering a soliloquy about what it is like to be a person. "Human" in the Animation Theater and Travelers' "Snowball" in the Electronic Theater were also two of the spot entries that helped Ariola earlier this year earn the Directors Guild of America (DGA) Award as best commercial director of 2006. Debevec says that underscores the important role of CG and effects in commercial-making, particularly as it relates to such a prestigious honor as the DGA Award, which isn't predicated on vi-



Travelers' "Snowball"



Sears' "Arboretum"



Coca Cola's "Happiness Factory"



Chocolate Pillows' "Look What's Inside"

Pair Of Theater Showcases

Of Commercials

sual effects but on directorial prowess in storytelling.

Meanwhile also indirectly underscoring the artistic contributions of commercialmakers were select Computer Animation Festival entries outside the spot realm, a prime example being the groundbreaking feature film *300* with visual from Animal Logic, Sydney, and Germany's Scanline VFX.

Scanline's work on *300*'s "Liquid Battlefield" earned inclusion in the Electronic Theater while Animal Logic's effects contributions to the movie were recognized in the Animation Theater. Zack Snyder, whose pedigree is in spotmaking (and who directs commercials via bicoastal/international Believe Media), directed the action/adventure period piece *300*.

"The Electronic Theater presents a watershed year for fluid



Vigorsol's "The Legend"

simulation in feature films," states Debevec. "Scanline's 'Liquid Battlefield,' Sony Picture Animation's *Surf's Up* and Digital Domain and Industrial Light+Magic's *Pirates of the Caribbean* all feature uniquely executed but beautifully believable digital oceans and waves."

Debevec additionally describes the '07 Electronic Theater as being "a notable year for studio-produced shorts with Pixar's *Lifted*, Blue Sky's *No Time For Nuts* and Blur Studio's *A Gentlemen's Duel*."

Student achievements

Emerging talent will also make a major mark at the Computer Animation Festival as student projects have scored Best of Show and Jury Honors, according to Debevec.

Best of Show distinction is going to Grzegorz Jonkajty and Marcin Kobylecki of Poland for the film *Ark*, while Leszek Plichta of the Institute of Animation, Visual Effects and Digital Postproduction Filmakademie in Stuttgart, Germany, will take Jury Honors for *Dreammaker*.

Jump Promotes Moreno, Hires Herman

NEW YORK—Things are jumpin' at jumpP, the New York-based editorial boutique where editor Luis Moreno has been made a full partner and editor Dave Herman, formerly of Version2, New York, has come aboard.

Herman is currently in postproduction on his writing and directorial feature debut, *Able Danger*, at jumpP and sister company Manic VFX. His most recent spot cutting credits include work for Verizon, Samsung, Puma, Virgin Mobile, Colgate, Degree and Halls. Herman's editing prowess has been recognized

at such industry competitions as the Cannes Lions International Advertising Festival, the AICP Show and the Clio Awards.

Meanwhile Moreno is presently cutting campaigns for Alli, L'oreal and Maybelline. He began his career at the former Dennis Hayes & Associates before finding his home at jumpP. Moreno was born and raised in Maracaibo, Venezuela, moved to Houston when he was a teenager and still finds a great deal of inspiration from his South American roots.

Editor Michael Saia, president of

jumpP, said of Moreno,

"As both full partner and co-company director, he's truly in a position to shape the direction we take in the next few years."

As for Herman, Saia related, "We are as excited about his upcoming feature film as we are about his commercial career."

The talent roster at jumpP includes partners/editors Saia, Moreno and Barry Stillwell, and editors Herman, Lin Polito, William Zitser and David Bryen. Executive producer is jumpP partner Dee Tagert.

Phoenix Rises With Editor Kim Calvert

SAN FRANCISCO—Editor Kim Calvert, who's been freelancing over the past couple of years, has formally joined San Francisco-based Phoenix Editorial & Designs. She is currently cutting a multi-spot TV campaign for *Rome* on HBO Home Video via ad agency Venables, Bell & Partners, San Francisco.

During her freelance stint, Calvert worked with assorted Bay Area agencies and clients, including Apple, Ogilvy & Mather, Underground and Mekanism.

Prior to that, from 2001-'05, she was an in-house editor at TBWA\Chiat\Day, San Francisco, cutting campaigns for adidas and Levi's, among others.

Before moving to California,



Kim Calvert

Calvert spent the first six years of her career in New York at such post houses as Consulate and what is now 89 Editorial. She began her career at the former Dennis Hayes & Associates in New York after

graduating from the University of Texas at Austin with a bachelors degree in radio, TV and film.

"During the two years I was a free agent, I completed several jobs with Phoenix so I got to see how the company operated and observed how it treats its clients and staff. Phoenix makes an effort to create an intimate, family-like atmosphere of mutual respect and creative freedom. That certainly helped seal the deal for me," said Calvert of her decision to come on staff.

Phoenix Editorial & Designs opened its doors in '91. The shop maintains a roster of editors, graphic designers and visual effects artists and is under the aegis of executive producer Jonathan Hinman.

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Boutique Santa Monica commercial finishing house seeks Flame Artist. Applicants must have min 5 yrs experience working w/agency clients as lead artist, ability to consult on shooting techniques, estimate storyboards, & attend shoots. Qualified applicants ONLY email CV to:

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INDUSTRY REPORT CARD *Continued from page 16*



Eric Quennoy, creative director for the Electronic Arts business, Wieden+Kennedy Amsterdam

1. and 2. Like many in this business, my head has been in my own little world. The first six months of this year have had me cranking on a bunch of stuff for EA. So I haven't had a watchful eye on what's going on outside. But at the same time, without consciously checking on everything going on outside, you can feel almost via osmosis a movement in the air. Running EA, I have to be in the digital world. And that "big D" word is what everyone is talking about. Every single project comes with a large digital component. And with a brand like EA, our constituents are techno savvy and expect to see cool, fresh stuff in the digital space.

Yet all this can lead to people falling over themselves to grab onto the digital prize. And you have to remember that while digital is increasingly important, it's one component of the media communications plan for a brand. It all comes down to the idea. Agencies are hiring interactive gurus, basically a lot of kids who have become masters in this area. But the talent can't just consist of technicians. You need people who can come up with an idea and see how it best applies. Our interactive creative director Joakim Borgstrom is just that. He knows what's been done and while we might think an idea is great, he can tell us if it is truly new or has already been in the marketplace. You need to engage a highly digital literate audience and Joakim's creativity and experience have been invaluable in helping us to do that. We were able to connect with our audience with Kahrasin.com for EA's Burnout, which just picked up a Bronze Cyber Lion. Joakim's favorite expression is "Anything is possible," and the fact is that it's a bloody exciting time as we are still figuring out what we can do in the digital playground. It's a fun little playground to play in.

Combatting The Climate Crisis

Continued from page 4

piece orchestra conducted by Bill Meyers, whose credits include Earth Wind & Fire and Madonna, was recorded at the Eastwood Scoring Stage at Warner Brothers Studios in Burbank. The following day a live rhythm section was recorded at Barton:Holt's studio. Vocals were procured by Mika and were incorporated into the mixes.

"We thought it best to deliver a music toolbox to the show's producers. The toolbox includes one main theme in various lengths, more than 30 alternate mixes (such as vocals only, rhythm section only, etc.) and bumpers in various musical styles. This way the producers had the option to present fresh music during the 24 hours of broadcast," said Barton: Holt Partner/Executive Producer Hugh Barton.

Holt noted that he was glad this opportunity came at this point in his career. "I think if it had happened five or 10 years ago, our infrastructure would have been such that we couldn't support such an undertaking," he said.

In the week they were delivering this, they had about 17 other:30s of different forms across a few different campaigns that had to be finished around the same time. Three other composers and two sound designers continued production for those clients.

"I think it spoke highly of the quality and competence of our staff and composers. Smidi is one of the most talented people

I have ever worked with. I think Andre had that instinct when he was looking for Smidi. He knew wherever Smidi landed, he would be in a capable company," said Holt.

Answering the call

Assorted filmmakers also contributed to Live Earth, including directors from Independent Media, Santa Monica, who turned out more than 40 star-studded, awareness-boosting PSAs (as covered earlier this month online by SHOOT.)

Additionally, Hornet, NY, directors Jason Archer and Paul Beck completed a surreal short film that aired during Live Earth. In the film, which they also wrote the script for, a boy falls asleep in his bed and dreams about a character—Earth—who has the body of a man and the planet Earth for a head. The dream turns to a nightmare as the he takes a beating from various environmental threats: His head catches on fire; a car's exhaust sends him into a coughing fit; he gets attacked by a swarm of mosquitoes and a flood sends him climbing up a tree.

The directors organized the live-action shoots with an actor in the role of Earth and then digitally painted over the live-action footage to achieve the surreal quality they're known for. In the past, they relied on actors to serve as primary guides for the rotoscoped animation, but this time they scripted the Earth character's actions in advance

and then directed the actor to perform specific movements.

Live Earth audiences also met Dave, a quirky Los Angeleno who cares deeply about the environment. Dave starred in a documentary created by director Mac Carter of Anonymous Content, Culver City, Calif., producer Sean Welch (*Spellbound*, *Rocket Science*) and editor Karen Knowles Zuniga of rival editorial, Santa Monica.

The film follows Dave and his dogs as they tour Los Angeles Asian food restaurants in search of waste vegetable oil to turn into biodiesel. People can also connect with Dave via his MySpace page: www.myspace.com/veggydiesel.

"At the center of the story is how an average person can make a difference in the global warming of our planet by making informed environmental choices," related Zuniga. "Who Dave is and what he is doing are completely inspiring and refreshing and, at the same time, this is a fun little film that takes you on a humorous ride through Los Angeles' Thai town. While working on the project, I was continuously entertained by the footage of Dave, his dogs and his biodiesel sedan—which ultimately became the fourth character in the film. Between them, I was drawn into their world, and came out the other side smiling and wanting to make a difference."

And that's just what Mr. Gore was hoping for.

street talk

David Krall is stepping down from his positions as president, CEO and board member of Avid Technology, effective at the end of July. Board member and former chairman Nancy Hawthorne will step in as Avid's interim CEO while the board initiates a search for a successor. Krall will be available to Avid as a consultant during the transition period....Los Angeles-based Groove Addicts has secured several top composers, including several Oscar winners, for spot scoring through a newly forged alliance with music talent agency Gorfaine/Schwartz. Coming aboard the Groove Addicts roster for commercials are James Horner, James Newton Howard, Randy Newman, W.G. Snuffy Walden, Harry Gregson-Williams, Alan Silvestri, Mike Post and John Debney....Mary Espedal, senior producer at music house BANG/MOD's studio in Stavanger, Norway, has moved to the company's Southern California office as producer and will oversee West Coast production and coordination of BANG/MOD's commercial and TV music operations. She will work closely with BANG/MOD's New York senior producer and strategist Sara Russo, to coordinate assignments and productions being worked on jointly by the East and West Coast composer and sound designer teams....Mass Market, Psyop's visual effects boutique based in New York, has added producer Rich Rama, who comes over from Method Studios, Santa Monica. Since '01 at Method, Rama has worked on such notable projects as Pepsi's "Pinball," Hummer's "Monster" and Sears Tools' "Aboretum"....

report

CFM International, a New York-based production company specializing in representation of feature film directors to the advertising industry, is now handled on the West Coast by Mary Matusz of Smitten and by Maureen Butler of Mo Butler & Associates....Expansion Team, the New York-headquartered music/sound design house headed by executive producer April Jaffe, has secured Robin Frank and Hillary Pitcher of Robin Frank Management for representation on the East Coast....DPs Danny Moder and Matthew Santo have joined Innovative Artists, Santa Monica, for commercial, music video and feature representation. Santo recently worked on Sprite's "Sublymonal" campaign while Moder is coming off lensing the feature *Fireflies in the Garden* starring Emily Watson, Ryan Reynolds and Willem Dafoe....Cinematographer Elliot Davis has completed principal photography on Rob Bindler's *Surfer Dude* and is again available for spots through The Skouras Agency, Santa Monica....

bulletin board

- > July 25/Los Angeles, CA: AICP Show. farahf@aicp.com
- > August 5-9/San Diego, CA: Siggraph. www.siggraph.org
- > August 26-30/Santa Fe, NM: AFCE Cineposium Intl. Conference. www.afce.org
- > Sept. 6/Minneapolis, MN: AICP Show. jim@twistfilms.com
- > Sept. 6-8/Kinsale, Ireland: Shark Awards. www.iapi.com
- > Sept. 6-11/Amsterdam, The Netherlands: IBC Conference & Exhibition. www.ibc.org
- > Sept. 10/San Francisco, CA: AICP Show. farahf@aicp.com
- > Sept. 24-25/New York: OMMA. www.mediapost.com/omma/
- > October 24-27/Brooklyn, NY: SMPTE. www.smpte.org



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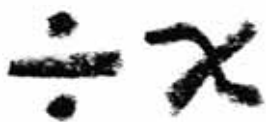
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