

They're All Smiles At greatguns For Madhvani

The director, whose Happydent White Chewing Gum spot "Happydent Palace" is a leading contender for honors at Cannes, has secured his first major representation outside India, landing at greatguns in the U.S. and the U.K. Ram Madhvani joins as greatguns is set to extend its reach further with the launch of a Bangkok office.

See page 4

Agencies Are Game For Business, Ready To Play

Artisans from Crispin Porter + Bogusky, Miami, DraftFCB, Chicago and BBDO Detroit reflect on the gaming sector and its unbridled potential for the advertising/marketing community. CP+B scored three hits for Burger King, Draft FCB won a Gold Webby for KFC and BBDO engineered a 360-degree campaign for Dodge Avenger.

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Dion Beebe, ASC, Visits SHOOT's Chat Room

The Academy Award-winning cinematographer discusses the benefits of crossing over between commercials and features, his take on HD lensing and lessons learned in short and long-form fare. Beebe won the Oscar last year for the Rob Marshall-directed *Memoirs of A Geisha*, and was nominated earlier for *Chicago*, also helmed by Marshall.

See page 8

Spotlight On Texas

With new incentives, prospects are strong for production and post.

See page 15



Life In The Fast Lane

Lessons Learned From Gillette's Primetime Series *Fast Cars & Superstars* On ABC

By Robert Goldrich

NEW YORK—Al Merrin, vice chairman, executive creative director and member of the board of directors of BBDO New York, has extensive commercialmaking experience. But even the most seasoned industry professional can find him or herself on a learning curve when diversifying into new forms. And Merrin, based on his work as creator and an executive producer of *Fast Cars & Superstars*—a seven-episode primetime hybrid sports/documentary/reality series for client Gillette—values the education this project provided.

"This show sprung from our agency's mandate to take our brands and find new ways to make them relevant to consumers, I've been working on this for the better part of two years," related Merrin, noting that the project represents his first major foray into longer form branded entertainment. "It's a long and intensely collaborative process to get a primetime series on the air. This show must have died 30 or 40 times along the way but somehow we kept it alive and overcame the obstacles. There were



Gillette's Young Guns team of six NASCAR drivers is ready for primetime.

many approvals to secure—NASCAR, our client Gillette and then the most difficult drawn out process is with the network. You've got to meet the right people, you've got to sell it and you have to have a great deal of resilience. Once you sell it, there's still no

guarantee that it will happen."

Fast Cars & Superstars centers on a dozen celebrity drivers—ranging from athletes (football star John Elway, skateboarding legend Tony Hawk, tennis champion Serena Wil-

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Confab Talk Tackles New Media Issues

A SHOOT Staff Report

SANTA MONICA—Advertising prospects in mobile video, the impact of digital video recorders (DVRs) and monetizing user-generated content were among the topics tackled during an Advertising Track session at the Digital Hollywood conference held last week in Santa Monica.

On the DVR front, Tom Grayman, director, brand and consumer research for Spike, IFILM and Gaming, which are components of MTV Networks' Entertainment Group, cited a recent NBC study which found that households with DVRs skip commercials less often than households without DVRs (that skip via channel surfing, bathroom and snack breaks, etc.).

"DVR households are fast forwarding through commercials—there's a difference between fast forwarding and skipping. Perhaps advertisers need to think about content that works at high speed," conjectured Grayman who noted that while ad effectiveness is diminished by fast forwarding, there are still opportunities within that context.

Esther Franklin, senior VP/director of consumer context planning at media agency Starcom USA, noted the difference among demographic groups in DVR usage. For example,

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Saatchi's 17th Cannes New Directors Showcase Raises The Bar

By Robert Goldrich

CANNES—On one hand the numbers for this week's Saatchi & Saatchi New Directors Showcase in Cannes were slated to be larger than ever with a capacity audience at the Grand Auditorium and for the first time a webcast enabling people worldwide to view the event live.

But another tally—the number of directors—was actually lower for

the 17th annual Saatchi Showcase, which was presented on Thursday (6/21) during the Cannes Lions International Advertising Festival proceedings. This time around the Showcase featured the talent of 18 emerging directors (with the agency counting several teams as individual entries) from around the world. By comparison, last year there were 22 directors.

"We felt we had to raise the standards even higher," explained Bob Isherwood, Saatchi's worldwide creative director. That decision, he noted, was triggered by last year's experience, in which the depth of talent was so great that Saatchi felt it could have easily had enough directors to fill three Showcases.

That raised a red flag of sorts for Saatchi that the bar needed to be

raised further. "We wanted to up the ante a bit, make the judging even more rigorous," said Isherwood, adding that logistics also came into play in that a high percentage of the selected directors this year had longer form fare, including shorts, virals and music videos.

Such work of longer duration meant fewer directors could fit into

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By Robert Goldrich



Holistic Medicine

This week's Hispanic Advertising Series story centers on agencies who have adopted a holistic approach to the marketplace, embracing the connection between Hispanic and mainstream culture.

"The Hispanic dynamic is exploding in popular culture," affirmed Laurie Malaga, director of production at ad agency la comunidad. "Having insight into Latin culture is becoming essential for insights into the general market, especially in the youth market. This can be a great advantage for Hispanic agencies who realize that you have to evolve with the culture and it's part of a bigger picture—and a disadvantage for those agencies who just want to keep their Hispanic niche and don't see how it's affecting the general market and how the general market is impacting the Hispanic culture. If you want to be a great Hispanic agency, you have to be open to this expansive relationship

and connection."

Malaga acknowledged that there remain agencies who like to stay inside their box and make good money by virtue of being specialists. "But if you don't take into account how Hispanic culture is meshing into pop culture and the general market, you will wind up losing that specialty box."

"Many Hispanic viewers are watching both English-language and Spanish-language television. Essentially, we're one market."

That spirit is reflected in the creative philosophy of davidandgoliath, which recently opened a fully integrated Hispanic division, dñg, under the aegis of Adela Romero. David Angelo, chairman/chief creative officer of davidandgoliath, said that at dñg, "Instead of being an afterthought to mainstream campaign and strategy, the Hispanic market is connected to the mainstream effort and developed as part of that from its inception.

Romero related that an integrated,

holistic approach "helps us ground our work not in the differences but in fundamental values, universal emotions, finding commonality between very diverse segments, which is even more important when we target the youth market. The youth are redefining what the mainstream audience is. Hispanic youth help shape and influ-

stein & Partners, San Francisco.

But the companion campaign in the Hispanic market had been quite different, including an approach centering on "Familia, Amor y Leche" (Family, Love and Milk). A little more than two years ago, agency Grupo Gallegos landed the milk account and decided to go with a campaign that was consistent in its

light-hearted tone and special brand of humor with the spirit of Goodby's "got milk?" Juan Oubina, group creative director at Grupo Gallegos, explained, "You don't want a schizophrenic brand that has one personality in the English-language market and another in the Hispanic market," he says. "You have to maintain consistency in brand personality because many Hispanic viewers are watching both English and Spanish-language television. Essentially, we're one market."

A notable example of keeping consistency in brand personality across Hispanic and mainstream markets is creative work for the California Milk Processor Board account. The famed, longstanding yet evolving "got milk?" campaign has been a staple in American advertising from Goodby, Silver-

ence the general market, particularly in California. Mainstream communications are being shaped by Latino influence and to try to separate the two is counterproductive."

Music Notes

By Hugh Barton



L.A.'s Global Music Village

July 7th 1857

Commanders aboard the merchant ship Gideon II, after spending months at sea stripping the English coast of its abundance of iron ore, find themselves in a great storm. Using Samuel F.B. Morse's new communication tool they send out a distress call, SOS (- - -), and help save themselves from natural disaster.

July 7th, 2007

With a planet in environmental crisis, the Green movement, led by Al Gore and Kevin Wall, conceived and organized Live Earth and the biggest concert event in history to send an SOS to the world: "Save Our Selves: The Concert For A Planet In Crisis, which takes place on 7/7/07.

An estimated 2 billion people will watch Live Earth, which will present 124 live acts including Madonna, Red Hot Chili Peppers, Justin Timberlake and Black Eyed Peas, in nine cities on seven continents. The 24-hour event is being broadcast in HD and will be sent out instantly through every form of media live. When Andre Mika, the executive in charge of production of Live Earth, needed the event's broadcast theme created, he thought of his old friend and college classmate, Michael "Smidi" Smith and Barton: Holt.

When my partner Sean Holt, Smidi, and I got off the phone with Andre we felt a little like Mike Meyers in *Wayne's World*, "We're not worthy, we're not worthy." But I believed, in fact, we were.

With the most famous artists in the world donating their time and energy towards this historic event, we knew Live Earth could have chosen any of the world's top composers to create the broadcast theme. Yet, they chose us.

Once the initial shock wore off, we began a series of creative discussions with Mika. He had the idea to use the Morse code message for help, SOS, as the building block for the piece. But using it as our motif (a short musical phrase) would prove tricky because of its fairly unmusical rhythm.

Smidi and Sean were able to come up with an idea that would support the SOS message compositionally. Like most good ideas it turned out to be simple. We would speed up the tempo of the dots and dashes that make up the Morse Code SOS, then slightly alter the rhythm, while leaving it easily recognizable. The next thing we had to consider was how to support the SOS motif with a melodic theme that would represent the global impact of the climate crisis. To emphasize this point we decided the theme would be best expressed using instruments from all over the world.

As soon as we finished composing the theme, singers and musicians from all over the world began stepping forward. "I want to be part of it. How can I contribute?" they asked. For example, Bill Meyers, one of Los Angeles' leading string arrangers, contributed his time to arrange and conduct a 40-piece string orchestra at the Warner Brothers Eastwood scoring stage. We had percussionists from Latin America, vocalists from Africa and Brazil, a sitar player from

India, and musicians from the Los Angeles music community on guitars, bass, drums and strings.

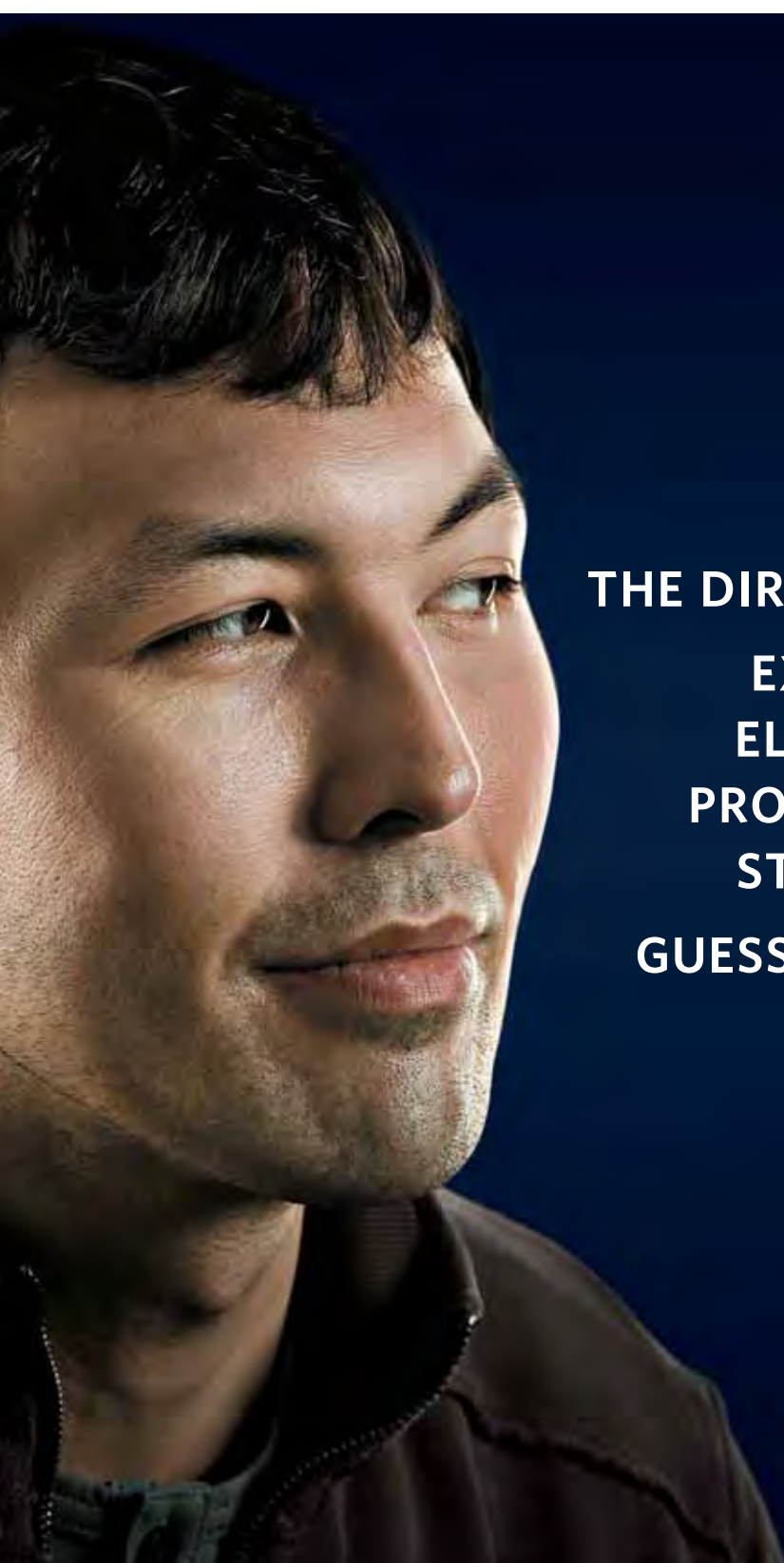
In an upcoming issue of SHOOT you will meet Mika and the creative team, learn how we coordinated all these talented people and then faced the challenge of composing, editing and mixing more than 200 tracks in just four days.

Hugh Barton is cofounder/partner/executive producer of music/sound design house Barton: Holt, Los Angeles.

Flash Back

June 21, 2002 Bob Kerstetter, co-founder/creative director of Black Rocket Euro RSCG, is leaving that San Francisco ad agency, which he started in 1996 with partners John Yost and Steve Stone. Kerstetter, who won the Directors Guild Award for best commercial director of 2001, plans to spend the next six months working on a feature screenplay, as well as directing and writing commercials....On the heels of adding helmers Erick Ifergen and Darius Khondji, bicoastal RSA USA and London-based RSA Films have entered into agreements with directors Jim Sonzero and Hype Williams....Bicoastal music/sound design company Elias Arts has promoted Fritz Doddy from senior composer/associate creative director to creative director.

June 20, 1997 Director Norman Seeff has launched his own spot house, Norman Seeff Productions, in Studio City, Calif....After 20 years as one of the premier editorial companies in New York, Dennis Hayes and Assoc. will shut its doors at the end of August....After a three-year affiliation with bicoastal Crossroads Films, director Mark Tiedemann has signed with Celsius Films, New York, for spot representation.



**THE DIRECTOR'S TO-DO LIST:
EXPOSE TRUTH.
ELICIT EMOTION.
PROVOKE THOUGHT.
STAY IN BUDGET.
GUESS HOW HE DOES IT?**



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PEOPLE & PROJECTS

Ram Madhvani Extends International Reach, Joins greatguns

By Robert Goldrich

SANTA MONICA—Director Ram Madhvani—whose Happydent White Chewing Gum commercial, “Happydent Palace,” for McCann Erickson, Mumbai, is generating significant buzz, not to mention industry awards show attention—has signed with greatguns in the United States and U.K. for spot representation. The global reach he attains via greatguns will soon be extended further when the company opens a Bangkok office in August.

Greatguns also will act as a filter for Madhvani throughout the rest of

tunities. Madhvani continues to be handled in India by Equinox Films, the Mumbai-based house in which he is a partner.

The deal with greatguns marks Madhvani’s first major representation outside India, where he has been making commercials for some 15 years. However, he’s familiar with the American marketplace, having received his formal filmmaking education at NYU.

“Happydent Palace” is a visual, comedic tour de force that takes us to a village where nighttime illumination

and underwater—so that they can cast light enabling others to navigate their way through what would otherwise be darkness. The spot’s protagonist, who we see running through the village during daylight to reach the palace, is in a rush to position himself at the center of a huge chandelier. Upon

finally reaching that destination at nightfall, he pops some Happydent in his mouth, starts chewing and smiles to cast a glowing light down below upon a dignitary who is dining.

“Happydent Palace” has thrust Madhvani onto the global stage. It has earned multiple honors at the

Asia-Pacific Ad Fest, including best of show in the direction and production design categories. And in some circles the spot is considered a prime candidate to make a strong showing at this week’s Cannes Lions International Advertising Festival. For example,

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Director Madhvani gains his first spot representation outside India via greatguns.

Europe, except for France where at press time he was about to enter into a relationship with another production house. As a filter, greatguns will sift through prospective projects and creative collaborators for Madhvani, lining up the right European oppor-

comes from the bright white teeth of smiling Happydent chewers who are positioned accordingly. For example, two are mounted on the front of a car to serve as headlights, and others are situated all through a palace—on a tennis court, along a staircase, poolside

By Robert Goldrich

VENICE, Calif.—Veteran executive producers David Bando and Camilo Falcon—who both have considerable experience in the Hispanic ad market—have launched Resistance Films with shops in Venice and Mexico City. Bando heads the Venice operation while Falcon oversees the Mexico City office.

The new venture opens with a roster of directors available for Hispanic and mainstream commercialmaking, including: Alvaro Velade, formerly half of the directorial team El Clan and who hails from Peru; Julio Fons, the son of prominent Mexican feature film director Jorge Fons; Fredy Garza

from Mexico City (who’s handled by Resistance for U.S. Hispanic market spots but continues to be repped by Tribu Films in Mexico City for work there); Omar Rangel, another Mexico City-based director who was previously freelancing; Argentine native Michel Lichtenstein who lives in Buenos Aires and was formerly with Garcia/Bross in Mexico City; and the mono-monikered Chamaco, who recently was selected for the fifth annual SHOOT New Directors Showcase.

Chamaco earned a Showcase slot based on his body of work including Erotika’s “Toys or Juguetes,” a humorous spot in which assorted items—ranging from toys to small ap-

pliances—are shown with their battery compartments open and empty. At the spot’s end, the advertiser is revealed to us, which is explanation enough for why the batteries are needed elsewhere—clearly for use in some battery powered erotic goodies.

Falcon, Bando

Falcon was previously executive producer at Reistencia, a Mexico City house that closed its doors in late November. Bando is an industry veteran, having spend many of his some 20 years in the business working in the Hispanic market where his experience began as exec producer for aforemen-

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Bando, Falcon Open Resistance Films

New Spot And Website Reveal The Truth® About Milk

American Legacy Foundation And Partners Confront Tobacco Industry Again

By Nicole Rivard

Drinking one to two glasses of white milk a day is riskier than secondhand smoke. That’s the absurd claim made by the tobacco industry being investigated in the latest TV ad in the truth® documentary campaign, presented by the American Legacy Foundation and its partners Arnold Worldwide of Boston and Crispin Porter + Bogusky of Miami, to help prevent youth smoking.

Directed by Eddie Moretti of Vice Films, Canada, “Milk” features roving documentarian, Derrick Beckles, also of Vice, investigating the tobacco industry claim by visiting a dairy farm in upstate New York. The dairy farmer featured in the spot is shocked by the tobacco industry’s claim and assures Beckles that hazardous ingredients like benzene, arsenic and polonium-210, all ingredients added to cigarettes, are not added to milk.

In addition to the spot, a website, www.milk-off.com, will launch at the end of the month, which was created in collaboration with digital agency Cuban



Derrick Beckles uncovers the truth®—milk does a body good.

Council, San Francisco, to help illustrate the ridiculousness of what the tobacco industry said by challenging users to a compete in a “milkoff.” “Milkoff” is a flash animation game that requires players to pull the udders of a cow and aim the milk into buckets while fighting off stinging bees. Visitors can also send a “squirt alert” to their friends.

Users enter a message illustrated via a flash movie, squirting their words from a cow’s udder. “Squirt Alerts” can be sent to friends via e-mail. truth® is also creating a widget to be used in

social networking sites. Typing a message into the flash piece generates cut and paste embed code so that users can leave comments on their friends pages, represented in milk.

This is not the first time a viral dimension has been added to truth®, Last fall the Infect truth® portion of the campaign featured several distinctive interactive elements through its Web site www.thetruth.com, recognizing the popularity of digital media in teens’ lives. The “infections” consisted of downloads, mini-sites, TV spots and

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Dir. Tony Garcia Takes Up Residence At BeachHouse

By Robert Goldrich

SANTA MONICA, Calif.—BeachHouse Films, the Santa Monica shop headed by executive producers Patti and David Coulter, has signed director Tony Garcia for U.S. representation in spots and webisodes. At press time, Garcia was about to embark on a client-direct webisode package for EA Games produced via Triton Films, Vancouver, B.C., which reps Garcia primarily for music video work in Canada.

Most recently on the roster at This Is TV, New York, Garcia broke into the business after graduating with a master’s degree in film from Art Center College of Design in Pasadena, Calif. His first production house roost was the Latino American division of now defunct Palomar Pictures, which he joined in 2001. He landed at Palomar largely on the strength of a high-profile spec comedy reel, which featured performance/dialogue ads for *Consumer Reports*, Staples and Nike. The spec commercials for Staples and *Consumer Reports* garnered two of the three honors in the student category of the ‘01 AICP Show. The Staples piece, “Gotcha,” also copped a Bronze Clio in the student category. His Nike spec spot, “Beatboxer,” garnered a Gold Student Clio in ‘01.

Following Palomar’s closure, Garcia went onto Motel Films, Hollywood,

before coming aboard This Is TV in ‘05. He has been active in the U.S. mainstream and Hispanic markets, as well as with assorted jobs in Latin America. His U.S. Hispanic endeavors include Best Buy for la comunidad, Miami, and Texaco for Y&R, Miami. The Texaco spot, “Turn Signal,” also aired in Puerto Rico and the Dominican Republic and went on to win a Bronze FIAP Award in Buenos Aires in ‘02. Garcia’s filmography also includes commercials that have played in both mainstream U.S. and Hispanic markets via American agencies for such clients as Budweiser and Time Warner Cable. He additionally helmed a general market ad for *The New York Times*. And for ad agencies in Mexico, Garcia has turned out spots for Alpura, Clemente Jacques and Enerplex, among others.

Most recently Garcia has branched out into webisodes. He directed three webisodes for gambling giant Bodog.com, out of agency Riptown, Vancouver, and produced by Triton. The campaign came to Garcia as a result of his directing music videos for artists under the Bodog Music Label.

This is BeachHouse’s second recent signing, having earlier added Nir Bashan who just won a Silver Clio for his spec Honda webisode “Brand New” and was recently selected for SHOOT’s New Directors Showcase.

BBDO, @radical Team On Primetime Series For Gillette

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liams, surfer Laird Hamilton, volleyball's Gabrielle Reece, former NBA pro John Salley, rodeo champion Ty Murray, World Wrestling Entertainment champion John Cena) to entertainers (singer Jewel, actor William Shatner, actress Krista Allen)—who learn to drive high speed stock cars in competition, tutored by the Gillette Young Guns who are six of NASCAR's top drivers, including reigning NASCAR Nextel Cup Series champion Jimmie Johnson.

The series consists of six half-hour episodes and then an hourlong finale that crowns the victor. In each 30-minute installment, several celebs compete against each other, facing elimination based on their speed and precision performance on the track. The competition events are covered by ESPN anchor Kenny Mayne and ESPN NASCAR analyst Brad Daugherty, who's a former college and pro basketball player. There are documentary-style backstories on all the contestants, as well as behind-



Al Merrin

the-scenes coverage of their training sessions with the Young Guns, chronicling how the celebs progress as drivers.

BBDO and Gillette formed the Young Guns contingent in 2004 to help drive awareness, appeal, trial and usage of Gillette's products among NASCAR fans. "It was a natural to develop a series like this around them [the Young Guns] because the brand is woven inextricably into the content," said Merrin. "Plus being NASCAR, having branding is totally

permissible. It doesn't seem out of place. It would feel weird if you didn't have it [branding]—just look at *Tallego Nights*...It made sense all the way around....NASCAR wants to reach out to a wider audience—and they're certainly getting a wider sports audience with the way this is timed [episodes are slated to run prior to each NBA championship playoff game on ABC; the series debuted on June 7 just before Game 1 of the Spurs/Cavaliers game]. And Gillette reaches out in a distinctly new way to consumers."

Production lesson

For Merrin, another lesson learned was that you don't necessarily have to go outside one's industry circle for production. "I interviewed a lot of TV production houses, people that specialize in reality shows, thinking that's the direction I should go. But when it was all said and done, I was incredibly disappointed with their production quality."

But the figurative "lightbulb" went on," continued Merrin, during lunch



On location for *Fast Cars & Superstars*

with Jon Kamen of @radical.media. "Here's a company that shares our aesthetic values, that knows the quality and perfectionism that BBDO demands on every production. I asked myself, 'What am I doing looking into these [reality TV] companies?' I need to partner up with @radical. Coming from advertising, they understand branding, the sensibilities of clients yet they also have their feet in long-form production."

@radical brought director Michael John Warren on board for the project

based on not only his directorial prowess but his experience as an editor. Warren noted that Kamen gave him his first career break in '99 with the editing gig on the verite documentary series *The Life*, ESPN's first foray into original entertainment. Warren later served as lead editor on the first two seasons of the @radical-produced *Battleground: King of the World* for Nike. Via @radical, Warren made his directorial debut with *Fade to Black*, a documentary on rapper Jay-Z. He

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Industry Gets In Gear For Cine Gear

WEST LOS ANGELES—The production community at large is getting in gear for Cine Gear Expo 2007, which is slated for June 22-24 at the Wadsworth Theatre and Grounds in West Los Angeles. Now in its 11th year, the event has grown as a film, video and digital media expo, networking event and seminar series. Also figuring in the Cine Gear mix are The Film Series which runs June 21-23, and the Master Class Series, slated for June 24.

The Film Series is a new wrinkle to the proceedings, consisting of screenings of films based on their merits in such areas as cinematography, art design, set and costume design. Featured will be a Student Film Competition and the Indy Film Competition. Two production prize packages will be awarded to the two best indy shorts, and one production package to the best student film short.

Cine Gear Expo's mission has from its inception been to serve film and video industry professionals by providing them the opportunity to see the newest, cutting-edge equipment, to learn about new production services and to catch up



Karl Kresser

with peers in a relaxing and social environment. "We feel that it is a natural evolution for Cine Gear Expo to introduce a Film Series and Student Film Competition to honor these artisans and technicians," related Karl Kresser, president of Cine Gear Expo.

"We are receiving a tremendous amount of enthusiasm and support from the industry, and look forward to establishing The Film Series as a permanent part of Cine Gear Expo."

Master Class Seminars will be held on June 24, a prime venue being the Kodak Screening Room at Eastman Kodak's Hollywood

quarters. ASC members will be prominent among those featured. For example, there will be a Master Class on cinematography led by Ron Dexter, ASC. In another session, Ueli Steiger, ASC will screen footage from *The Day After Tomorrow* and discuss choices he made on the picture. Also tentatively scheduled is Christopher Baffa, ASC, to show clips from and share insights on *Nip/Tuck* or *Running with Scissors*. And David Stump, ASC, will moderate a session on Advancing Workflows: How Cinematographers Can Make the Leap from 2K into 4K.

Additionally there will be a panel discussion regarding delivery channel fragmentation and niche audiences. Moderating this discussion will be Mark Vega, principal in hybrid agency/intellectual property incubator Omelet.

Expo exhibitors will include Doggicam, Filmtools, Fujifilm USA, House of Power, Kino-Flo, LTM Corp of America, Mole-Richardson, Matthews Studio Equipment, Cinemoves, Abel Cine Tech, Cooke Optics, Roscoe Laboratories, P+S Technik, Spacecam, Wafian and Zylight.

ARTISANS

Executive Producer Steve Ross Joins TWC

SANTA MONICA—Steve Ross has joined Santa Monica-headquartered TWC as executive producer. The announcement was made by company managing partner/executive producer Mark Thomas.

Ross is perhaps best known as the executive producer for director Kinka Usher at House of Usher Films, Santa Monica, and for serving in an exec producer's role at bicoastal/international HSI Productions. At TWC, Thomas and Ross will oversee a directorial roster that includes Brian Baderman, Martin Brierley, Trevor Cornish, the John Doe collective, Jeff France, Michael Fueter, David Jellison, Justin Klarenbeck, Opel, Suthon Petchsuwan, Bo Platt and Hamish Rothwell.

Ross was drawn to the shop's directing talent, depth of production resources and experience and ties to feature films. The latter is embodied in company partner Ralph Winter (the "W" in TWC), who is a noted movie producer (*X-Men*, *X-Men 2*, *Fantastic Four*) and executive producer (*Inspector Gadget*, *Blizzard*, 2001's *Planet of the Apes*). TWC was launched in '04 by Thomas, Winter and director Philip Cooke.

Of TWC's directors, Ross observed that the company "has an intriguing lineup, mostly of the comedic and visual storytelling genres." Several of those

directors have homes abroad with TWC repping them in the stateside market—among them are Petchsuwan (of Matching Studio, Bangkok) and Rothwell (of GoodOil Films, Sydney).

Earlier in his career Ross was a freelance producer, working with leading companies and directors. Over the



Steve Ross

years, he produced for such helmers as Tarsem, Tony Scott, Bryan Buckley, Frank Todaro, Adrian Lyne, Richard Donner, Bruce Dowad, Sam Bayer, Jesse Dylan, David Ramser, Michael Karbelnikoff, Gore Verbinski, Dick Sittig, David Cornell, Rocky Morton, Gary Johns, Dave Ramser, Neil Tardio Jr. and Graham Henman. Among the production companies Ross freelanced for are bicoastal/international @radi-

cal.media, bicoastal/international RSA, bicoastal Epoch Films and Hollywood-based HKM Productions.

"Steve's wealth of experience working with a variety of A-list commercial talent makes him a tremendous asset for TWC," said Thomas. "We're about growing directors' careers at TWC and Steve is going to be a big part of that. We're becoming an interesting company and part of keeping it interesting is seizing opportunities. Steve's availability was just that [for us]."

Ross' experience also includes longer form fare. Besides his bread-and-butter work in commercials, he served as producer on such documentary films as *Destiny Rules* for the band Fleetwood Mac, and *Resident Aliens*, which profiled Quentin Crisp. In features, Ross was co-producer of *The Cell*, second unit producer on *Star Trek V*, associate producer on *9 1/2 Weeks* and second assistant director on *Friday The 13th*.

A New Jersey native, Ross started his commercial career in Manhattan, attending film school while chasing down work as a production assistant and runner for anything related to film. TWC's spot sales team consists of independents Mary Ford & Associates on the East Coast, Doug Stieber and Nichole Tinaglia in the Midwest and Michel Waxman on the West Coast.

Short Takes

CAUGHT WITH HIS PANTS DOWN

A mundane slice of office life is anything but with sounds of a man in ecstasy being heard through the corridors. A curious employee looks to find exactly what he's hearing and stumbles into the boss' office where we see him handing out money to someone off camera. Caught in the act—though we're not quite sure what that act is—the boss, an older man, explains that he just drank a Young's Old Nick brew for the first time and the taste sensation put him into a pleasure orbit. The worker, though, isn't buying the explanation as the camera pulls back to reveal the boss is peeling off bills and giving them in a matter-of-fact manner to a female dominatrix who's decked out in her professional leather attire. The boss stands by his story, even after the young co-worker informs him that his pants are down. This offbeat spec spot is one of two for Young's Old Nick directed and written by Mike Bigelow of Santa Monica-headquartered GARTNER. The DP was Stefan Czapsky with Helen Hollien serving as producer. Editor was Andrew Leggett of Jigsaw Editorial in Los Angeles....



[CLICK HERE TO VIEW SPOT](#)

SURE-FIRE LAUNCH

Branded entertainment company Campfire and digital studio Click 3X have joined forces to launch ClickFire Media. ClickFire operates as an independent full service production company based in New York. Employing a staff with combined expertise in digital design, programming, animation, visual effects and live-action production capabilities, ClickFire serves as the central production hub for both Campfire and Click 3X's range of client initiatives, serving to streamline the conception-to-distribution process across multiple media platforms. Campfire co-founder Steve Wax and Click 3X founder Peter Corbett will oversee all ClickFire operations, leveraging the expertise of both companies to deliver a complete brand experience. ClickFire is currently working on Campfire's ongoing interactive experience for Pontiac in Second Life, as well as a campaign promoting USA Networks' show *The 4400*. The latter project, called "The Battle Over Promicin," was the first major campaign for ClickFire, and included the development of news, ads, video blogs, banners and interactive content. The media was seeded across the web community to support an alternate reality that ties to the show's storyline....

PEOPLE IN THE NEWS

Brad Emmett, formerly VP/group creative director at Cliff Freeman and Partners, New York, has returned to New York ad agency DeVito/Verdi as creative director. Coming along with him from Cliff



l to r: James Maravetz, Brad Emmett and Sherrod Melvin.

Freeman and Partners is the creative team of James Maravetz and Sherrod Melvin. The move reunites Emmett with executive creative director Sal DeVito, whom he worked with from 1996 to 2003. During his first tour of duty at DeVito/Verdi, Emmett was an art director. He left to join BBDO for a year before spending the past three at Cliff Freeman and Partners. Meanwhile Melvin and Maravetz, will serve as art director and copywriter, respectively, at DeVito/Verdi. Melvin was an art director for two years at Cliff Freeman and Partners. Prior to that, he worked at New York ad shops BBDO and JWT. Writer Maravetz worked at Cliff Freeman and Partners for the last three years.....New York-based visual effects studio Guava has brought animator/designer James Collins on board. Already via Guava he has wrapped a GMC spot. He came over to Guava from Click 3X, New York....

Putting On Their Game Faces And Ready To Play

Industry Seeks Relevant Advertising/Marketing Applications In Burgeoning Yet Still Evolving Medium

By Robert Goldrich

Finding relevant gaming applications in the marketing/advertising arena is not all fun and games. It is serious business indeed, underscored in the film commission sector with the Georgia Film, Video and Music Office's recent hiring of gaming expert Asante Bradford as digital entertainment liaison. His focus will be on business development and identifying opportunities to encourage the continued growth of the video game industry in Georgia.

The state is home to more than 50 video game developers including Turner GameTap, Kaneva Inc., Hi-Rez Studios, Blue Heat Games and StudioCom. In 2006, some 290 productions including movies, TV series, commercials, music videos and video game projects accounted for an economic impact of \$448.3 million in Georgia.

Furthermore, new gaming talent is being groomed in Georgia where more than 2,000 college students are taking game development classes or are involved in full video game development curriculums. Headquartered in California, Electronic Arts recently partnered with the Savannah College of Art & Design to set up an R&D operation in Savannah, Ga.

Attracting game development and facilitating shooting for game content are high on the Georgia Film, Video and Music Office agenda, reflecting the still largely untapped potential of the gaming industry. Traditionally a magnet for the coveted young male demographic, gaming has seen a surge in female and adult players, with advertisers taking major notice of the massive numbers being delivered. Georgia and recently Texas, among other states, have film incentives with applications specifically covering gaming activity.

And just like the film commission community, the advertising industry is looking to intelligently capitalize on the phenomenon. More ad/marketing pros have become proactively involved while others—from clients to agencies to production and post houses—are grappling with the best way in which to participate in the medium.

BK

Jeff Benjamin, VP/interactive creative director at Crispin Porter + Bogusky (CP+B), Miami, observed, "Gaming is just as important as the Internet for advertisers and marketers. And in the future, gaming's importance will continue to grow. There are a lot of people in the marketplace who have grown up playing video games—not watching television. Now



Asante Bradford

that they're older, they come home from work and play video games, communicate with their friends through Xbox Live and the capabilities of Wii and PlayStation. Gaming isn't just their TV, it's also their Internet."

Benjamin noted that CP+B and Burger King decided to go ahead with a video game initiative to reach this market that "virtually nobody was communicating to with their brands." From this sprung three video games, which were sold at Burger King restaurants, at a price point of \$3.99. "We've thus far sold 3.2 million of these games, they're even still being sold at stores in their used game departments. Plus gaming is typically



Jeff Benjamin

a social activity. You play with friends, you can play the BK games through Xbox Live. For Burger King, the video games were a homerun."

Those 3.2 million games were sold in the space of two months, besting Xbox favorite Gears of War for the coveted title of best selling video game of the holiday season. According to a CP+B stat, the BK games have been played more than 20 million times, translating into about 1,302 years worth of game play/time with The King.

Burger King, said Benjamin, had the decided advantage of built-in distribution through its network of restaurants. "But now companies like Microsoft, Nintendo and Sony are making distribution more readily available in that they recognize the opportunity for advertising," related Benjamin. "That's why you see things like the Xbox Live Arcade

and the PlayStation Store [online] which are set up to distribute games... And you have accountability in the gaming space. You can track the minutes being played on Xbox Live for example."

Benjamin notes that CP+B is trying to build up its in-house capability for creating games given the aggressive timeline in advertising. That's one of the major challenges for agencies and clients looking to get into the gaming space, he noted, adding that the three BK games were created in six months.

Another prime challenge is that a number of people may be predisposed to reject games from advertisers. However, said Benjamin, "If the game is good, the players are out there."

Webby winner

KFC's Chooseyoursauce.com was a choice project in a couple of respects. Conceived by DraftFCB, Chicago, the interactive Internet game turned out to be the choice of industry judges who recently bestowed upon it a Gold Webby Award. And the game itself is centered on the choices we make. Game players, along with a small cast of office characters, get into unexpected situations and mischief. Each scene ends with the player making one of three choices which in turn leads to another scene with three more choices and so on. The scenarios connect to the KFC Flavor Station promotion which offers customers a choice of three dipping sauces for their boneless wings. Players could also enter a sweepstakes entitling them to free KFC food for a year.

"We wanted to go after a younger audience with Flavor Station," related David T. Jones, senior VP/group creative director at DraftFCB, Chicago. "The metaphor of different types of sauces for the choices we make in life and being empowered to make those choices proved appealing to that youth audience. KFC was interested in new platforms, and this game was the ideal choice to do justice to the concept. You couldn't easily express choice taking you in different directions in a traditional broadcast commercial or even conventionally online. So we created a microsite that had an online video experience that changed based on your choices."

Jones affirmed, "I believe in advergaming. What excites me is you can fully dimensionalize an idea—small moments, big moments, funny moments. The script for this project was like a crazy family tree branching off into different directions. We printed it



David T. Jones

out on giant paper and the script was 17 feet long. The depth of the creative is incredible. For a 30-second spot, you shoot hours of footage and cut it down. For this we shot days of film and cut it down into hours. People can spend time with the gaming experience and get something different from it every time. It's engineered so that the more time you spend, the more fun you have, with

so many dimensions—fighting ninjas, winning the girl, losing the girl, being discovered for your interpretative dance talent.

"For clients, I'm a believer in advergaming," continued Jones, "based on its power to connect with people in meaningful ways. For the client, the value is to experiment in emerging platforms, to reach consumers you might be missing with just broadcast, to engage that consumer in a lean-forward rather than a lean-back experience."

Chooseyoursauce.com was directed by Kohl Norville of Z Group Films, Chicago, and edited by Phillip Marinari of Red Car, Chicago. The project entailed the deployment of Second City improvisational comedy performers, including T.J. Miller who just had his primetime series pilot picked up by ABC.

Continued on page 22



Ruby is back in an action-packed webisode.

Ruby Returns, Ready To Take On New Roles

By Nicole Rivard

New York-based rhinofx is game for business as evidenced by its ongoing endeavors for ATI's video game cards, the latest effort being the fourth installment of a webisode mini-series launched in 2004 to showcase the client's product features and graphic technology.

The mini-series spawned Ruby, now the global branding icon of ATI (a company which was purchased by AMD in '06). In the newest two-minute webisode, once again directed and written by rhinofx's Harry Dorrington, Ruby is involved in a high-action snowboard chase, demonstrating the power and flexibility of ATI's 3D gaming accelerators.

Ruby has gained fans outside the Internet as well. Over the past few years, ATI merchandised Ruby dolls for Europe, Asia and the United States, t-shirts, hats, screen savers calendars and wallpaper. ATI also

sponsors "Miss Ruby" contests, where women compete to be Ruby at international videogame conventions. And real women, dressed as Ruby, have even popped up on YouTube singing the song, "Don't You Wish Your Girlfriend Was Hot Like Me?"

You have to wonder, since Ruby was designed in the form of a video game, might her next role be starring in her own game someday?

Rick Wagonheim, partner/managing director at rhinofx, admits that other ways to take Ruby from a brand to a piece of entertainment are being explored. He notes that Ruby could work on multiple platforms such as mobile media, video games and movies. "ATI is no longer looking at us as just a vendor—but as a strategic creative partner in the continued effort to brand Ruby and expose her around the world," he says.

Dion Beebe, ASC

Academy Award-Winning Cinematographer Reflects On Commercials, HD Lensing, The Benefits Of Crossing Over



By Robert Goldrich

Feature and commercial DP Dion Beebe, ASC, is a noted artist spanning short and long-form fare—evidence of the latter being his 2006 Oscar for best cinematography on *Memoirs of a Geisha*. The same film earned a BAFTA Award as well as the top honor in the feature competition at the 20th annual American Society of Cinematographers (ASC) Outstanding Achievement Awards.

Earlier Beebe was nominated for an Academy Award as well as an ASC Achievement Award on the strength of *Chicago*. Both *Chicago* and *Memoirs of a Geisha* were directed by Rob Marshall.

Beebe's other noted feature credits include *Collateral* and *Miami Vice*, both for director Michael Mann. And Beebe recently wrapped *Rendition*, a thriller directed by Gavin Hood and starring Reese Witherspoon, Jake Gyl-

lenhaal, Meryl Streep and Alan Arkin.

While he's no stranger to feature film acclaim, Beebe has also long been involved in commercials. In fact his initial industry experience out of film school in Australia entailed shooting commercials and directing music videos.

Within a year, he had landed his first theatrical feature and then he went on to lens a number of independent pictures *Down Under*, the most notable being the Jane Campion-directed *Holy Smoke* in 1999, which garnered him attention in the American filmmaking community. Upon moving stateside, Beebe's feature cache steadily built in Hollywood.

At the same time, in-between features he consciously made his schedule available for commercials. In fact, with *Rendition* wrapped, Beebe said that he now wants to concentrate on shooting commercials for an extended window of time. Beebe is represented across the board by ICM.

SHOOT: Why have you made a concerted effort to remain active in commercials?

Beebe: It dates back to my early career experience. I came to know commercials as an important artistic platform and have wanted to stay involved ever since.

SHOOT: You have worked with feature directors as well as established commercial directors in your spot lensing.

Beebe: Yes, I've had the pleasure of collaborating with a number of feature directors on commercials, such as Scott Hicks [*Snow Falling on Cedars*, *Shine*], Doug Limon [*Swingers*], Lisa Cholodenko [*Laurel Canyon*, *High Art*], Rob Marshall [*Chicago*, *Memoirs of a Geisha*] and Bill Condon [*Dreamgirls*].

There have also been many established commercial directors over the years who I've had the pleasure of working with [Matthew Rolston, Keir McFarlane, Michael Karbelnikoff, Pat Sherman, Harry Cocciolo, Pierluca De Carlo].

SHOOT: What does your feature filmmaking experience enable you to bring to commercials—and vice versa?

Beebe: All your work affects you creatively and there are many advantages to having a wide range of

experience. For example, from a logistical standpoint, I feel my feature experience benefitted a Chevy Tahoe job I shot for [director] Bill Condon. In commercials you have a very fast turnaround. For this project, we got about a day of looking at locations and then shooting maybe with a day's break in-between. The prep time is very compacted and concentrated.

Part of the commercial was a concert setting with Mary J. Blige as the central performer in a theater. There

on *Memoirs*. So we were really able to step in and make the commercial work.

SHOOT: What about the benefits of your commercialmaking experience in relation to features?

Beebe: The timeline given Reese Witherspoon's schedule was quite tight for *Rendition*. We had about three weeks of pre-pro for a feature that encompassed three different

SHOOT: *Memoirs of a Geisha* was a resounding success artistically. What was the impact of that movie on your career?

Beebe: The moment I read the book and spoke with Rob [Marshall] about the possibility of making it into a movie, I was so excited. As a cinematographer it's one of those wonderful opportunities—to tell a wonderful story in a visually rich setting, in the world of Japan

high a level builds your confidence as a filmmaker and as a visual storyteller. And you learn from the experience and in turn bring that to the next project and the one after that.

SHOOT: You experienced high-def production while shooting the movie *Collateral*, using Sony's HDW-F900 camcorder. You have since shot a Sears spot with the HDW-F900. Reflect on the experience of shooting in HD.

Beebe: It has been interesting to venture into HD. Clearly it's a very viable option for production. For *Collateral*, we were out in the field which can be tougher for HD but we achieved some very specific results we had sought to get.

For the Sears spot, there was a lot of product shooting and studio-based work and HD was great in those controlled conditions. It worked extremely well—viewing systems were in place and it was easy to keep everyone in the loop with what we were doing and how things were progressing. HD was also very helpful because the Sears work entailed a great deal of testimonial work with real people. We shot hours and hours of footage. To be able to have longer takes is a real plus in this situation so the real people had a chance to be themselves with continuous shooting as opposed to having to constantly cut and re-set everything.



*Beebe won last year's best cinematography Oscar for *Memoirs of A Geisha* directed by Rob Marshall. Beebe earned his first Academy Award nomination for the Marshall-directed *Chicago*.*

was a very concentrated pre-pro—as compared to the three or four months we have on a feature—and then we pretty much arrived on the shoot day with no official prelight. Bill, my gaffer John Buckley and I had to create this concert and the proper lighting pretty much the day of the shoot. But we all had brought such a lot of experience to the table with all our feature work—Bill with *Dreamgirls*, I had my experience on *Chicago* and with the special brand of dance and music in *Memoirs of a Geisha*. And my gaffer was actually gaffer on *Dreamgirls* and

global locations. We had to often do a lot of work on the fly. Based on how we're used to working in commercials, we realized we could pull it all off for the movie.

And “we” is the key word. Often I bring my feature crew onto commercials—we go back and forth between the two disciplines. So we have a team of artists who have that attitude of being able to take anything on—they don't complain about a lack of time but instead collectively take the approach of how do we best make the circumstances work for us and find solutions.

and of the geisha. You cannot help but get enthused about the visual possibilities, I knew from the outset that it was an important project.

Being able to take a story, a visual concept and bring it about the way we had talked about, of realizing that goal, is extremely satisfying and gratifying. This was conceived and photographed from the ground up in California. We created this world pretty much in Los Angeles, working with production designer John Myhre, with costumes and of course with Rob. To work on this

HD Essentials

Adoption Problems

A study released by the Association of Public Television Stations (APTS) has found that left to their own devices, the 22 million American households that rely upon free, over-the-air television will move slowly to adopt digital TV sets or subscribe to cable or satellite services.

"Public broadcasters have long supported a successful DTV transition. However, our study confirms that the government grossly underfunded consumer education when it mandated the end of television as most people know it by February 2009," said APTS president/CEO John Lawson. "We need a Y2K-level effort to ensure that people are aware that their older TV sets will go dark in 21 months if they don't acquire a digital converter, buy a new set or incur the monthly cost of a cable or satellite bill. They also need to know that digital over-the-air television will continue to be free, will offer them many more channels and will give them a better picture even on an older set—if they get a converter box."

It is also apparent that over-the-air households have resisted subscription campaigns by cable and satellite companies, according to APTS research. The population of over-the-air households has virtually remained unchanged since 2004 at 22.6 million, compared with 22.5 million in the first quarter of 2007.

As the nation prepares for the transition from analog to digital-only signals, consumers are generally unaware of the nature of the transition and do not fully know what the direct impact on their ability to watch TV will be, the study concluded. An earlier APTS report revealed that 61 percent of over-the-air households had "no idea" the DTV transition was taking place.

Retail point-of-sale efforts to educate these households about the February 2009 digital transition are likely to have limited impact, given that over-the-air viewers lag in their purchases of TV sets in general, and buying digital sets in particular, the study found. In the past three years over-the-air households purchased new TV sets at about a 12 to 13 percent rate each year. In comparison, cable and satellite homes bought new TVs at an 18 percent rate per year. For example, the number of cable/satellite households that owned a digital television grew from 4.49 percent in the first quarter of 2005 to 23.45 percent in the first quarter of 2007. However, the percentage of over-the-air households that owned a digital television only grew from 1.96 percent to 7.12 percent over that same period. The results are based on nearly 36,000 telephone interviews of American television viewers conducted by research firm CENTRIS in Fort Washington, Penn.

The study also revealed that of the 22 million U.S. households that get their television exclusively free and over-the-air, only 7 percent own a digital television, compared to 23 percent who subscribe to cable or satellite. Therefore, few of these households are now equipped to obtain digital TV programming on an over-the-air basis and will be slow in making the change to televisions capable of receiving digital signals.

When Congress passed legislation in 2006 to end analog TV broadcasting, it projected the U.S. Treasury will pocket \$10 billion by auctioning off the channels now used by analog broadcasters. The government also set aside up to \$1.5 billion for a coupon program to subsidize digital-to-analog set-top converter boxes. But Congress only provided \$5 million to make consumers aware of the coupon program and the end of analog television.

APTS is spearheading a coalition of trade and interest groups to compete for the \$5 million Congress set aside for consumer education.

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

Teens Invited To A Milkoff

Continued from page 4

tobacco fact-based messages called "quickies." Teens were also able to send e-messages written on a hairy man's back at hairy-mail.com. (Hairy-mail.com won a Bronze at the One Show.)

Also available were daily widgets that could be downloaded to a desktop to keep users updated on new "infection" launches. And truth® profile pages were placed on popular social networking sites such as MySpace, Hi5, Bebo and Picza.

Nicole Dorler, director of marketing, youth prevention, American Legacy Foundation, is hopeful this campaign will follow in the footsteps of Infect Truth®, which was a success virally. In doing a scan of online traffic from October of last year to

April of this year, the main truth website was averaging 150,000 visits a week (three times the average prior), coupled with the five social networking sites the campaign started having a presence on. One hundred and forty-three thousand "infections" were spread via e-mail and 100,000 "infections" were embedded into personal profiles. With the entertainment factor of a game, she believes this campaign will be as successful virally.

"We have built upon what we learned from the Infect truth® campaign. We're not only promoting active participation but blending it with entertainment and fact as a method of message delivery so that teens not only take the assets but make it part of their personal

story," Dorler said.

Truth® as a brand is always reinventing itself, staying relevant and finding cost effective ways to continue. Patricia McLaughlin, senior director of communications for American Legacy, points out that the tobacco industry spends more than 36 million dollars a day in the United States alone on marketing efforts. That's more than the truth® budget for the year.

"The success of our initial online campaign showed us that continuing such a presence by having "Milkoff" be its own online entity offering ways for teens to engage with the tobacco facts and spread the message in a fun way that appeals to them is the right way to go," she said.

Greatguns Signs Ram Madhvani

Continued from page 4

the commercial is identified as a leading contender for Cannes kudos on the annual Leo Burnett Cannes predictions showreel (SHOOT, 6/15).

Laura Gregory, managing director of greatguns in London, sought out Madhvani after seeing "Happydent Palace." "The spot simply enchanted me and when I saw the rest of his work [including Cadbury, Coca-Cola India, and a 2000 Cannes Bronze Lion-winning ad for organ donation],

that was instant confirmation that he was a talent we had to work with," said Gregory.

Madhvani is also experienced in features, having directed *Let's Talk* in 2002, which premiered at the Locarno Film Festival and earned best debut director distinction at the Srinivas Gollapudi National Awards.

Greatguns is no stranger to working with noted filmmakers from India. The company handles feature filmmaker Gurinder Chadha (*Bend*

It Like Beckham, Bride & Prejudice) for commercials, and landed the director Gibson Guitar's "Empress" from agency Carmichael Lynch, Minneapolis. The charmingly humorous "Empress" was named a SHOOT Top Spot of the Week last year.

Resistance Launched

Continued from page 4

tioned director Lichtenstein with the since closed Cielo Films. Bando later moved on to his own company Epoca Films through much of the 1990s. Over the last few years, Bando has executive produced for a number of production houses and freelance directors under his company banner of I3LLC.

This past May, long-time friends Bando and Falcon decided to join forces and their many contacts by opening up their own shop. Combined they have collaborated with virtually all the major Hispanic ad agencies over the years.

Additionally Resistance plans to make a major push into production services. Having filmed all over North, Central and South America during their careers, Falcon and Bando through their new enterprise are well positioned to offer production support to Hispanic as well as general market ad agencies and production houses for lensing all over the globe.

Resistance is handled nationally by sales reps Sarah Bavero and Celeste Anlauf.

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With 1.67 million pixels (1440 x 1080) per sensor, the system delivers outstanding, highly

at 1440 x 1080 with 4:2:2 color sampling. Designed specifically for processing the immense volume of information in 1080 HD signals, DIGIC DV II ensures optimal image quality for HD video.

Then there's Canon's Super-Range Optical Image Stabilizer (OIS) that uses a gyro sensor to detect camera movement and activate an optical system that compensates for shake and jitter.

The 20x HD Video Zoom lens incorporates Canon's Super-Range Optical IS technology to further





Canon
*image*ANYWARE**

Top Spot of the Week

Phil Morrison Taps Into His Inner Teen For Dunkin' Donuts, Hill Holliday

By Christine Champagne

Dunkin' Donuts generally targets an adult demographic. But the coffee and donut chain needed Boston-based agency Hill Holliday to sell its new SoBe Energy Coolatta—a cold, slushy, cherry citrus-flavored drink—to a much younger crowd. Think 18-year-old boys.

Hill Holliday group creative directors Tim Cawling and Kevin Daley, copywriter and art director, respectively, were up for the challenge. “We thought, ‘Wow. We get to let loose and regress,’” Cawling related with a laugh.

The result is the :50 “In Half.” Directed by Phil Morrison of bi-coastal Epoch Films, this boisterous Top Spot of the Week finds

teenage boys rocking out to a pump-your-fist-in-the-air metal anthem (appropriately titled “Rip Stuff”) and celebrating their ability to rip all kinds of stuff in half. It starts simply with a boy tearing a phone book in half with his bare hands. As the spot progresses, we see the kids have halved everything from mattresses to a canoe to a car.

Infused with a sense of fun, the spot gleefully mocks the sort of going-to-the-extreme media aimed at teens these days. According to Cawley, a humorous tone was a must. “Being Dunkin’ Do-

nuts with our pink and orange logo, we couldn’t come in and be like, ‘Forget Mountain Dew!’ We couldn’t do that seriously with any credibility. We were never going to kick more ass than all these brands they already love,” Cawley reasoned. “So the way to do it was to let a little air out of the balloon. We couldn’t be cooler, but we could definitely be the class clown.”



Phil Morrison

Right on track

Once the idea for “In Half” was formed, Cawley and his colleagues at Hill Holliday turned to composer/mixer Mike Secher of Soundtrack, Boston, for music. “They wanted it to be super heavy, basically metal but more of a modern metal not a cliché ‘80s metal,” Secher recalled.

Secher played all of the instruments on the track with the exception of drums (Secher’s friend Alex Logan kept the beat) and delivered the Cookie Monster-meets-Metallica vocal. “You don’t always get a chance to rock that hard in a TV commercial,” Secher reflected. “I was like, ‘I’m not going to wuss out on this thing. I’m going to do what I think is right for the genre.’”

Everyone, including the director, embraced Secher’s track. “The genius of this commercial lies to such an over-

whelming degree in the music, which I can take zero credit for,” Morrison said.

One might not initially think of Morrison, whose recent work includes the quietly smart Mac vs. PC guy spots for Apple out of TBWA\Chiat\Day, San Francisco, for “In Half.” “If you look at Phil’s reel, it’s a lot of minimal irony storytelling, smart guy humor, and you wouldn’t look at him and go, ‘He’s a big crazy metal video guy,’” said Cawling, who has worked with Morrison in the past. “But I know him well enough to take the leap—I knew he would get into it because it’s so different than anything on his reel.”

Morrison was game, and he and DP Benoit Debie shot “In Half” on location in suburban Los Angeles as well as Malibu Canyon.

For each setup, Morrison blasted “Rip Stuff” and instructed the actors to rock out to the song.

“The two kids who stand in front of the [field of] mattresses—they are my favorites,” Morrison said. “I would love a spot that was just a single take of those kids lip syncing the song because they cracked me up.” (Morrison is referring specifically to the mono-monikered Commodity and Ryan McCabe.)

In addition to getting natural performances out of the talent, Cawling also credited Morrison with broadening the content of the spot—for instance, it was Morrison’s idea, Cawling noted, to shoot a series of halved items in front of a green background. These items, which include a fan, a gnome and a dumbbell, appear in rapid succession near the top of the spot, with editor Dan Maloney of The Whitehouse, New York, syncing the appearance of the items with the beat of the accompanying drum solo.

Homage to Bernstein

“The [items we shot] against green were absolutely, 100 percent ripped off style-wise from Adam Bernstein,” Morrison said. A fellow director, who once was repped for spots by Epoch Films, Bernstein is known for music videos he did in the 1990s for acts ranging from They Might Be Giants to the B52s. These days, Bernstein directs TV shows such as *30 Rock* and *Scrubs*.

“He was the guy who encouraged me to be a director more than anybody else when I was first starting out, and those things in half against the green are completely ripped off from his style of music videos in the early ‘90s,” Morrison explained. “They’re completely in honor of him.”

One has to ask how Morrison and company ripped a car in half. “There is this one place in L.A. that has a 14-foot

band saw that you can put anything through,” Cawling said.

Great care went into the halving of the items that appear in the spot. “We didn’t want anything to look mangled or shredded. It’s not a call to arms to riot in the street,” Cawling said. “It’s just a goofy, fun, ‘Hey, go a little crazy’ spot.”

Was “In Half” as much fun to work on as it is to watch? “I remember when we were in the middle of shooting the scene with the canoe by a nice little pond on Malibu Canyon, and we were blasting this song, and I turned to Phil, and I said, ‘Phil, this is what I was put on this Earth to communicate,’” Cawling replied, laughing.

TOP Spot OF THE WEEK

CLIENT
Dunkin' Donuts

Agency
Hill Holliday, Boston
Kevin Moehlenkamp, executive creative director; Tim Cawley, group creative director/copywriter; Kevin Daley, group creative director/art director; Alex Vainstein, producer.

PRODUCTION COMPANY
Epoch Films, bi-coastal
Phil Morrison, director; Benoit Debie, DP; Doug Halbert, executive producer; Marc Marrie, line producer. Shot on location in Los Angeles and Malibu Canyon.

EDITORIAL
The Whitehouse, New York
Dan Maloney, editor; Fabiola Newman and Jeff Jay, assistant editors; JoJo Scheerer, editorial producer.

POST
The Mill, New York
Fergus McCall, colorist; Alex Maxwell, assistant colorist; Angela Botta, telecine producer.

SMOKE & MIRRORS, New York
Nick Tanner, Flame artist; Paul O'Beirne, producer.

MUSIC
Soundtrack, Boston
Mike Secher, composer.

AUDIO
Soundtrack.
Mike Secher, mixer.

PERFORMERS
Seth Adkins, Doyle Rice, Christopher Dobler, Travis Beaty, Bradford Anderson, Cole Evan Weiss, Comodity, Ryan McCabe, Ryan Gimbel, Willis Chung, Kunal Sharma, Ryan Radis and Matt McCarthy (announcer).



[CLICK HERE TO VIEW SPOT](#)

To Half and Half Not: Rocking to the tune of an anthem that sounds like Cookie Monster meets Metallica, some extreme sports-minded teenagers, fueled by a new energy drink from Dunkin' Donuts, tear everything they can get their hands on in half—from a phone book to a canoe to even a car.

The Best Work You May Never See

'Hamlit' Sheds Light On Energy Conservation

By Robert Goldrich

What light through yonder treadmill breaks? It's an energy efficient lightbulb in this tongue-in-cheek :30 for Nevada Power directed by Sean Mullens of Über Content, Hollywood, for agency R&R Partners, Las Vegas. And while the breaking yonder light is excerpted from a classic line in Romeo and Juliet, this spot carries the offbeat title of "Hamlit," a playful pun on another Shakespearean epic. In this case the title is a combination of "ham" from hamster and "lit" as in the spark from a lightbulb as we see a furry rodent running on a small treadmill, producing enough energy to bring considerable illumination to a room.

Competing against the four-legged creature is a strapping man riding an exercise bicycle. He's pumping and straining far harder than the hamster but is barely able to get a flicker out of the bulb connected to his bike. The difference is that the hamster only has to power an energy efficient bulb while the body builder is straining to activate a standard bulb.

The scenario is heightened by a stare down between man and rodent. "It's a perfect example of how a simple idea can work so well," said Daniel Russ, executive creative director of R&R. "In some respects, it's basic advertising—a product demonstration that hopefully inspires people to conserve energy."

Russ credited creative director Ron Lopez for bringing new appeal to the utilities category—akin to what R&R's has done for Las Vegas tourism with renowned "What happens here, stays here" slogan/mantra. Indeed R&R has taken the atypical creative route not only for Nevada Power but also for Southern Nevada Water Authority. R&R turned out the cult favorite "Mrs. Nuttington" last year in which a sweet older woman knocks on the door of a male neighbor whose lawn sprinklers are on incessantly. He answers the door and the woman proceeds to give him a swift kick below the belt, causing him to keel over. The conservation-promoting tagline: "Don't make us ask you again." After "Mrs. Nuttington" (directed by Brian Hughes via the now former Reginald Pike, Toronto) debuted, the Southern Nevada Water Authority reported that consumers in its jurisdiction had stepped up conservation to the tune of millions of gallons being saved on a daily basis.

Sense of purpose

Russ would like to see "Hamlit" similarly help spark greater use of energy efficient bulbs. "There's a sense of purpose to this advertising and that combined with the creative reputation we've built in this utilities category has helped us attract talented directors from all over who have expressed interest in taking on our work."

Mullens, noted Russ, brought a lot to the party, including putting the hamster into the scenario, after the original concept pitted Lance Armstrong against an elderly lady on an exercise cycle. Russ added that director Mullens gave a quirky, retro *Napoleon Dynamite* look and feel to "Hamlit," helping to further advance the humor. Mullens also exhibited the virtue of patience, waiting to capture the hamster looking intently into the camera for the critical stare down.

R&R Executive Producer Don Turley has proven adept at uncovering the right directors for assign-

ments, continued Russ. "He tracked down and showed us Mullens' reel and the whacked comedy was terrific and a great fit for what we had in mind."

Budgetary considerations

Part of the fit also is financial in that public utilities generally have challenged budgets. "You have the dynamic of the public asking, 'How much did you spend on that spot while my bill is going up?'" related Russ. "But on the other hand, the client lets us do really great creative work. Southern Nevada is one of the few clients you'll run across that will say, 'use less of our product' if it helps the message. And the message is conservation, which along with fun creative helps us get good directors despite tight budgets."

The R&R creative ensemble included Russ, Lopez, copywriters Jason Luery and Chris Hagan, art directors Diane Vafi and Mark Naperstek, executive producer Turley and producer Kelly Thompson. Preston Lee executive produced for Über Content, with Sal Tassone serving as producer. The DP was Ross Richardson. Shira Ankori of Optimus, Santa Monica, edited "Hamlit." Colorist was Steve Rodriguez of Company 3, Santa Monica. Online/visual effects artist was Peter Mayor of Vendetta Post, Santa Monica. Sound designer was Dean Hovey of bicoastal Elias Arts.

credits

Client Nevada Power Agency R&R Partners, Las Vegas Daniel Russ, executive creative director; Ron Lopez, creative director; Jason Luery, Chris Hagan, copywriters; Diane Vafi, Mark Naperstek, art directors; Don Turley, executive producer; Kelly Thompson, producer Production Company Über Content, Hollywood Sean Mullens, director; Preston Lee, executive producer; Sal Tassone, producer; Ross Richardson, DP Editorial Optimus, Santa Monica Shira Ankori, editor; Therese Hunsberger, executive producer Post Company 3, Santa Monica Steve Rodriguez, colorist Vendetta Post, Santa Monica Pete Mayor, online/visual effects artist; Sandy Beladino, executive producer Audio Post POP Sound, Santa Monica Mitch Dorf, mixer Sound Design Elias Arts, bicoastal Dean Hovey, head of sound design; Ann Haugen, executive producer.

A hamster powers past a male bodybuilder.



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Bonus Distribution:
Cine Gear Expo
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2.
July 20-Aug 16
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AD AGENCY CREATIVES
STOCK FOOTAGE & MUSIC LIBRARIES
SIGGRAPH PREVIEW
Bonus Distribution:
Siggraph
Ad Deadline: July 13

3.
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SHOOT

iWork

Woods Witt Dealy & Sons Promotes Newport Assoc. With Microsite And Spots

New Campaign Tries To Put New Yorkers In New Jersey State Of Mind

By Nicole Rivard

While many New Yorkers may feel they live in a closet, a new humorous integrated campaign for Newport Associates Development Corp. introduces us to a family who actually does because of the high cost of NYC real estate. At a new microsite, www.newportnj.com, created with Woods Witt Dealy & Sons, New York, we meet Bob and Cindy. After the couple's first child was born, Cindy's rent-controlled building was converted into condos, forcing the family to move. Manhattan prices had skyrocketed but heading to the suburbs was unthinkable. Making the ultimate sacrifice, they moved into a spacious walk-in closet in Bob's parents' Upper East side apartment, which visitors are invited to explore on the site. There they can also watch the five funny spots that are also part of the campaign, or link to the main Newport site to learn about the Jersey City, N. J. development. "The client came to us because they want New Yorkers to think about moving there when they have needs for greater space and they feel like they are spending too much for their apartment," said Harry Woods, chief creative officer/copywriter at the agency.

They needed to remove the stigma associated with moving to New Jersey. "We simplified the problem down to what the basic needs are of anybody living in Manhattan, which is usually more space. The target audience was families between 25 and 45. It's usually the arrival of the first or second child that really precipitates the need for another bedroom or two and as we all know living in Manhattan, that is when the cost of your apartment increases exponentially," Woods said.

Newport and the agency agreed that the creative should be humorous to generate a buzz. The client wanted to have a presence on TV for the first time, specifically New York 1, but was unaware of the marketing potential of a microsite. "They already had a website dedicated to the development, but they didn't have a good understanding of how you can use traditional media like TV to drive people to a microsite, something that is more entertaining that gets them to spend more time with the brand. And that is what we turned them onto," Woods related.

First-time directors

The agency created the website in house, ensuring that the creative worked across platforms. Speaking of the creative, Woods and Gill Witt, chief creative officer/art director, who did a lot of the Flash work, knew they wanted to broadcast a "whole bunch of content" on the microsite. But they had to do it within the budget constraints of shooting one commercial for New York 1. So they did something

they never did before—they directed the spots themselves. "So instead of having one commercial to run on New York 1, we ended up having five spots that we could serve up on the website. The client fell in love with the spots and they are going to rotate them on New York 1 as well," Woods said.

To stick to their budget and to a one-day shoot schedule, they had to run a pretty tight ship. So they built in a full day of rehearsal ahead of shooting so they could really get to know the talent. They also spent a lot of time in casting. "We are big believers in if you cast it right, you really don't have to do much when you get there," Woods said. "And I must add we had a marvelous crew."

They worked with production company Trip Media in New York. Brian Jackson was the DP; executive producer was Sal Del Giudice and line producer was Sydney Fisher.

In one of the spots we see a close-up of Bob and Cindy discussing who will pick up Timmy and the dry cleaning and what to eat for dinner. As the camera zooms out, we see the two walk out of a closet, Timmy in tow, into a bedroom where Bob's parents are in bed.

They cheerfully greet the family and remind them rent is due. A teaser reads: "Get more out of New York. Move to New Jersey."

The humorous nature of the campaign is creating the buzz they had hoped for. Newport's web hits quadrupled in just three days. "And people are staying longer so that means the microsite is working. We're not just getting quick hit brand impression but we are getting people to develop a relationship with it, which is what I think we have to do to break down the stigma, which was the original big piece of the strategy," related Woods.

The client is so excited about the campaign that there is an idea on the table to start to get Manhattanites to provide user-generated content about the size of their apartments. Stay tuned.



Downtown Houston

Photo by: Sam Negrete



Welcome to life in a closet.

credits Client Newport Associates Development Corporation Agency Woods Witt Dealy and Sons Harry Woods, Gill Witt, chief creative officers and creative directors; Harry Woods, copywriter; Gill Witt, art director; Robert Farber, producer; Phyllis Dealy, account manager Production Trip Media, New York Harry Woods & Gill Witt, directors; Brian Jackson, DP; Sal Del Giudice, executive producer; Sydney Fisher, line producer Editorial P.S. 260, New York JJ Lask, editor; Zarina Mac, exec. producer Music Beta Petrol, Los Angeles Bryan Ray Turrott, producer Audio Mix Color, New York



Houston Film Commission

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A Division of the Greater Houston Convention & Visitors Bureau

Texas: A Great Place To Shoot Gets Even Better

The bad news first: The Texas Film Commission is aware of 32 film projects in the last four years that researched Texas for their production location but instead chose other states that offer film incentives. Twelve of those projects had storylines set in Texas, but opted for other locations such as New Mexico, Louisiana and Canada. The loss of those projects cost Texas an estimated \$327 million in project spending and 4,600 jobs. And in recent years, Texas lost 20 percent of its film workforce, including firms that provide specialized filming equipment.

Now the good news: Earlier this month Texas Gov. Rick Perry signed a \$22 million film incentive bill that will reverse the exodus of Texas filmmaking talent and attract more jobs in television and film production. Texas' new Moving Image Industry Incentive Program will offer grants equal to five percent of in-state spending, including wages paid to Texas residents. (For commercials, only the first \$50,000 of each Texas resident's salary will be included in the grant calculation.) These grants will be available after Sept. 1 to features, television programs, commercials and video games.

"The incentive program is an amazing accomplishment that will be great for all aspects of production in Texas. The Texas Motion Picture Alliance fought very hard for this and it's an amazing feeling to finally have it come together," says Tony Miglini, executive producer, Sugar Films, Dallas, and AICP Southwest Chapter President. "I definitely think the incentive program will have a positive impact on both the quantity and quality of production in Texas. Texas has always been a great place to shoot. This will make a great place even better."

To qualify for a grant, at least 80 percent of the production must be completed in Texas; at least 70 percent of the total number of crew, cast and extras must be Texas residents; and there must be a minimum in-state spending of one million dollars for features and television programs (for episodic series, \$1 million per season); and \$100,000 for television commercials, series of commercials and video games.

The maximum grant amounts are \$200,000 for a commercial or series of commercials. Additional grants may be ob-

tained for production in underused areas. Underused areas are defined as any part of Texas other than the metropolitan areas of Austin and Dallas. Projects that complete at least 25 percent of their total production days in underused areas may receive an additional 1.25 percent of total in-state spending. The additional 1.25 percent applies to all spending in all areas of Texas; it is not restricted to the underused-area spending.

Since implementing a film incentive program in 2003, Louisiana has seen film production spending increase 30 times. Likewise New Mexico has experienced a fifty-fold increase in economic activity related to film production following the creation of film incentives. And those involved in the production of commercials in Texas are optimistic that an incentive program will boost business in their backyard as well.

Even without any economic incentive, activity has been booming this year. "Business has been very good in the last six months. Sugar has had the two best consecutive quarters in our history. I'm not really sure why. We're shooting about half of our projects somewhere in Texas," says Miglini, who just finished a spot for Tabasco via TracyLocke, Dallas.

"We have great crews here. There are a lot of feature film and TV projects that happen in the state and so the crew base stays strong here. That combined with the fact that there is an abundance for support, everything from equipment rental to the many fantastic post-production facilities, make Texas a very easy place to work."

Jeremy Besser, executive producer at DIRECTORZ in Dallas, believes that business is strong because the economy is good and advertisers are spending again.

"We've had a really good year. We've done 32 jobs since the beginning of the year.

We surpassed what we did by this time last year. Out of the 32 jobs, 22 were shot in Texas. Business has come from Florida, Detroit, Chicago and

Film Incentive Program Hopes To Attract More Production To The Lone Star State

By Nicole Rivard



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Business Is Booming At Production And Post Houses

Continued from page 15

Atlanta, and 20 of the jobs were actually Texas agencies," Besser says. "Usually right about now is when we sense a slow down. Almost every year it starts to slow down in June and then straight through August it gets pretty quiet. And it's the opposite this year. So we have a feeling we are going to go strong all through the summer and then fourth quarter is typically always busy. If that holds true, it will be a great year."

Among the projects Besser worked on recently are the national campaign for White Castle and the brand campaign for Home Depot.

White Castle's "Cubicle," directed by David Wild, shows an office worker disapproving of the way people have decorated their cubicles—with lava lamps, bobble heads and snow globes. He is obviously impressed when he gets to one cubicle, which has been transformed into a castle using White Castle hamburger boxes stacked on



Gary Bond

top of each other. Low and behold we learn the cubicle is his.

Director Stewart Cohen recently did a humorous campaign for the Texas Rangers Baseball Club via Door Number 3 in Austin.

In the spot called "Candle," we see a couple sniffing candles in a store, trying to decide which one to buy. At one point, the guy recommends the Cinnamon Seashell candle to his sweetheart and she agrees its a nice scent. Pleased with himself about his discovery, he takes another big whiff of the candle

and then looks up to find a father and son, sporting Texas Rangers' t-shirts, looking on in disgust at this not so manly act. A teaser reads: "You could use some baseball."

And director Jeff Bednarz just shot the Texas Tourism Package out of TM Advertising in Irving.

Stephanie Murdoch, producer at TM, said the shoot took two weeks and covered a lot of territory in Texas. "Jeff knows a ton of Texas places. He is the epitome of the Texas guy so we didn't have to worry about anything."

This is the fourth campaign she has worked on for Texas Tourism. "Every time, I see a new place that I didn't see before. The locations in Texas are so diverse. I don't think people are aware of that."

In addition to Texas Tourism, TM has created spots for Bell Helicopter and American Airlines. The commercial for Bell Helicopter was the first TV spot in the brand's 65-year history and shows the company's support for the U.S. Armed Forces.



Stephanie Murdoch

The commercial was shot in Texas and Washington, D.C., and features yellow ribbons located in various places in a series of vignettes that take viewers on a journey through everyday life in America.

The American Airlines spot was filmed at Dallas Fort Worth Terminal. The campaign also encompasses webisodes for the American Airlines Advantage website. In the webisodes a spokesman for the airline is filmed in different cities such Rome, Paris and London so customers can discover different things to

do in these locations.

"We're getting more requests like that. The broadcast department and interactive department worked on this together to execute it. It's kind of doubled our broadcast workload but its fun. It's a total learning experience for us," Murdoch relates.

She is relieved that Texas passed the incentives bill so more people can take advantage of the talent available in Texas.

"The talent in Texas is great—directors, crew, editors music, everything. I know that if I need to get something great produced, I can stay here and get it done really well. I think more agencies will use postproduction companies here. And once they give them a chance, they'll come back."

Carrie Callaway of edit house Red Car, Dallas, is optimistic that the incentive program "will have the Texas agencies wanting to stay home." She says she probably won't see the effects of it until this time next year. In the meantime, the

now added:
Director David Rosen



West Coast Rep : boardalicious 310.376.8656
East Coast Rep : Schafler Artists Management 212.750.8111
Southwest/Southeast Rep : Jack Reed Repts 214.328.7832
Midwest Rep : Val Gobos - Gobos Inc. 312.664.3686

www.sugarfilmproduction.com

Executive Producer : Tony Miglini 214.655.2662

directors: chris smith • david rosen • sarah pirozek • brian bain

company has had a good first and second quarter.

"The TV commercial is still strong and alive at Red Car and with the clients and agencies we work with," Callaway says.

She points out that Red Car recently opened an audio suite. "So we are able to not only do offline but do our finish here as well with online and mixing. We just signed on Collyer Spreen who was formerly with Filmworkers Club in Dallas as our audio engineer. He will be mixing our final TV spots and mixing all our radio."

Recent projects include Texas Lottery with TracyLocke, Dallas; BC Powder out of Publicis, Dallas and AT&T via Dieste Harmel and Partners, Dallas.

Dieste Harmel and Dallas-based Reel FX recently collaborated on a spot for Gatorade called "Punch by Punch." The spot is entirely CG except for the action in the boxing ring, according to Jason Needleman, general manager, Reel FX.

The crowd was created using Massive, a software program that allows for crowd duplication. "We've been

using it more and more because it's a more economical way. It's really expensive to go to a stadium and shoot people at halftime or at a boxing match between rounds," Needleman says.

In March, Reel FX announced a merger with Radium, the California-based digital studio. The combined group boasts an artist pool of



Tony Miglini

more than 130 individuals.

Needleman points out the company will be migrating to the Radium name for its commercial services and that Reel FX will remain the name for the entertainment division. Business has been particu-

larly strong for the creative studio the last few months.

"We've seen an uptick. We are excited to go into summer doldrums a little bit better than where we were expected to be. A lot of it is we are a content provider, whether its commercials, movies, the internet, for mobile phones.

"I think everyone is trying to define what new media is and it's ambiguous for a reason because its changing on an hourly basis. I think we are in a sweet spot of being able to provide not only the content once its fleshed out but help create the idea," Needleman says.

"With new media generally the budgets are a little bit smaller so you have to be smarter about how you are going to do it.

"People come to us now earlier in the process versus just considering us a post house. In the purest sense we are a design studio. It's great to collaborate rather than just be given a set of boards to complete."

He is hopeful that the incentive program is just the beginning of and even greater economic incen-

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[CLICK HERE TO VIEW SPOT](#)

Bell Helicopter's "Yellow Ribbon"



[CLICK HERE TO VIEW SPOT](#)

American Airlines' Roman holiday webisode



OUR PEOPLE. OUR LOCATIONS.

Are why producers choose San Antonio.

Drew Mayer-Oakes
Film Marketing Manager
210.207.6730
Drew@FilmSanAntonio.com
FilmSanAntonio.com



FLORIDA: The 'spot' for Hispanic commercials.



We've got more than great locations. We've got great new easy-to-use incentives.

- STEP 1: Shoot your spot in Florida and spend at least \$100,000 in qualified expenditures.
- STEP 2: Shoot more spots until your total exceeds \$500,000.
- STEP 3: Have your payroll and receipts verified for each spot by a CPA.
- STEP 4: Submit the results with an application.
- STEP 5: Get CASH BACK equal to:
 - 20% Spots shot June through November
 - 15% Spots shot December through May

- PASO 1: Filme su "Spot" en la Florida y gaste por lo menos \$100,000 con un presupuesto aprobado.
- PASO 2: Filme "Spots" adicionales hasta que su presupuesto exceda \$500,000.
- PASO 3: Verifique su planilla de sueldo y gastos con un contador público.
- PASO 4: Entregue los resultados con una aplicación.
- PASO 5: Reciba DEVOLUCION DE DINERO igual a:
 - 20% por "Spots" filmados durante junio hasta noviembre
 - 15% por "Spots" filmados durante diciembre hasta mayo



Integration, Not Segmentation

“While there’s a huge opportunity in the Hispanic market, we don’t feel the need to be boxed into that,” relates Laurie Malaga, director of production at Miami agency la comunidad.

“Yes, we have Remy Martin as a general market client but it goes beyond that,” she continues. “The Hispanic dynamic is exploding in popular culture. Having insight into Latin culture is becoming essential for insights into the general market, especially in the youth market. This can be a great advantage for Hispanic agencies who realize that you have to evolve with the culture and it’s all part of a bigger picture—and a disadvantage for those agencies who just want to keep their Hispanic niche and don’t see how it’s affecting the general market and how the general market is impacting the Hispanic culture. If you want to be a great Hispanic agency, you have to be open to this expansive relationship and connection.”

Malaga notes that there remain agencies who like to stay inside their box and make good money by virtue of being specialists. “But if you don’t take into account how Hispanic culture is meshing into pop culture and the general market, you will wind up losing that specialty box.”

dñg

In that big picture spirit, longstanding Southern California agency davidandgoliath has opened a fully integrated Hispanic division, dñg, securing Universal Studios Hollywood as a client as well as taking on work for Kia Motors America on a project basis, including the recent launch of Kia’s crossover utility vehicle Rondo. Universal Studios Hollywood and Kia are long-time davidandgoliath accounts.

As an integrated division, dñg teams with davidandgoliath from the outset to develop a campaign that is connected and consistent. “We understand that the general market is highly multicultural,” says davidandgoliath Chairman/Chief Creative Officer David Angelo. “Because we believe that a brand’s essence should not be dramatically altered when targeting different audiences, we are thrilled to be able to launch dñg as an integral daily part of our creative campaigns. Instead of being an afterthought to mainstream campaign and strategy, the Hispanic market is connected to the mainstream effort and

developed as part of that from its inception.

“This translates into more synergy for the brand than when you have a brand with two different messages out there,” he continues. “Hispanic consumers—particularly the young—are looking at mainstream English and Spanish language media. We want to make sure wherever they are that they are getting the same brand message.”

Brought in to lead dñg is Adela Romero, who most recently spearheaded the Hispanic marketing and advertising programs for several McDonald’s markets in the Western United States as management supervisor at agency Castells & Asociados, Los Angeles. These markets ranged from Los Angeles—a Hispanic market bellwether—to smaller developing Hispanic markets like Medford and Yakima in the Pacific Northwest.

Romero also served on McDonald’s national Hispanic advertising committees and task forces.

Holistic Approach Gains Momentum In Hispanic Ad Marketplace

By Robert Goldrich



Top row: California Milk Processor Board’s “Dream Town.” Bottom row: Milk Board’s “Amazing Contortionist”

[CLICK HERE TO VIEW SPOT](#)

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Finding Common Ground In Client Branding

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Romero notes that the norm has seen advertisers recognize the importance of the Hispanic market and gravitate to a dedicated or separate Hispanic specialty agency. “What this has led to,” she observes, “is sometimes the Hispanic communications are planned and executed in a vacuum. The work ends up being focused on the differences between segments—often the differences between mainstream and Hispanics who are rooted in Spanish language-dominated lifestyles. This results in schizophrenic messages about the brand—different in one market as compared to another. And the consumers who are multicultural and are exposed to different media experience that schizophrenia in the form of mixed messages.”

Romero says that an integrated, holistic approach “helps us ground our

work not in the differences but in fundamental values, universal emotions, finding commonality between very diverse segments, which is even more important when we target the youth market. The youth are redefining what the mainstream audience is. Hispanic youth helps shape and influence the general market, particularly in California. Mainstream communications are being shaped by Latino influence and to try to separate the two is counterproductive.”

A step back

Angelo adds that it’s beneficial to “take a step back and recognize what’s happened in the world over the last 10 years. Technology has helped us learn more about each other’s cultures. There are multicultural production companies and agencies working in different countries. The more we all get out all over the world, the more we see that we are connected.

“This,” continues Angelo, “is reflected in our creative department today where there are people from all walks of life. Creatives from Germany, Argentina, Japan. We are gaining a greater sense of each other’s cultures now. And along those lines, the people we’ve hired here for dñg are not only Hispanic experts in their field but also have a great sense of general marketing. I’m getting two for one here with that kind of experience—people like Adela and Juan Camilo, a creative director who works here. So we’re not just looking at this talent for its expertise in a particular market. We’re looking for them to come up with the big idea. With an integrated approach, you’re more likely to come up with the big idea, to achieve efficiencies for the brand across the board, to maximize every message out there.”

Angelo observes that the buzz word

“integration” spans media and cultures. Overseeing integration at davidandgoliath is Tesa Aragones, who joined the agency last year, bringing multicultural marketing experience for Volkswagen and Pontiac to the shop. For Aragones, integration is indeed across all areas, such as the dñg division, digital and media to help ensure campaigns are fully integrated. For dñg, Hispanic insights are incorporated at the inception of business strategy development on mainstream campaigns so that the right message is delivered not only to the Hispanic market but the mainstream community at large.

Headquartered in El Segundo, Calif., davidandgoliath is an independent agency with field offices in New York, Chicago and Atlanta. It is the agency of record for such clients as Kia, Universal Orlando and Hollywood, and Bacardi brands. The shop was founded in November 1999.

Brand personality

A notable example of keeping consistency in brand personality across Hispanic and mainstream markets is creative work for the California Milk Processor Board account. The famed, longstanding yet still evolving “got milk?” campaign has been a staple in American advertising from Goodby, Silverstein & Partners, San Francisco.

But the companion campaign in the Hispanic market had been quite different, including an approach centering on “Familia, Amor y Leche” (Family, Love and Milk). A little more than two years ago, agency Grupo Gallegos, Long Beach, Calif., landed the milk account and decided to go with a campaign that was consistent in its light-hearted tone and special brand of humor with the spirit of Goodby’s “got milk?”

The Grupo Gallegos effort in-

cluded such spots in the “Toma Leche” (“Drink Milk”) campaign as “Teeth” where people’s choppers are strengthened by milk so that they can chomp down and carry heavy objects all over town, “Amazon Hair Goddess” in which a village of women use their long locks to amazing ends, including lassoing a wild horse, “Amazing Contortionist” in which the milk-aided anatomical flexibility of a family is beyond belief and the offbeat “Dream Town.”

The latter takes us to a fantasy land in which people get whatever luxury/sports car they desire, there are lottery-winning masses, a man has an eye on the back of his head so that he can be attentive to his wife and baby in the foreground while watching sports on TV in the background—in short, everybody’s dreams come true. In the last scenario of the commercial, we see a teen boy drinking a glass of milk before going to bed. That’s because milk helps everyone get a good night’s sleep and the better you sleep, the better you dream. As he nods off, four young, hot-looking, swimsuit-clad women sing him a lullaby in his bedroom.

Juan Oubina, group creative director at Grupo Gallegos, explains that it can be a costly mistake to make too great a distinction between U.S. Hispanic and so-called mainstream English-language advertising. Hence the consistency in the milk board campaign.

“You don’t want a schizophrenic brand that has one personality in the English-language market and another in the Hispanic market,” he says. “You have to maintain consistency in brand personality because many Hispanic viewers are watching both English and Spanish-language television. Essentially, we’re one market.”



Clockwise from top: Juan Oubina, Laurie Malaga, Adela Romera, David Angelo

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

MacLaren McCann Puts Wife In Perennial Denial For Caramilk
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DVRs, User-Generated Content, Cell Phone Fare Discussed

Continued from page 1

moms looking at DVR-recorded programs tend to watch it like TV and view everything, including ads. In sharp contrast, though, young adults are “very specific and focused about what they want” and are “more likely to skip advertising,” said Franklin.

Davina Kent, VP, national advertising sales, for TiVo, said that 70 percent of TiVo users are in second speed, meaning they are generally not in the warp speed mode avoiding advertising altogether. They are instead zapping past but if they see something interesting, they can choose to stop.

“My job,” said Kent, “is working with advertisers to figure out how to get people to stop.” This could entail the deployment of speed bumps and overlays, but no matter what the means, the content has to be engaging and relevant to viewers. Plus there needs to be added value if people elect to stop. “You need to take them to longer form content of value, to enable them to purchase something if they want, to interact

with something, to get more information or to be able to request more information,” related Kent.

User-generated content

The major question facing the user-generated content dynamic is how to properly monetize that phenomenon, said Dean Carignan, director, advertising business strategy of Microsoft’s entertainment & devices division. The ad dollars, he noted, are going more toward premium primetime TV and movie download content on the web. And while user-generated content is booming, translating that traffic into ad dollars remains a bit of a quandary.

Part of the problem said MTV Networks exec Grayman is the borderline, sometimes risqué bent of user-generated fare. An advertiser, he said, doesn’t want to be attached to a video of girls in bikinis wrestling in jello. “There are different levels of risk tolerance with different advertisers.”

Adam Stewart, vertical director of Google’s media & entertainment

group, said that still the potential of user-generated video is enormous. Hundreds of thousands are uploaded daily, he said, with millions being watched on a daily basis. The reach of this is tremendous and advertisers will figure out a way to tap into that—but to be effective, you have to have respect for the users.

Stewart added that professional content online is also expanding. He said that Google has 1,300 partners providing professional video.

Hard cell?

While there is also untapped potential in mobile advertising content spanning cell phones and personal digital devices, the industry was advised to tread carefully. “There’s not a huge hunger for mobile video,” said Grayman, adding that it’s a tricky proposition when a customer is paying a subscription fee for content and still has to watch ads.

At the same time, another marketplace dynamic suggests a need for mobile fare. “Consumers more and more

find themselves in waiting—at the airport, in the doctor’s office,” related Franklin. “During these states of wait, people are open to video content. But that content has to be based on a deep understanding of the medium, the platform and motivations.”

Hamet Watt, CEO of NextMedium, said that more blatant ad-driven content might be able to get by for the short term on mobile devices as a novelty. But over the long haul, you need intelligent integration and sponsorship.

TiVo’s Kent added that her company recently hosted an exec from Virgin Mobile who played up another, sometimes overlooked aspect of cell phones—not so much as a third screen but as a control device, enabling them to program their TiVo while on the run, setting up their home security. The handheld phone and other devices can be a control agent for other media and tasks.

Franklin added a dose of physical reality. As we all get older, the eyes get weaker, meaning more of us won’t

be so anxious to keep our eyes glued to a tiny screen.

Convergence, creative

Google’s Stewart observed that convergence has long been defined as the coming together of TV and the computer. But that definition might be too confining given the reality of the evolving marketplace. He suggested that the most relevant convergence dynamic for the consumer is the coming together of his or her relevant information. No matter what the platform, wherever you are—using mobile devices, the computer, whatever medium is necessary—you want to be able to access the information you need.

And in terms of keeping things simple, Kent noted that creativity is still king when it comes to developing creative content. She cited agency Crispin Porter+Bogusky as a great example of a place that’s successful because it starts with the creative concept and from that the media evolves.

Spots Down, Animation Up In Saatchi Showcase Mix

Continued from page 1

the allotted time for the festival presentation and screening.

Spot ratio

Indeed whereas the norm years ago for the Showcase had the vast majority of projects being commercials, now maybe some 20 percent of the directorial lineup’s work consisted of spots.

As for what caused this shift, Isherwood reiterated his assessment from last year, namely that the ad industry “isn’t creating as many good creative opportunities as it used to for young directors. There are just so many good scripts to go around and frequently established directors are stepping in and taking them. From an agency standpoint, it makes more sense to entrust a job to an established director instead of a new director, all things being equal otherwise.”

At the same time, other forms of content are gaining momentum with new media experimentation. Hence some of the aforementioned longer form projects are gaining prominence in the Showcase mix.

Economics also come into play. For



Bob Isherwood

example, Isherwood said that this year the number of animation/effects projects up for consideration was larger than ever. In canvassing Saatchi’s network of creatives worldwide as to why, Isherwood said the answer was that with viable software becoming more accessible and affordable, the animation/digital route is for many an easier way to showcase their directorial talent and break into the filmmaking ranks.

Animation

Animation was well represented in this year’s Showcase, with Isherwood citing the work of such directors as Josh Raskin (*I Met The Walrus*, an animated/motion graphics short) of Electric Company, Toronto, and Minivegas (the John Cale clip “Jumbo”) from the U.K.

In terms of short films and music video fare, Isherwood singled out respectively, Showcase directors Amy Gebhardt and Trish Sie.

The latter directed the music clip “Here It Goes Again” for OK Go, which won a Grammy for best short form video earlier this year. Sie is with Bob Industries, Santa Monica.

Gebhardt of Wildyam Films, Sydney, scored Showcase inclusion on the strength of *Look Sharp*, a short film she wrote and directed about a female artist who spends time with gang members to document their brutal world and lifestyle.

On the commercialmaking front, Isherwood pointed to director Tony Barry of Academy, London, for his “Baby Roadies” XFM music station spot out of Mother, London. The humorous tongue-in-cheek promo chronicles the life of child roadies who work backstage for musical acts on tour. The spot was produced by bi-coastal/international Hungry Man.

In the mix

U.K. houses fared particularly well in the Showcase directorial mix this year. Academy had two directors make the Showcase: Barry and the Conkerco collective (based on its short film *Marjorie Daw*), as did London-based Gorgeous Enterprises with Vince Squib (Transport For London’s public service spot “The Day You Went To Work”) and Joaquin Baca-Asay (who’s stateside home is Park Pictures, New York). Other Showcase directors from U.K. shops were: Rozan & Schmeltz of Partizan, London; Ramon Bloomberg of Blink Productions, London; and

Johnny Green of Knucklehead, also in London.

Stateside helpers included Sie from Bob Industries, and San Francisco-based Lev Yilmaz.

Brazil also scored a couple of Showcase directors: 300ML from Hungry

Man Rio in Rio de Janeiro, and Nando Cohen of Lobo, Sao Paulo.

Rounding out the Showcase roster were Luciano Qulici of Landia, Buenos Aires; Borgato & Berte of H Films, Milan; and Jonas & Francois from El Nino@75, Paris.

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For the Record
In “Agency Producers: Talent Scouts” (6/8), an incorrect production company credit was attached to an El Hood viral directed by Nelson Cabrera for la comunidad, Miami. The production house was Colibri Films, Hermosa Beach, Calif.

Ad Agencies Are Game For Business

Continued from page 7

The DraftFCB creative team included Jones, writer Jonathan Richman, art director Alex Zamiar, exec producer Ivo Knezevic and producer Zoe Garcia.

Red Car's Marinari noted that the KFC job represented a different way to approach editorial. "I got directly involved with the project as early as the pre-pro. We had a giant flowchart that organized all the scenes, which had to have a sense of continuity without being dependent on a linear story since the player is the one who ultimately writes it. This chart took up two whole walls in my edit suite and was continually evolving throughout the entire job. Pre-pro revealed how massive the project really was."

GRAW2

Darin Swan is a gamer, which comes in handy in that he serves as gaming account supervisor at BBDO Detroit. Among the agency's recent endeavors is a 360-degree program linking the Dodge Avenger with Ubisoft's

Ghost Recon Advanced Warfighter 2 (GRAW2). The vehicle is seen in the game, parked on streets along with generic automobiles that players can get behind as a shield. The Avenger is also advertised on select billboards as part of the cityscape.

Beyond integration into the game, the 360-degree program—that had BBDO working with DoubleFusion and Ubisoft—entailed other ways in which the Avenger and GRAW2 are linked. Dodge Avenger had an in-store presence/promotion (as well as inclusion in retail circulars) at Best Buy, Avenger presence in the Prima Official Tournament Guide (which gamers refer to for shortcuts and help in playing the game) and on GamesRadar.com, a PR campaign and an online GRAW2 tournament with the grand prize being an '08 Dodge Avenger.

"It's a multimedia approach which puts the Avenger in sync with the gamer audience," said Swan, noting that another component was a minute-and-a-half commercial in which

Ubisoft and Avenger were partnered. The spot, which featured GRAW2 and the Avenger sweepstakes prize, played during UFC Fight Night on Spike TV.

"From a program management perspective, you want to get the right exposure for your client," related Swan. "But that has to be balanced with a gamer's perspective. I play video games religiously and I don't want to have a product put before me in a forced manner. The branding has to be more holistic, feel like it belongs. That's the biggest challenge for an advertiser/marketer."

And it's a challenge that's fast becoming a necessity to take on. "People are migrating away from TV and radio, consuming media in a much different way," said Swan. "Gamers are young but there are also PC gamers now in the mid-40s. They are all immersed in their own personal entertainment. This is a group that wants to be in a TV show instead of just watching a show. And our industry needs to leverage that, to tap into that.."

Dir. Warren Reflects On Gillette Series

Continued from page 5

went outside @radical to direct the VH-1 documentary *Heavy: The Story of Heavy Metal*. And recently through @radical he oversaw editing on 30 documentary shorts for the Ford online series *The Bold Moves*.

Producer Andrew Fried of @radical explained that Warren was the ideal director for *Fast Cars & Superstars* in that four hours of programming were shot in a mere three days in Charlotte. "There was so much going on simultaneously that a director with a documentary aesthetic and an understanding of editing were needed to make sure we got everything we needed in a whirlwind schedule," said Fried, the series producer. "We had a live sporting event, a documentary series and a reality show all being filmed at the same time. Plus we needed to maintain the feel of a live

event throughout, and a large part of achieving that was on the back end through editing—so having a director like Michael was key to pulling this off successfully."

Particularly gratifying to Warren was capturing enough viable material those three days that some 70 original webisodes were also fashioned, giving additional value to Gillette as part of an ambitious web campaign.

Warren noted that he's not a fan of the reality show genre and that what helped make *Fast Cars & Superstars* ring true were its documentary sensibilities and focus on the sporting event competition. "There are no boardrooms, no gags, no rose ceremony," said Warren in reference to reality show staples. "We had live event play-by-play and didn't go for the overly dramatic [reality show approach]."

Setting sale

Merrin noted that BBDO also had responsibilities on the sponsorship front, a key point person for the agency in that regard being Peter Geary, senior account director on the Gillette blades and razor business. Geary explained that the series was essentially a time buy for Gillette and to offset some of the production and media costs, sponsors were sought, some woven into the show like the Cars.com leader board showing the speed times and performances of contestants. Others are sponsors of individual cars in the competition.

Core corporate sponsors include Alltel, Cars.com, Kroger, Lowe's, Sam's Club, Orkin/The Scott's Company and Walgreens. Lowe's is a BBDO client but the balance have other agencies. BBDO secured New York company Leverage to act as an intermediary, reaching out to other agencies and clients to get involved in the series. "Having a number of retail companies as sponsors was by design," related Geary as Gillette could take advantage of product/point of purchase displays at these stores promoting the show.

While Gillette Fusion (a Procter & Gamble brand) is prominent among those buying spot time, also in the commercials mix were such companies as insurance firm Progressive, Men's Wearhouse, Sony's *Ghostriders* and other P&G brands.



Four hours of programming were shot in three days.

street talk

Nonfiction Spots, the bicoastal shop specializing in handling documentary filmmakers for commercials, has added three helmers—**Rob Devor**, **Jessica Sanders** and **Peyton Wilson**. Devor's documentary *ZOO* generated buzz at Sundance and Cannes this year. Sanders directed *After Innocence*, a documentary that scored the Special Jury Prize at the '05 Sundance Festival, and the docu short *SING!*, which earned an Academy Award nomination. Wilson offers a new wrinkle in that she first established herself in commercials via **Food Chain Films**, Portland, Ore., and her feature documentary debut, *Speed & Angels*, is slated for a fall release.... **Al Kelly** has been named executive creative director of **Fallon Minneapolis**. He will assume the position in August and work closely with recently appointed Minneapolis Creative Director **Todd Riddle**. Kelly comes over from **Strawberryfrog**, Amsterdam, where he served as executive creative director for two years.... **Trollback+Company**, a New York-based visual and conceptual creative studio producing motion graphics, design and animation, has launched live-action division **Bloke**. The new venture features director **Joe Wright**, creative and partner at the Trollback studio. **Bloke** plans to add up to three additional directors to its roster to complement Wright.... **Philip I. Kent**, chairman/CEO, **Turner Broadcasting System**, has been elected chair of **The Advertising Council**. He succeeds **Judy Hu**, global executive director, advertising and branding, **General Electric Company**, and will serve in **The Ad Council** position for one year.

report

Trio Films, Los Angeles, has secured **Nikki Weiss & Co.** for **Midwest** representation. This is a return engagement for **Weiss** who represented **Trio** from 2002 to January '06. **Weiss** will handle the **Midwest** for **Trio** directors **Ramaa Mosley**, **Eric Steinman**, **Stefan Wurnitzer** and **Jackie Oudney** while **Dawn Ratcliffe** of indie firm **Dawn Ratcliffe & Co.** continues to rep **Trio** director **Doug Taub** in the **Midwest**.... Meanwhile **Ratcliffe** has been signed to cover the **Midwest** for New York-based **Creative Bubble's** design division.... New York-based visual and conceptual creative studio **Trollback + Company** has hired **Becky Jungmann** to head up commercial sales for the company as well as its new live-action division, **Bloke**.... **Alan Lasky** has joined bicoastal **Post Logic Studios** as a sales account executive based in the post/DI service facility's Hollywood shop. He comes over from **Dalsa Digital Cinema**.... **DP Joost Van Gelder** has signed with **United Talent Agency (UTA)**, Beverly Hills, for commercials, music videos and features in the U.S. market....

bulletin board

- > June 26/Miami, FL: Ad Tech www.ad-tech.com/miami
- > July 11-17/Santa Monica, CA: E3 Media Business Summit. www.e3expo.com
- > 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
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- > Sept. 6-11/Amsterdam, The Netherlands: IBC Conference & Exhibition. www.ibc.org
- > Sept. 10/San Francisco, CA: AICP Show. farah@aicp.com

Texas Has Commercial Appeal

Continued from page 17

tive program so that “more of a rush of people will think of Texas.”

The New Hollywood?

Houston born actor Dennis Quaid, who was on hand with the governor for the ceremonial bill signing, wants people to think of Austin as “the new Hollywood.”

According to Gary Bond, director of the Austin Film Commission, Austin is fortunate to be located on the cusp of several topographical areas: the Hill Country and Highland lakes to the West, rolling prairie and pine forest to the east, several smaller towns within 30 miles, as well as a modern urban environment that continues to grow. “This gives Austin and the surrounding area road-movie appeal, and also “road commercial” appeal,” he says.

“We do a ton of automobile spots here. We also offer a deep and talented crew pool, waive permit fees for filmmakers who use city right-of-ways and have available a city-

owned film studio [Austin Studios], which is managed by the not-for-profit Austin Film Society.”

He points out that commercial production is the hardest of all types of production to track, making it difficult to get any meaningful production budget numbers.

That being said, he reports that business has seemed pretty much on a par with recent years, he says. “That is another benefit to our state’s new incentive program; it should make the in-state spending easier to track.”

The Future Looks Bright

Bond says he is always looking for ways to better serve his clients. He reports that currently there are plans for a large state-of-the-art film facility on the outskirts of Austin and that the Austin Film Commission is working with the city and local vendors on a filmmakers’ discount card. And of course there are the new state incentives.

“I am delighted as is everyone I know in the film business here, to

finally have an incentive package to offer to qualifying projects.

“I expect more and larger commercials and productions of all kinds to take advantage of the new state program,” Bond says.

He is also excited that NBC has renewed the primetime hit *Friday Night Lights* for a second season and that it will continue to be shot in Austin. Expanding on the feature film *Friday Night Lights*, the series centers on the small rural town of Dillon, Texas, where the coveted state football championship rings are held in the highest regard.

To save money and increase its chances for renewal, the show was considering moving production to Louisiana or New Mexico.

“The order for a full season will help provide a synergy to other television productions, including commercials—more available equipment and personnel, better infrastructure and greater recognition of this area as a production center. Nothing succeeds like success,” Bond says.



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Texas Rangers’ “Candle”



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White Castle’s “Cubicle”



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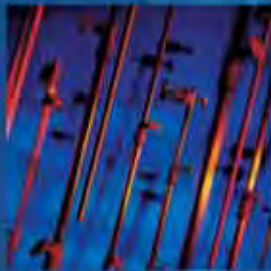


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