

## A Grand Large Launch In N.Y. For Steven Horton

Exec producer returns stateside from Paris to step up his company's commitment to the American ad market. Coming aboard the shop is director Mark Tiedemann, who will also benefit from Grand Large's continued presence in France to cultivate European biz. In his previous N.Y. engagement, Horton was a producer at FCB.

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## Tattoo Pics Lands Oscar-Nominated Director

Carlos Carrera—who earned an Academy Award nomination for best foreign film in 2003 on the strength of his *El Crimen del Padre Amaro*—has come aboard Tattoo Pictures, the recently formed commercial division of North Hollywood-based documentary and reality TV shop Weller/Grossman Productions.

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## Peter McHugh Visits SHOOT's Chat Room

Noted creative director joins Leo Burnett on the GMC account and is set to open a Los Angeles shop for the agency dedicated to that business. McHugh reflects on his new career opportunity and looks back at lessons learned during his successful creative tenures at 180 in Amsterdam, Carmichael Lynch and Fallon Minneapolis.

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## Currently Playing At A Movie Theater Near You

A look at GE's first foray into cinema advertising and HBO's *Voyeur* trailer.

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# Hall Of Fame Insights

## Lessons From Honorees Offer A Helping Hand In Dealing With Brave New Media World

By Nicole Rivard and Robert Goldrich

NEW YORK—Three industry luminaries will gain their rightful place in The One Club's Creative Hall of Fame on Oct. 17 at a black tie gala at the Metropolitan Club in New York: Tim Delaney, CEO and founder of Leagas Delaney, London; Phil Dusenberry, former chairman of BBDO North America; and the late Paul Rand, a pioneering figure in American graphic design and creator of some of the world's most iconic corporate logos ranging from IBM to UPS, ABC and Westinghouse.

While Dusenberry wasn't available for comment at press time, a noted creative colleague in his own right—Allen Rosenshine, chairman of BBDO Worldwide—provided insights into the soon-to-be Hall of Fame inductee. Perhaps what stood out most for Rosenshine was how Dusenberry's approach to his work offers lessons today for grappling with an ever evolving advertising landscape in which new media and forms of content are just starting to take shape.

Similarly Delaney offered a salient observation as to how a creative mind-set with respect for the consumer bodes well for those looking to be

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## AFCI Wins Board Game

By Robert Goldrich

SANTE FE, N.M.—The Association of Film Commissioners International (AFCI) has released results of its board elections held during the annual Cineposium confab this summer in Santa Fe, where the organization's Global Initiatives program also gained momentum.

Newly elected to serve two-year terms on the AFCI board were: Belle Doyle of Scottish Screen in Scotland; Sten Iversen of the Montana Film Office; and Lisa Strout of the New Mexico Film Office.

Incumbents re-elected for two more years were Pat Swinney Kaufman of the New York State Governor's Office for Motion Picture & TV Development; Sue Hayes of Film London; and Mark Stricklin of the Birmingham-Jefferson Film Office in Alabama.

These six film commissioners join a slate of board members with a year remaining on their ongoing terms, including AFCI president Robin James of the Pacific Film & Television Commission in Queensland, Australia; AFCI treasurer Ward Embling of the Mississippi Film Office; AFCI secretary Janice Arrington of the Orange County (Calif.) Film Commission; Jay Self of the Savannah Film Commission; Olivier-Rene

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## Got Milk? Has Got Game, Says Client Steve James

By Robert Goldrich

LOS ANGELES—The California Milk Processor Board (CMPB)—best known in ad circles for its long-standing, lauded "got milk?" campaign—has stepped up its new media involvement, the latest wrinkle being last week's debut of a spot both on TV and the client's website that directly promotes the online game *Get The Glass*. While earlier broadcast com-

mercials, dating back to March of this year, were live action and drove traffic to *GetTheGlass.com*, this new :30 from Goodby, Silverstein & Partners, San Francisco, shows elements of the game itself, which as of mid-August had been played by 1.8 million distinct visitors, each spending an average of 10 to 12 minutes on the site.

"We wanted to increase our effort to get more people to the website be-

cause the game is fun, engaging and at the same time is informative about the health benefits of drinking milk," related Steve James, CMPB executive director, who noted that the call to online gaming is compelling.

CMPB cited a *New York Times* report that 66 million Americans play games online, and that advertisers now spend \$150 million advertising on casual online gaming

sites, more than double the amount spent compared to 2002.

### Learning curve

CMPB is an interesting case study in how a client can come around in a relatively short period of time to embrace emerging media. The key catalyst was Goodby's campaign in 2005 spoofing the steroids controversy in

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## Changing Perception

While SHOOT has chronicled the filming incentives push in assorted states throughout the country over the past several years—and California's inability to follow suit—somewhat lost in the argument for an anti-runaway production measure in the Golden State is the need to change public and legislator perceptions on one key front.

That front came to the fore during last month's public hearing of the State Assembly Select Committee on the Preservation of California's Entertainment Industry. At that session committee chair and Assemblymember Paul Krekorian (D-Burbank) said that a number of state legislators believe that financial incentives for the filming industry shouldn't be a priority when funding for education, health care and other services is hard to come by. But, he asserted, the fact is that the lack of anti-runaway production legislation is forcing good pay-

ing, working middle class jobs out of the state. And the tax revenue that would be generated by keeping those jobs in California could go a long way towards helping to bankroll progressive education and social service programs.

"How many more services could we provide today if we had taken the proper action [to retain the filming

**“How many more [needed social] services could we provide today if we had taken the proper action [to retain filming business] a decade ago?”**

business] a decade ago?" Krekorian asked. "We'd be creating new money to spend on those needs," concurred committee member and Assemblyman Anthony Portantino (D-Pasadena), who observed that media coverage of filming incentives is skewed, promoting the misnomer that such measures amount to financial backing for big name celebs and entertainment "moguls." Portantino and fellow committee member, Assemblyman Cameron Smyth (R-Santa Clarita), related that

the true beneficiaries of filming incentives would be the middle class workers whose livelihoods are in and/or related to this industry.

In her testimony before the Select Committee, Amy Lemisch, executive director of the California Film Commission, cited a Los Angeles Economic Development Corp. (LAEDC) report

including sales tax, business license fees, utilities and parking taxes, permit fees and hotel taxes.

David Phelps, director of external relations for the AICP, testified that the commercial production industry has an annual economic impact of some \$4.5 billion. And according to the LAEDC, commercialmaking generated roughly

\$83 million last year in California sales and income taxes alone.

Phelps added that there's a misconception that a big chunk of spot production would be shot in California anyway. The reality in this bottom-line business, he said, is that "every job is up for grabs" when it comes to where to film. This, observed Phelps, has been recognized by some 34 states that have enacted production incentive measures, most of which encompass commercials.

## Client Tell



**Mary Dillon is exec VP/global chief marketing officer for McDonald's.**

America as a brand is hurting overseas. Indeed if the United States had an ad agency, that shop would be fired, observed Keith Reinhard, chairman emeritus of DDB Worldwide, during a session at the recently concluded Advertising Week in New York. To come up with means to improve our country's image abroad, Reinhard chaired two discussions—one with agency creatives asked to come up with viable campaigns; and the other to pick the brains of clients whose brands enjoy success in foreign nations.

In the latter session Mary Dillon, executive VP/global chief marketing officer for McDonald's, identified three guiding principles for McDonald's in foreign markets: being local; acting responsibly; and giving back. She related that being local is "not just about appreciating local culture and giving a nod to it." Instead McDonald's is viewed as a local restaurant in other countries because it is committed to having its local franchisees becoming "part of the local culture. The management teams of our restaurants are from that country."

Dillon noted that franchisees embrace local customs. In Saudi Arabia, for example, McDonald's closes five times a day for prayers. In China—which is very

much a face-to-face culture—there are no drive-through orders forcing customers to talk to an audio speaker box.

For the Advertising Week gathering, Dillon screened a McDonald's spot in which kids in different countries run about excitedly and say in their native languages that dad is making dinner tonight. Finally we hear that message in English as fathers of different nationalities and cultures bring home bags of McDonald's food. Dillon described it as a global ad with local insight.

In terms of acting responsibly, Dillon defined this as understanding what perceptions of the brand aren't positive and addressing them "head on." For McDonald's this principle primarily entails caring for its employees and for children. The latter involves taking on childhood obesity through alternative Happy Meals and marketing them in a responsible manner. While the notion of tying into *Shrek the Third* this year got some initial bad press, once the details of that campaign were disclosed, the media coverage turned positive. For example, getting kids to check on *Shrek* online led them to messages encouraging them to be active offline, getting out of the house, playing sports and having fun. And the *Shrek* campaign promoted Happy Meals with apple dip-pers, milk and proper portions.

As for employees, McDonald's advances its workers to the point where 70,000 store managers today started out on restaurant crew. And every McDonald's employee is found to drive the employment of someone else in jobs ranging from construction to transport, farming and ranching, positively influencing the local economy.

The third principle figuring in brand success outside the U.S. is "giving back" to local communities. For example,

there are 270 Ronald McDonald Houses around the world providing accommodations for families of children who are seriously ill.

These three principles outlined by Dillon, said Reinhard, offer lessons for branding America globally. Reinhard should know; he founded Business for Diplomatic Action, which enlists U.S. business to help improve the perception of America around the world.

## Flash Back

**Oct. 11, 2002** Phil Silvestri, partner/creative director at Euro RSCG MVBMS Partners, New York has made his first foray into directing. Silvestri's inaugural gig as a helmer is a campaign from Euro RSCG MVBMS client, Select Comfort....Feature filmmaker and episodic TV director Lisa Cholodenko has joined Palamar International for commercials....The Dallas/Fort Worth Regional Film Commission has ceased operations due to lack of funding, according to executive director Roger Burke.

**Oct. 10 1997** Director Paul Street, who continues to maintain his London-based spot production company The Streetlight Partnership, has signed with bicoastal/international The End for exclusive U.S. representation. This marks the first time that he has been repped in the American ad market....Visitor, a live-action commercial production house, has been launched in Santa Monica. The new shop is sister company to 14-year-old Celluloid Studios in Denver, which continues to focus on animation....Bicoastal G.M.S. Productions has signed feature filmmakers the Pate brothers for exclusive spot representation.

## PEOPLE &amp; PROJECTS

## N.Y. Is Home To Grand Large Opening; Shop Signs Tiedemann

By Robert Goldrich

NEW YORK—Grand Large—the Paris house founded by executive producer Steven Horton in 2001—has opened an office in New York, with Horton returning stateside where he first made his mark on the ad agency side. Additionally, the production company has signed a U.S.-based director, Mark Tiedemann, who comes over from Czar US in New York.

Tiedemann joins a Grand Large directorial roster in the United States that includes Francesco Car-

Jean Pierre Jeunet to direct two of France's most influential feature films of the past 20 years, *City of Lost Children* and *Delicatessen*.

Among the recent U.S. work out of Grand Large are: a Methodist Healthcare campaign for agency CS2, Nashville, directed by Rowe, and three pieces helmed by Carrozzini for *The New York Times*' new website, which will make its debut in November.

Grand Large owner Horton explained that the decision to open in New York signals the shop's com-

business. Still, cultivating business in the American market remained very much on Horton's mind and a part of the company agenda.

Now, related Horton, the New York office offers a solid stateside foothold for "our foreign directors who love to work here." Conversely

Grand Large maintains its Paris operation—headed by executive producer Mark Allan—to continue the flow of European biz and to serve as an international springboard for the production house's U.S.-based helmers Tiedemann and Carrozzini. (Grand Large handles Tiede-

mann, Carrozzini, Rowe and Caro both stateside and in France.)

Tiedemann first established himself in the industry as an editor before successfully diversifying into commercials with a Comedy Central campaign.

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**Steven Horton, a former producer at FCB, N.Y., returns to the U.S. after 10-plus years in France.**

rozzi, who also lives in New York, and a coterie of overseas filmmakers such as Tracey Rowe, Frank Vroegop, Gil Bauwens, Tom Kan, Fred Garson, Tran Anh Hung and Marc Caro. The latter is well known internationally, having teamed with

mitment to the American ad market. Being active in the U.S. market was the original intent when the company opened in Paris in Sept. '01, but then the 9/11 tragedy scuttled those plans, causing Grand Large to focus more deeply on European

## Red Car Launches In Miami, Lands Wu, Bonamino, Pazos

By Robert Goldrich

MIAMI—Red Car—with editorial/post shops in New York, Chicago, Santa Monica, San Francisco, Dallas and Buenos Aires—has extended its reach through the launch of a Miami operation under the aegis of managing director Caroline Wu. Other key hires for Red Car, Miami, include editor Pipo Bonamino and audio mixer Joe Pazos.

The Miami venture, said Red Car founder Larry Bridges, is designed to cultivate business primarily from three key emerging growth markets: U.S. Hispanic, Latin America and Europe. "Miami is a gateway for the talent at all our shops to tap into the new creative opportunities developing in these three markets. Through our Dallas and Buenos Aires offices, we've been able to establish ourselves in these markets in that there's a lot of commerce that goes on between Latin America and agencies in countries like Spain, France and Italy. Our opening in Miami should help us to grow this business further."

Wu most recently served as head of postproduction at In & Out Production Services in Miami. Prior to

that she was on the agency side of the industry as account director at creative hot shop la comunidad, Miami, for such clients as Virgin Mobile, Citibank, Subway and VHL. Wu came over to la comunidad from Ogilvy & Mather, New York, where she worked in account services for general market clients like Jaguar, Amtrak and AT&T Wireless. Previously she was on the IBM Latin America account at Ogilvy & Mather, Miami.

Wu came to know editor Bonamino when he was freelancing at In & Out. Furthermore editor Steve Armstrong, who set up the Red Car facility in Argentina, was familiar with Bonamino who earlier had been editing as a staffer at Buenos Aires production company Cuatro Cabezas.

For the past five years Bonamino was freelancing in Miami. He recently cut two international campaigns for McCann Erickson, Paris: one for Nesquik, the other for Cheerios. Both packages of spots are currently airing internationally.

Before coming stateside, Bonamino cut a mix of Latin American and



Caroline Wu

## Tattoo Signs Oscar Nominee Carlos Carrera

By Robert Goldrich

NORTH HOLLYWOOD, Calif.—Director Carlos Carrera—perhaps best known for his *El Crimen del Padre Amaro* (*The Crime of Father Amaro*), which earned a best foreign film Oscar nomination in 2003—has joined Tattoo Pictures, the recently formed (*SHOOT*, 7/20-8/16) commercial division of North Hollywood-based documentary and reality television production shop Weller/Grossman Productions. Tattoo will handle the director for U.S. spots spanning mainstream English-language fare and Hispanic market assignments.

Carrera has proven to be a pro-

lific filmmaker, having twice won the Ariel, which is Mexican cinema's equivalent of the Academy Award for best director. His films have been nominated six times for Ariels in the best director and best picture categories. He has also won the Palme d'Or at the Cannes Film Festival for his animated film, *El Heroe* (*The Hero*).

The director is also no stranger to commercials, having diversified into the ad discipline with work for such Mexico City agencies as BBDO, Leo Burnett, Lowe, DraftFCB, Young & Rubicam and Saatchi & Saatchi.

On the television series front,

Carrera, who's fluent in both English and Spanish, was selected to helm four episodes of HBO's new show, *Cappadocia*.

"It's the quintessential filmmaker's story," said Tattoo executive producer Virginia Barreto of Carrera's career ascent. "Boy gets his first Super 8mm camera at age 13, and grows up to direct an Academy Award nominated film."

Besides attaining artistic success, *El Crimen del Padre Amaro*—which starred Gael Garcia Bernal (*Babel*, *Y Tu Mama Tambien*, *Amores Perros*, *Motorcycle Diaries*)—scored success commercially as a major box

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## Fluid's Work Featured In Major Motion Picture Starring George Clooney

Spot made for fictitious company takes center stage in pivotal scene

By Nicole Rivard

NEW YORK—It's not everyday Fluid's executive producer/partner David Shapiro sees the company's work played on the Reuters Jumbo-Tron in Times Square or that he gets to rub elbows with George Clooney, which is why having both things happen during work on a recent project is so exciting.

New York-based Fluid recently completed production, music and design work on the new WB film *Michael Clayton*, which opened nationally last week. The film stars George Clooney, Tilda Swinton, Sydney Pollack and Tom Wilkinson. Clooney plays the title character, a burnt-out attorney who is unwittingly drawn into a scandal involving a corrupt, agribusiness company named U/North.

Fluid was asked to design a corporate logo to be used throughout the film, and produce a TV spot promoting the fictitious U/North. Tony Gilroy, the film's writer/director, needed the spot to feel real and wanted to avoid using the typical Hollywood out-



A scene from the spot Fluid created for the fictitious agribusiness company U/North.

lets. This is the first movie directed and written by Gilroy, who is the screenwriter of the *Bourne* films. He knew what Fluid was capable of because he and Shapiro are longtime friends. They played in a rock and roll band together in the 80s.

"We were able to basically do the entire thing in house soup to nuts," said Shapiro. "Tony was looking for a Sunday morning stockholder feel-good type of spot, not really selling anything, just making a statement that the company is benevolent."

The commercial features panoramic shots of fields inter-

persed with images of children planting seeds. The spot was created from a combination of elements. The panoramic shots were stock footage, which Fluid's Flame artist Alex Frowein stylized to create the final effect. The additional shots of the kids were shot by DP Robert Elswit with Gilroy and Frowein working together. Music, edits and design were also done by Fluid based on Gilroy's needs for the film. Victor Melton designed the logo with Kevin Thompson, production designer on the film. Fluid's Andrew Sherman worked on the

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## Fred Rheinstein To Receive HPA Honor

LOS ANGELES—Fred Rheinstein—founder of The Post Group, Hollywood, a company he sold in 2005—will receive The Lifetime Achievement Award from the Hollywood Post Alliance (HPA). The honor will be presented to him during the HPA Awards ceremony slated for Nov. 1 at the Skirball Cultural Center in Los Angeles.

“Today’s postproduction industry would be a very different place indeed if not for Fred Rheinstein,” stated HPA president Leon Silverman, who went on to describe Rheinstein as being “a larger-than-life figure who helped create more than just The Post Group, but a postproduction industry that was recognized and respected worldwide...He hired, trained, mentored and supported so many young people who became some of the most successful postproduction professionals in our industry.

“Fred, by giving of his own time, resources and knowledge, helped to create a real sense of community within postproduction, especially in his roles as board member and president of the ITS and as a founding member of HPA.”



Fred Rheinstein

Rheinstein founded The Post Group in '74 as Off-Line, Inc. Over the next 30 years, the company was one of a handful of independently owned full service Hollywood post facilities, and an early provider of HD services and digital effects.

Rheinstein reminisced, “When we started the company, you absolutely had to be a risk-taking entrepreneur. You bought the latest equipment by serial number. It was all about having the newest and best toys!

“We bought the Ampex ADO digital effects generator first serial #1, #2, #10, #100 and ultimately #1000. When Sony came out with a

1” VTR, we had #3, #5 and #7 right off the production line. That’s not how the business works anymore. Now it’s about software, storage and ingenuity rather than rolling the dice with D-1, D-2, M-3 ‘and give me two of each, the bank will do the lease.”

Before entering the post field, Rheinstein had an extensive producing and directing career in the news and entertainment industries. At NBC-TV he stage-managed the iconic hit *Your Show of Shows*. He also stage managed and later AD’d the first five annual network Bob Hope specials.

He was later transferred from his native New York to Los Angeles where he began a long producing/directing career at NBC News. His assignments included serving as West Coast producer for the *Today Show*; acting as on-site producer-director of important global events including Jack Ruby shooting Lee Harvey Oswald (live), NBC-Houston coverage for almost all Gemini and Apollo missions, 15 tours in Vietnam and producing remotes on all political conventions from '56 to '72.

ARTISANS

## West Post Digital Makes Elicit Move Into Efx

SANTA MONICA, Calif.—Visual effects supervisor and Flame artist Les Umberger has joined West Post Digital, Santa Monica, and helped to launch a VFX division there called Elicit Effects. The new venture will focus on the growing commercial-making clientele at West Post Digital, which spans such services as editorial finishing in standard and high definition, color correction and insert/effects stage facilities.

Umberger most recently was senior Flame artist at The Syndicate, Santa Monica, and prior to that he was with Riot Santa Monica. With a nearly 10-year track record, West Post Digital is headed by CEO Todd Brown who described Umberger’s creative expertise as “a welcomed adjunct to our new business model and expanded services.”

Being housed in an established facility with key technology and people in place was one of the factors that drew Umberger into the West Post Digital fold. He noted that with an infrastructure already fully up and running at West Post Digital, he can focus on the creative end in his Elicit Effects pursuits. He noted that the shop has invested in a Flame '07 system that runs on Linux hardware and is very responsive, “which allows the sessions to be based more on the creative—no sitting around

waiting for renders. We also have a large effects stage which opens up a world of options to meet production needs, allowing us to shoot and therefore tailor our own effects.”

Among Umberger’s credits are the Ray Ban spot “Reflections,” the “Find Me” campaign for Sony PSP, Holiday



Les Umberger

Inn’s “Robbie” and such music videos as Justin Timberlake’s “Sexy Back” and Christina Aguilera’s “Hurt.”

Over the years, Umberger’s work has garnered a number of awards, including an Emmy, regional Emmy recognition, a Music Video Production Association (MVPA) Award for best special effects, a Golden Flame Award, Broadcast Design Association Awards and a Bronze Telly. The MVPA honor came in 2004

for Ludacris’ “Stand Up,” directed by Dave Meyers of bicoastal/international @radical.media, during Umberger’s tenure at Riot Santa Monica. Umberger joined Riot in '03 from Crawford Post Production, Atlanta. The lion’s share of his work at Crawford consisted of VFX and compositing for spots, collaborating regularly with the largest ad agencies in Atlanta, including BBDO and J. Walter Thompson. Additionally he was an '02 Monitor Award finalist for best visual effects on the strength of a CNN promo titled “Our Interactive World.”

Also in '02 he won a best editing award at the 48 Hour film Project in Atlanta for the short film *White Bitch Down*.

Previously Umberger worked for NBC and earned the alluded to Emmy for his part as an editor on the network’s coverage of the '00 Olympics in Sydney. His background also includes four years with Turner Productions, Atlanta, where he specialized in promo fare for such clients as CNN, Cartoon Network, TBS Superstation, Turner Classic Movies and the Discovery Channel.

West Post Digital and Elicit Effects are housed in a 20,000-square-foot facility in Santa Monica’s Media District. West Post Digital moved into the premises a year ago.

## Short Takes

### FIGHTING CANCER

The American Cancer Society (ACS) has launched a campaign that is a departure from the organization’s norm. Instead of talking about various forms of the disease, the progress being made by scientists, the importance of raising funds for more research, and preventative/early detection measures, the ACS has recognized that all of this is immaterial if people cannot get the care they need. So ACS and Atlanta ad agency TG Madison have teamed on an initiative spanning



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TV, print and online designed to raise awareness of the major obstacles that average Americans—including the 47 million who do not have health insurance and the countless others who have inadequate insurance—confront when facing cancer. “The American Cancer Society believes that, after tobacco use, lack of access to quality health care in the United States could be the biggest barrier to continued progress in the fight against cancer,” said Richard C. Wender, M.D., national volunteer president of the ACS. “Reducing suffering and death from cancer may only truly be possible if all Americans are able to visit their doctor for regular check ups, early detection screening tests and prompt, quality cancer treatment if and when they need it.” The TV portion of the campaign consists of three spots directed by Stan Schofield of Schofield Films, New York. They tell the stories of people whose lives have been impacted not just by cancer but by health insurance coverage that is inadequate or nonexistent. For example, a :60 titled “Raina” introduces us to a young family comprised of Raina, her husband Jody and their four-year-old daughter. As we see them in slice-of-life vignettes, we learn that Raina was diagnosed as having cancer. A voiceover relates, “But the treatments that could save her life weren’t fully covered by her insurance and left her family in debt.” As we see the young parents sorting through assorted invoices, the voiceover asks, “Is the choice between caring for yourself and caring for your family really a choice?” The American Cancer Society is making progress against cancer through research, education and support. But it’s not enough if people can’t get the care they need. Together we can overcome this crisis.” The voiceover then urges us to find out what the ACS is doing and how we can help by logging onto cancer.org.

### CATCHING DRAFT

The Meribel Ad Festival has named Howard Draft, chairman/CEO of DraftFCB, to serve as president of the 7th annual event slated for Dec. 11-16 in Meribel, France. Some 950 delegates, including 160 clients, are expected to attend the festival, which is highlighted by an awards competition and discussions. Among the speakers are Sir John Hegarty, worldwide creative director of BBH, Steve King, chief exec of Zenith Optimedia Worldwide, Tony Davidson, executive creative director of Wieden+Kennedy, London, and Amir Kassaei, chief creative officer, DDB Group Germany.

### PEOPLE IN THE NEWS

Editor Christopher Willoughby has joined Irvine, Calif.-based Shelter Post. His earlier roosts included new media company ARTiFACT and post house Space Division. He also founded editing house Two Headed Monster....Exec producer Eric Mueller and designer Faith Miller have joined Minneapolis-based broadcast design/animation studio motion 504...



Christopher Willoughby

## R/GA Hires Planning Director Darren Savage In London Office

NEW YORK—Darren Savage has joined the London office of New York-headquartered agency R/GA as planning director, a newly created position. Savage will contribute to building out R/GA's planning practice in London and will report to Anne Benvenuto, executive VP of strategic services.

Most recently, Savage was head of strategic planning at AKQA in London, where he identified insights that inspired notable campaigns for clients such as Coca-Cola and Yell.com. For a Coca-Cola branding initiative, he discerned the insight that the music community—fans and industry alike—was skeptical toward big brands exploiting artists for its advertising.

This led him to develop a strategy that centered on a portal where consumers could discover new talent and unsigned bands. This program demonstrated Coke's commitment to promoting independent musicians and led to significant changes in brand perception.

### Pioneering campaign

He also worked on the innovative "Results for Real Life" campaign for Yell.com. One element of the campaign was a digital bus sign equipped with GPS that would display location-based advertising dependent on where and when the bus was on a particular route. This pioneering campaign—a first of its kind—was highly lauded in the industry and won several creative awards, including a D&AD Pencil.

As senior account planner at Bartle Bogle Hegarty, Savage worked on the Audi account and developed a new brand strategy that would differentiate it from other luxury automobiles. By discovering that the mysterious German end tagline, Vorsprung Durch Technik, was a powerful asset in defining consumers' perceptions of the brand, the strategy re-engineered the iconic phrase, putting it at the center of the advertising. A new aesthetic was also created to give the brand a greater feel of luxury.

Savage worked at Bates U.K., where he focused on discovering insights on consumer perception and barriers to purchase for pharmaceutical products. This work, for Roche U.K., was unique because it combined a scientific and psychological approach in which Savage created a new kind of briefing process for the creative team.

He brought in expert psychiatrists to brief the team on what actually prevents people from treating certain ailments. By using this

method, Savage and the creative team were able to uncover the specific barriers to purchase and create an entirely new marketing message that successfully changed how products in this category are sold.

At TBWA, Savage was an account

planner on the noted NatWest team. He worked on a new communications strategy that repositioned the bank with an edgier tone of voice and a more modern sensibility. This radical shift away from the more predictable and stodgy language of

banking, offered a fresh approach that traveled successfully across all consumer touch points—direct marketing, the web, in-branch, and corporate identity—and ultimately increased sales.

Prior to getting involved in adver-

tising, Savage worked as a research assistant in the cognitive neurology department at University College Hospital in London. That experience has proven invaluable in his advertising career, allowing him to approach projects differently.

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## HD Essentials

## P2 For A Cause

Panasonic Broadcast in conjunction with professional film and video reseller Abel Cine Tech and the Cooley's Anemia Foundation (CAF) have launched a filmmakers grant program called "P2 for a Cause." The initiative is designed to foster activism in the film and video community in support of CAF's efforts to raise awareness of and funds to combat Cooley's Anemia, also known as thalassemia.

Thalassemia is a fatal genetic blood disorder that disproportionately affects people of Mediterranean, Middle Eastern, Northern African, Chinese, South Asian, Southeast Asian and Caribbean descent. Children born with the most severe form of thalassemia require lifelong blood transfusions as often as every two weeks, making them the single largest consumers of blood products in the country.

The "P2 for a Cause" program targets filmmakers whose submitted project treatments promise to be the most compelling, relevant and creative at promoting awareness of thalassemia among both at-risk populations and the general public.

Five grant winners will be selected to receive—courtesy of program sponsors Panasonic Broadcast, Abel Cine Tech and CAF—the use of a full Panasonic P2 HD camera package, including an AG-HPX500 P2 HD camcorder, Fujinon lens, four 16GB P2 Cards, an AG-HPG10 P2 Gear and \$2,000 towards production costs to create a three- to six-minute, documentary-style video.

One grand prize winner will be selected to receive an equipment/cash award valued at \$10,500 (including \$5,000 and a P2 HD equipment package consisting of an AG-HVX200 P2 HD camcorder and two 16GB P2 cards).

The completed projects will become part of the overall CAF 2008 marketing strategy and will be displayed prominently on the foundation's website ([www.cooleysanemia.org](http://www.cooleysanemia.org)), utilized as a cornerstone of a viral awareness campaign and made available to chapters and affiliated organizations for use at fund-raising events and educational meetings.

In addition, the CAF will select up to three entries to showcase at an exclusive launch event in Manhattan, which will both raise funds for thalassemia-related programs and focus attention on the selected entries.

Technical and production expertise for the "P2 for a Cause" program will be provided by Abel Cine Tech, including operational training on the HPX500. Equipment will be procured out of Abel's New York City or Burbank, Calif. locations. Additional equipment for projects can be rented from Abel Cine Tech.

"In addition to promoting the spirit of independent filmmaking, the 'P2 for a Cause' Digital Filmmakers Grant Program offers filmmakers a chance to create content that makes a difference and benefits a special cause," said Jan Crittenden Livingston, production line business manager, Panasonic Broadcast.

## Enter Now

To enter the "P2 for a Cause" program, interested filmmakers must submit an application form with a completed treatment for their project idea. The focus of each project must be related in some way to thalassemia, but need not be a general "big picture" overview of the entire disorder. Projects can cover topics ranging from treatment therapies, advances in gene therapy, a day in the life of a thalassemia patient or the importance of keeping an adequate blood supply.

To obtain an application or for complete rules, visit [www.panasonic.com/P2foraCause](http://www.panasonic.com/P2foraCause) or [www.cooleysanemia.org/p2](http://www.cooleysanemia.org/p2). Applications are being accepted now through Jan. 10, 2008. Filmmakers whose treatments are selected will be notified by Jan. 31. Grantees will be required to submit a completed script (or storyboard) to Cooley's Anemia Foundation for review by March 31. Projects must be initiated by May 31, with a completed project due by Sept. 1.

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

## Snyder Announces Plans To Retire In '08

WASHINGTON, D.C.—Wally Snyder, president/CEO of the American Advertising Federation (AAF), announced to the board of directors his planned retirement to occur in November 2008. Snyder has served as president/CEO for 15 years, and has initiated inroads in the areas of self-regulation and diversity. The AAF board of directors also announced today the establishment of a search committee to facilitate a thorough and effective selection process for the candidate to succeed Snyder. His successor will be elected by the board of directors at the AAF National Conference in June '08. Snyder will then work with the new president-elect to ensure a smooth and efficient transition period prior to his scheduled retirement.

The members of the search committee are: Snyder; John Aguilard, president, Wisdom Marketing Group; David Bell, operating advisor, Pegasus Capital Advisors LP; Howard Bell, president emeritus, AAF; Jami Fullerton, associate professor of advertising, Oklahoma State University; Murray Gaylord, VP,

marketing, NYTimes.com; Andy Jung, senior director, advertising & media, Kellogg Company; Carla Michelotti, executive VP/general counsel, Leo Burnett Worldwide; Alan Schultz, chairman/CEO, Valassis; and Linda Thomas Brooks, executive director, media and marketing, Trilogy.

"It has been a joy," said Snyder, "to work with our diverse membership in the AAF, including advertising clubs and federations, corporate members and college chapters, and I look forward to working with my successor in the transition."

Kellogg Company's Jung, who is the AAF immediate past chairman, as well as chair of the presidential search committee, related, "The AAF is seeking a passionate leader who exhibits a unique excitement for advertising and its economic and cultural contribution to society. We have been privileged to enjoy Wally's great sense of humor and personal presence in working effectively with a range of differing agendas and personalities. With his guidance, I trust that his successor will encompass these

essential characteristics."

Bell added that the organization has been "fortunate to have had Wally's direction and guidance."

The search committee will be evaluating candidates over the coming months. Résumés and qualifications should be sent to [ceosearch@aaf.org](mailto:ceosearch@aaf.org) by Dec. 1, 2007. Submissions will remain confidential. For further information and questions, contact Carol Kennedy at [ckennedy@aaf.org](mailto:ckennedy@aaf.org).

Headquartered in Washington, D.C., the AAF is the oldest national advertising trade association, representing 50,000 professionals in the advertising industry. The AAF has a national network of 200 ad clubs located in ad communities across the country. Through its 215 college chapters, the AAF provides 6,500 advertising students with real-world case studies and recruitment connections to corporate America. The AAF also has 130 blue-chip corporate members that are advertisers, agencies and media companies, comprising the nation's leading brands and corporations.

## Cut + Run's London Office Promotes Trio

LONDON—Ben Campbell, Charlie Caselton and Nathan Perry-Greene, three young first assistants at the London office of Cut + Run, have been promoted to full fledged editors.

Over the past year, they have been editing a wide assortment of commercials, music videos, virals, short films and "making of" films, as well as assisting on high profile projects for such senior editors as Steve Gandolfi, Joel Miller and Dayn Williams.

Campbell brings extensive experience in sound, music and picture to the edit suite. He cut *The Battle of Cable Street* (directed by Yoav Segal) and *Dragonfly* (for director Kim Albright), which have both been very well received on the short film circuit. He has also recently edited 24 spots for Sony Vaio starring John Malkovich for Fallon, London.

Caselton states his biggest influence as being involved with hip-hop culture early in life. As young as eight years old he could be found spinning on his back on any given street corner in his hometown of Bournemouth. Lately, he has turned this sense of timing and rhythm to editing a diverse and somewhat irreverent show reel involving works from the likes of Warp Films and Mother, London.

Perry-Greene has impressed his colleagues with his enthusiasm and passion for editing. One of Perry-Greene's choice assistant projects was working with editor Williams on the *All the Invisible Children* segment titled *Jona-*



(L to r) Nathan Perry-Greene, Charlie Caselton, Ben Campbell

than, which was directed by Jordan Scott and Ridley Scott. Perry-Greene's other credits include cutting the short

film *The Bridge* (director Richard Raymond) in '05 and a Ford Focus commercial the following year.

## NYPA Expands Board To 25

NEW YORK—The New York Production Alliance (NYPA) added four seats to its board, bringing the total to 25. Starting as 07-'08 members are: John Held, former executive director of the AICE; Benji Whitehouse of Axiom International; Elias Scoropanos of HSBC Bank USA, N.A.; and Terry Lawler of New York Women In Film and Television. Starting additional two-year terms are: John Amman of Local 600, Tom Liebau of Telewest Daytime Programming, Burke Moody of the AICE, Lynne Twentymann of Local 161, Eileen Newman of Renew Media, Jae Je Simmons

of the Screen Actors Guild and Carl Zucker of Media Services, and Anne K. Johnson. They join Jack Turney of the AICP, Roberta Reardon of the American Federation of TV and Radio Actors, Dennis Reiff of DR Reiff & Associates, Stuart Suna of Silvercup Studios, Lydia Deal Pilcher of the Producers Guild of America, John Ford of Local 52, Russ Hollander of the Directors Guild of America, Mitchell Kreigman of Waincott Studios and Doug Steiner of Steiner Studios who start the second half of their NYPA terms along with chairman emeritus Morton Dubin.

## Board Features Mix Of 'New Blood And Experienced Directors'

*Continued from page 1*

Veillon of the Ile de France Film Commission; Mary Nelson of the Virginia Film Office; and Joan Miller of Canada's Vancouver Island North Film Commission.

Of the just elected board members, AFCI president James related, "It's a great mix of new blood and experienced directors—and in some respects the new blood is experienced, like Sten Iversen who's a veteran film commissioner and brings a lot to the table. Belle Doyle from Scotland gives us a European perspective and fills the void created when Jenny Williams from the Glasgow Film Office had to step down. And Lisa Strout from New Mexico is a most appropriate addition in that New Mexico was such a successful host of Cineposium."

James added that the incumbents—Kaufman, Hayes and Stricklin—provide the board with much needed continuity.

### Global initiatives

James noted that the AFCI's Global Initiatives plan, the centerpiece of which is a worldwide educational program to certify film commissioners, got off to a fast start at Cineposium with professional development courses (such as a marketing for film commissioners session, and another exploring the film commissioner as economic developer) drawing filled-to-capacity classes.

The intent of the Global Initiatives, said James, "is to boost the standards of film commissions worldwide, benefiting not only our members but the producers they serve. The program will help ensure that what film commissions offer is more useful and relevant to the industry, with improved service across the board, resulting in our being better positioned to take advantage of new opportunities that are emerging globally."

At the same time, related James, with possible strikes by the Writers Guild of America (WGA) and the

Screen Actors Guild (SAG) against feature/TV producers on the horizon, it behooves the film commission community to be more educated and prepared than ever to deal with contingencies that could arise out of such situations if they come to

pass. Last week, for example, talks between the WGA and the Alliance of Motion Picture and Television Producers (AMPTP) broke off.

Follow-up Global Initiatives' educational sessions will be held at the annual AFCI Locations Trade Show

from April 10-12 at the Santa Monica Civic Auditorium, and then during the 2008 Cineposium probably sometime in September or October in Wellington, N.Z. Wellington won out as the site for next year's Cineposium, topping a field of finalists that

included Barcelona, Cape Town, Hong Kong, Pusan and Paris.

Next year's Cineposium confab will mark the 33rd year anniversary of the event. The Global Initiatives plan was rolled out this past April at the Locations Trade Show.



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Robin James

## One Club To Induct Three Advertising Legends Tim Delaney,

Continued from page 1

relevant in the brave new media world. Rosenshine said that Dusenberry's approach to traditional media carries a valuable lesson today for those entering the new media world. "Phil always put the strategic objective of the work from a business standpoint first," related Rosenshine. "He was never concerned with what's going to make him or the agency look good. He always insisted that we have a solid, insightful, workable strategy before we ever think of creative."

"Too often creative talents are ego driven, motivated by what will put them and then the agency in the best light," continued Rosenshine. "Phil was as great a creative talent as you'd ever meet—but he wasn't like so many others who wanted to be unbridled creatively, to do whatever they wanted. His belief was that in the absence of a sound, meaningful, differentiating strategy, the creative would never be any good."

"That's why he insisted that account and research people work harder to bring information and



Tim Delaney



Phil Dusenberry



Paul Rand

strategies to him. And if you based your creative on a meaningful, relevant strategy, the client would be successful—and that's how you truly make the agency look good. The client's success is a reflection of the creative team and the agency. It's an approach that's relevant today, with all the new media opportunities. That mind-set is what's lacking in so much of the mindless advertising we see around now."

Dusenberry began his career as a copywriter at BBDO in 1962, rose up the ranks to become chief cre-

ative officer, then chairman/CEO of BBDO New York, and finally chairman of BBDO North America. He was responsible for lines such as "We bring good things to life" for General Electric, "It's not TV, it's HBO" for Home Box Office and "The choice of a new generation" for Pepsi Cola. He became synonymous with Super Bowl advertising, helped create "Morning in America" for the 1984 re-election of President Ronald Reagan, and was the co-screenwriter for the Robert Redford-starring film *The Natural*.

Rosenshine recalled that Dusenberry was a taskmaster. "He created a creative culture where you worked your ass off until the thing is on the air. Don't ever walk away from making a job a little better if you can, even if it has to be done at the last minute. Don't shrug off the chance to improve something, even if it's just by a little bit. Phil is a perfectionist. He worked longer hours than anyone else...It was quipped that with Phil running creative, the initials BBDO stood for 'bring it back and do it over.'

"But it was great to work with

him—because he made you make the work better. He also made us laugh with a sharp sense of humor that he often aimed at himself...And he made it a point to share the credit with everyone who contributed, not only from creative but also from research, planning, account management and media. Plus, he was always committed to championing the careers of creative people."

### Delaney

If Tim Delaney, CEO and founder of Leagas Delaney, London, had not become one of the industry's greatest copywriters, he said he would have liked to be a Washington correspondent for *The Guardian* because he's always been fascinated by American politics.

"When you leave school at 15 you have no idea what you can do or can't do. In my case, you only discover it by simply putting a pen to paper and seeing what comes out at the other end. I didn't have a structural sense of where I was going with anything, but I knew I was naturally a writer of some sort for whatever reason," Delaney said.

Quite a writer indeed.

"Tim had a tremendous influence both in the U.K. and particularly in America, championing the format of long elegant copy," related Mary Warlick, president of The One Club. "He really did reinvent the idea of retail advertising, that it could be elegant, as elegant as the goods in the store. His work for Harrods department store became as famous as the store itself. His work tells a story and I think that for really good advertising that is important today,"

Of Dusenberry, Warlick ob-

served, "Phil's creative input re-structured how we think about advertising and entertainment. He made mini movies and he also told stories—whether it was a mini movie with Michael Jackson for Pepsi or a mini movie about the story of General Electric. And he is responsible for that phenomenon we recognize as Super Bowl advertising."

### The road to success

After leaving school, Delaney began his career in advertising in the mailroom at Rex Publishing.

He eventually worked as a copywriter at Papert Koenig Lois, BMP and Y&R. He eventually joined BBDO London, where he became creative director at age 27 and managing director at 31. He founded Leagas Delaney in 1980.

"I may have built an agency and we have branches in different countries but I'm still a copywriter," said Delaney. "I still do the same things I did then now. Clients are interesting, often inspiring, intelligent human beings. They were then and they still are now. It's funny though they have this blackened name, that's usually given by people who aren't very good at advertising and get annoyed at being found out."

While he has worked with numerous clients in varied categories throughout the years, Delaney said that he has always wanted to work for Amnesty International.

Delaney believes that the industry is

amazingly interesting and diverse now. "Because technology is profoundly changing the nature of the relationship between consumers and brands, it makes it even more exciting," he said.

He points out that with technology the industry gets exactly what the advertising giants who changed the face of the trade in the '60s advocated.

"The thing they always advocated was intelligent advertising, respect for the consumer and relationships which are more involved out of that respect.

"With technology you have this kind of deeper relationship, which is based more on mutual respect. And that's what was the essence of all those great campaigns that prompted the change in advertising in the '60s.

"Technology now says that other



Dusenberry earlier in his career



Rand in the early days



Dusenberry, seen here with former President Ronald Reagan, initiated the team that devised his 1984 reelection campaign.



One Club's Creative Hall of Fame trophy

# Phil Dusenberry And Paul Rand Into Creative Hall Of Fame

people can be involved, even consumers. So people who have always believed in the concept of mutual respect will prosper and those people who have never really paid attention to that and think it's kind of a form of social engineering and quasi manipulation, they won't prosper."

On Oct. 16, the One Club Gallery will be transformed into an American living room to honor the work

of Creative Hall of Fame inductee Phil Dusenberry, former chairman, BBDO North America.

This installation will replicate the experience many families had, thanks to Dusenberry, of spending Super Bowl Sundays glued to the TV watching Pepsi commercials.

Emanating from the living room TV will be such memorable spots as GE's "We Bring Good Things to

Life," Gillette's "The Best a Man Can Get" and the all-singing, all-dancing Pepsi "Choice of a New Generation" spot starring Michael Jackson in one of the more elaborate productions ever staged for a TV commercial.

Dusenberry's work, along with that of advertising legends Paul Rand (1914-1996) and Tim Delaney of Leagas Delaney, will be on display to the public as part of a rare, three-week exhibition, curated by BBDO's director of print services, Jd Michaels, honoring their induction into The One Club's Creative Hall of Fame.

"Each of the three honorees has made ground-breaking contributions to the contemporary culture," said The One Club's Warlick.

"To view their work within the context of a single exhibition is equivalent to taking a master class in the tenets of creativity—from an advertising and design perspective."

Other exhibition highlights include Rand's distinctive imagery for IBM, UPS and ABC, which will be on display for the first time in many years. This comprehensive retrospective of poster and collateral will showcase the iconic logos that made Rand a pioneer in the field of modern corporate identity.

His work for NEXT led former client Steve Jobs to declare him "the greatest living graphic designer." Rand's work is part of the permanent collection of MOMA.

His career spanned almost seven decades and numerous chapters of design history.

Rand worked as an art director for Esquire and Apparel Arts magazines from 1937 to 1941, where he transformed commercial art from

craft to profession. Adopting what he called a 'problem-solving' approach, he drew on the ideas of European avant-garde art movements such as Cubism, Constructivism and De Stijl, and synthesized them to produce his own distinctive graphic language.

The exhibition will also show the work of Delaney, whose elegantly written ads for clients such as Harrods, Timberland and the Courtauld Institute in London elevated long copy ads to an art form. Also notable, is his work for adidas, which made it one of the most powerful brands worldwide.

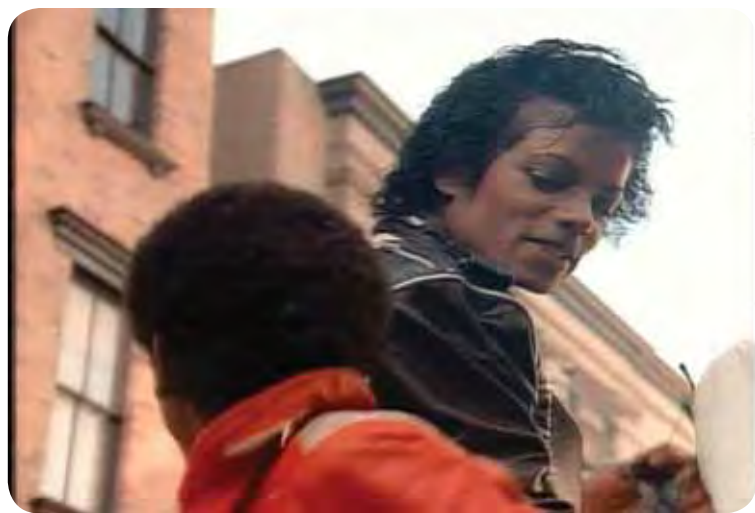
The One Club is a non-profit organization for the recognition and promotion of excellence in advertising. Founded in 1975 and based

in New York City, The One Club produces three annual awards competitions: the One Show, One Show Design and One Show Interactive, which culminate in awards ceremonies that are held in New York City each May.

As part of The One Club's mission to support the next generation of advertising professionals, the non-profit organization nurtures emerging talent through scholarships, portfolio reviews and an annual student exhibition and competition. The One Club maintains a full-time exhibition gallery, hosts an ongoing series of lectures and events and produces publications that include the quarterly one.a magazine and the One Show, One Show Interactive and One Show Design annuals.



Rand's work for IBM, left, and Delaney's work for Timberland.



Pepsi's "Choice of a New Generation"





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# SHOOT

## Mixer Philip Loeb Upped To Partner At Sound Lounge

NEW YORK—Audio post mixer Philip Loeb has been named a partner in New York-based Sound Lounge. Loeb came up the ranks at the company, having started out interning for partner/senior mixer Tom Jucarone, moving up to junior mixer and then a full fledged audio mixer, earning widespread industry distinction in that capacity.

A prime example of the recognition Loeb has garnered came in 2005 when he was named recipient of the Association of Music Producers (AMP) mixer of the year honor on the strength of his audio prowess as reflected in three television commercials: TBS' "Buttons," AOL's "Quotes-9.0 Launch" and Federal Express' "Desert Island."

Loeb's work has also scored impressively during the current awards season. For example, he was mixer on American Express' "Animals,"—directed by Bryan Buckley of bicoastal/international Hungry Man for Ogilvy & Mather, New York—which last month won the primetime commer-

cial Emmy Award and earlier took an editorial honor (for editor Chris Franklin of Big Sky, New York) at this year's Association of Independent Commercial Producers (AICP) Show.

Loeb also mixed the American Express "Wes Anderson" commercial—directed by Wes Anderson via bicoastal/international Moxie Pictures for Ogilvy & Mather—which copped AICP Show honors for advertising excellence/single commercial and for visual style.

Additionally scoring at the AICP Show in the humor category were Skittle's "Leak" and "Trade," both ads directed by Tom Kuntz of bicoastal/international MJZ and mixed by Loeb for TBWA\Chiat\Day, New York. And Skittles' "Beard," on which Kuntz and Loeb worked, garnered a Yellow Pencil at the 2007 British Design & Art Direction (D&AD) Global Awards competition in London.

Among Loeb's latest credits is "Happiness Factory II" for Coca-Cola out of Wieden + Kennedy, Amsterdam, which was directed by

Todd Mueller and Kylie Matulick of New York-based Psyop.

Of Loeb's promotion, Jucarone related, "When I started Sound Lounge I chose Philip to be a part of my com-

pany, so I take great pride in acknowledging his talents and contributions by welcoming him as partner. Together we will continue to achieve new levels of creativity and innovation."

Loeb noted that he hopes his promotion will prove "inspiring to all the young people in the industry," showing that hard work can lead to personal and professional advancement.

## Click 3X Adds VFX Artisan John Budion

NEW YORK—John Budion has come aboard New York-based Click 3X as senior VFX artist/supervisor. He most recently was at rhinofx, New York, where his recent endeavors included lead artist duties on a package of 12 spots for Mercedes-Benz, working on a series of effects shots for the feature film *The Nanny Diaries*, serving as lead Flame artist on an Advil assignment, handling color correction for the Kanye West music video "Stronger," and as L.A. set supervisor for an Aqualung music clip, which he creative directed. On the latter Budion collaborated with director Jon Watts of bicoastal Smuggler.

Budion broke into the industry as



**John Budion**

an assistant at Charlex, New York, quickly moving up the ladder there to Flame artist.

Click 3X executive producer Jason Mayo noted that the studio just wrapped a job for director Jona-

than Demme (*Man From Plains*, a feature documentary on President Jimmy Carter). Mayo said that Budion fits the bill in terms of fulfilling Click 3X's quest to bring on "A-level VFX talent to handle more of these types of jobs." Mayo added that Budion has directorial experience, enabling him to "help package jobs from start to finish."

Click 3X also remains active in commercials, videos, TV and projects for broadcast clients. The company recently entered into a joint venture with New York-based Campfire, resulting in the launch of ClickFire Media, which is designed to take on opportunities in the emerging media market.



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# Peter McHugh

*Noted creative at Fallon, 180 and Carmichael Lynch starts new career chapter at Leo Burnett*

By Robert Goldrich

On Oct. 1, Peter McHugh came aboard Leo Burnett as executive VP with responsibility for GMC. McHugh and the GMC creative team will be based in Los Angeles as Burnett looks to get a new Southern California shop up and running in the next month or two. The new West Coast service office will be dedicated to GMC and interface with Leo Burnett in Chicago and Detroit.

McHugh most recently served as chief creative officer and a managing partner of Carmichael Lynch in Minneapolis. During his two-year tenure there, he brought in key new hires from as far away as Mumbai and Sao Paulo and helped to advance the creative work for such clients as Porsche North America, AG Edwards, Northwest Airlines and Harley Davidson.

He launched the latter's first major campaign and went on to see Harley score a Cannes Lion. There was also notable creative for lesser known clients at Carmichael Lynch as reflected in such fare as Gibson

Guitar's "Empress" and Tractor Supply Company's "Headed To TSC," both earning *SHOOT* "Top Spot of the Week" distinction last year.

Before Carmichael Lynch, McHugh was executive creative director/partner at 180, Amsterdam, where he helped win adidas' consolidated global business in partnership with TBWA and put 180 among the three "Agency of the Year" nominees at Cannes in '04.

Prior to that, McHugh's agency roosts included Fallon Minneapolis where he was a group creative director, Chiat/Day, Toronto, as executive creative director, Young & Rubicam, Chicago, as a creative director and DDB Chicago as a copywriter.

*SHOOT* recently caught up with McHugh to get his reflections on the advertising biz and the new opportunity he now embarks upon at Leo Burnett.



**SHOOT:** What attracted you to Leo Burnett?

**McHugh:** I knew Mark Tutsel [Leo Burnett worldwide chief creative officer] over the past few years from our judging at Cannes. He approached me about coming out to Los Angeles and opening an office dedicated to GMC.

Normally an opportunity at an agency has to do with inheriting something and trying to make it better. This was more like getting a blank piece of paper—albeit with a \$250 million account to begin with—and basically being able to start from scratch, with all the joys and pains associated with that kind of endeavor.

I just felt this was the right mix of people, of challenge and opportunity. It allows me to be very entrepreneurial in a competitive and visible sector where we can do good things and get them noticed... While I'm not a car guy in terms of my advertising background, that was no reason for me to shy away from this kind of opportunity.

**SHOOT:** Is not being "a car guy" an advantage in that you will be able to bring a fresh, new perspective to the category?

**McHugh:** I hope that's the case. We'll see.

**SHOOT:** I recall that you were able

to bring a fresh creative perspective to financial services advertising with your work for AG Edwards at Carmichael Lynch a couple of years ago. You had an egg character that represented the proverbial nest egg. One of those commercials, "Care For," was a *SHOOT* Top Spot in which we saw a mom, dad and their young daughter nurturing their egg as if it were a family member. We see this family, including the egg, watching television together,



frolicking at the beach, roasting marshmallows over a campfire. We even see the egg taking a piano lesson and being bathed.

**McHugh:** That is a good example of bringing something new to a category in need of something new. So in that sense there are some similarities between AG Edwards and what we hope to do now in the automotive and truck category for GMC.

I remember for AG Edwards we cut together a clutter reel of what all the competitors were saying in

their advertising and marketing—it was all similar language and promises, talking about people's dreams, wishes and hopes for the future. With everyone saying the same thing, the objective became saying it more uniquely. And we were able to do that for AG Edwards. That same challenge certainly applies to the car and truck world where a lot of the advertising looks the same.

Just take a look at all the ads

*Even McHugh's work for lesser known clients has garnered creative accolades, a prime example being this Tractor Supply Company ad, "Headed to TSC," which he did at Carmichael Lynch.*

during National Football League game telecasts. The key question is how do we distinguish ourselves to break out from that clutter?

**SHOOT:** What's your take on new forms of content beyond the :30?

**McHugh:** While the :30 is still important in the car and truck world, there's certainly a lot more we can and should be doing in new media. Thankfully at Burnett I'll be able to tap into resources like Digitas and work in concert with the creative **SHOOT** October 12, 2007 13

people there. Hopefully we'll have some cool stuff to show you in the not-too-distant future.

**SHOOT:** Will the Los Angeles foothold enable you to tap more readily into Hollywood and entertainment industry resources?

**McHugh:** Opening the office here gives us recruiting opportunities for creative talent that might want to be on the West Coast. And being

are a lot of directors and editors I've collaborated with over the years who are straddling both worlds—commercials and features/TV. Commercial-making talent remains an important resource for us.

**SHOOT:** How did you get into advertising?

**McHugh:** I was a student at Arizona State's business school and it became clear to me that advertising was the only thing I was good at. Accounting was out. Advertising was kind of making up the rules as you go along. I tried to do that in accounting and it didn't work—"What if we put this number over there instead?"

While you couldn't be creative in accounting, you could be in advertising. So I took that as a hint and didn't go to work at Deloitte.

I put together a book and started talking to people, breaking in as a writer at DDB and Y&R...And I've come to love the challenge. I remember at Fallon we launched Citibank—a complex account that I guess at face value might have you scratching your head and asking yourself, "How are we going to do good work on this business?"

But if you're persistent, patient, staff it right and solve the problems, you can produce good work that people notice, that helps the client be successful and helps you keep and attract the best creative talent.

Top Spot of the Week

# Director Rupert Sanders Constructs Epic Battle For Microsoft's Xbox 360

By Christine Champagne

While most commercials for video games simply string together footage from the games, McCann San Francisco and T.A.G. went all out to create a spectacularly epic film titled "Believe" to promote the release of Halo 3 for Microsoft's Xbox 360.

For those of you who aren't members of the Halo Nation, Halo 3 is a first-person shooter game and the third in a Halo series that was launched in 2001, and continued with Halo 2 in '04.

At the center of it all is the iconic soldier known as Master Chief Petty Officer John-117—a fictional character so revered that he was recently honored with a life-size wax statue at Madam Tussauds in Las Vegas.

Hardcore gamers have been eagerly anticipating the release of Halo 3, which went on sale in September. But McCann and T.A.G. wanted to reach a much wider audience with its marketing effort and recruit new players, according to McCann Group Creative Director Scott Duchon. Therefore, the decision was made to devise a campaign that focuses "on the emotional aspects of battle

and celebrates the heroism of Master Chief," Duchon said.

This goal is achieved to great effect in the hauntingly mesmerizing "Believe." Directed by Rupert Sanders of bicoastal/international MJZ, "Believe" takes viewers into the heart of a heated battle frozen in time on an enormous diorama. Known as the John-117 Monument, the diorama is populated by miniature soldiers in poses portraying everything from fear to anguish. The fearless Master Chief stands amidst the chaos clutching a glowing grenade.



Rupert Sanders, the figurine

Painstakingly crafted by a team of artisans at New Deal Studios, Los Angeles, led by company co-

founder/creative director Matthew Gratzner, the 1,200-square-foot diorama is packed with still-frame explosions, buildings, debris, sections of freeway and Banshee, Scorpion Tank and Warthog vehicles seen in the game itself.

Meanwhile, the vast landscape is populated by nearly 1,000 four-inch tall soldiers produced by the team at Stan Winston Studios in Van Nuys, Calif.

As still as the characters are, they

are remarkably alive. "Our biggest challenge was in finding how to bring emotion to inanimate objects," Sanders said.

## Face value

Sanders did so by focusing on the faces of the soldiers. Incredibly detailed, each figurine has a face based on a real person's. Marines, T.A.G. creative director John Patroulis and Sanders are among those who lent their identities to the soldiers.

The first part of the face creation process involved making 3-D scans of each real person's face as he acted out an emotion. Each face was then outpitted onto a hard resin sheet and sent to Stan Winston Studios where it was sanded down, painted and placed onto a soldier's body.

While the faces bring humanity to the inanimate soldiers, the music that accompanies the spot, Frederic Chopin's Prelude in D Flat Major, Op. 28, No. 15, works in tandem to quietly enhance the drama. Robert Miller and Jason Johnson of Santa Monica's stimmung arranged the piece.

Back to the production, once the diorama was built—which took about four weeks—and the soldiers were in place, Sanders and DP Chris Soos spent three days shooting "Believe" with two motion control cameras.

## Ballet attire

Given the delicate nature of their set, Sanders and his crew walked around it gingerly wearing ballet slippers and karate shoes.

Sanders can't help but enthuse about the incredible level of detail in the diorama. "You could actually see bullet holes," the director said.

Most everything you see in the diorama itself was captured for real, Sanders noted. The artisans at Santa Monica's Method Studios led by VFX supervisor Cedric Nicholas and CG creative director Laurent Ledru contributed greatly—they created a pre-visualization and the digital matte paintings seen in the background and added the glow to Master Chief's grenade and his helmet among other crucial touches. But Sanders stressed, "There were no special effects as far as rig removal. We had this rule that we could only shoot something if it existed in the real diorama. There was no trickery at all. Everything that was there was built into the model."

Theoretically, "Believe" could have also been executed entirely digitally as opposed to hand crafted the way it was. "There was talk of that at the be-

ginning, but it would make no point doing it any other way than for real," Sanders insisted, noting that despite the expense in doing it for real, the agency and client "were very much behind that idea."

## TOP SPOT OF THE WEEK

CLIENT  
Microsoft/Xbox

AGENCY  
McCann San Francisco and T.A.G.

Rob Bagot and John McNeil, executive creative directors; Scott Duchon and Geoff Edwards, group creative directors; John Patroulis, creative director; Nate Able and Tim Stier, art directors; Mat Bunnell, copywriter; Hannah Murray, producer

PRODUCTION COMPANY  
MJZ, bicoastal/international  
Rupert Sanders, director; Chris Soos, DP; David Zander, Lisa Rich and Marcia Deliberto, executive producers; Laurie Boccaccio, line producer. Shot on stage at New Deal Studios, Los Angeles  
New Deal Studios, Los Angeles (Miniatures)

Matthew Gratzner, co-founder/creative director  
Stan Winston Studios, Van Nuys, Calif. (Models)

EDITORIAL  
Peep Show at Rock Paper Scissors, Santa Monica  
Andrea Macarthur, editor; Paul Plew, assistant editor; Crissy DeSimone and Liv Lawton, executive producers; Tricia Sanzaro, producer

POST/VISUAL EFFECTS  
Company 3, Santa Monica  
Stefan Sonnenfeld, colorist; Missy Papageorge, executive producer  
Method Studios, Santa Monica  
Cedric Nicholas, VFX supervisor/Lead 2D artist; Laurent Ledru, CG creative director; Jake Montgomery, Sarah Eim and Kyle Obley, 2D artists; Sean Durnan, Matt Wheeler, Chi Wei Hsu and Chris Smallfried, 3D artists; Ryan Raith and Zach Lo, junior 2D artists; Matt Longwell, junior 3D artist; Neysa Horsburgh, executive producer; Sue Troyan, production manager; Luisa Murray and Lisa Houck, producers; Halon, pre-visualization

MUSIC/SOUND  
Stimmung, Santa Monica  
Robert Miller and Jason Johnson, arrangers; Mike Lang, pianist; Kelly Fuller, executive producer

AUDIO  
Lime Studios, Santa Monica  
Loren Silber, mixer



[CLICK HERE TO VIEW SPOT](#)

"Believe" takes us into the heat of battle frozen in time as constructed on a giant diorama. Figurine soldiers with varied facial expressions populate the battlefield. And though these soldiers are still, we become "believers" that they are alive as these inanimate objects convey emotion and war's furor.

The Best Work You May Never See

# Wrong Chemistry Is Right For A Poignant PSA

By Robert Goldrich

That elusive intangible known as chemistry—typically referring to a magical interaction between actors—is what often makes a great spot. But in this case the finished :30 has no human actors and the chemistry literally turns bad, still making for a most poignant ad message.

We open on a pristine body of water upon which we see element building blocks—one carrying the letter H, the other O, linked by a 2 to result in H<sub>2</sub>O, hydrogen plus oxygen creating water. But the water turns murky before our eyes as the O has been replaced by Hg, the element sign for mercury (H<sub>2</sub>Hg). The camera then pans left to show the H now paired with Pb, the sign for lead, creating H<sub>2</sub>Pb, as we see a discarded lead barrel sitting in what looks like a dirty swamp.

The next camera moves couples H with Co (cobalt), forming an H<sub>2</sub>Co in the midst of a pollution ravaged environment. The next chemical reaction is the coming together of the H with Ind, which stands for “Indifference.” And captured by the camera is the result of H<sub>2</sub>Ind: a dead fish. A parting tag carries the slogan, “Oxygen makes a difference, even underwater,” accompanied by the logo and website address ([www.ondaazul.com.br](http://www.ondaazul.com.br)) for Brazilian ecology organization the Onda Azul (English translation: Blue Wave) Foundation.

## ‘Indifference’

Aptly titled “Indifference,” the spot was directed by Gualter Pupo of bicoastal/international Hungry Man’s Rio de Janeiro office for agency QUE, also in Rio.

Pupo had to work within the constraints of a tight budget. This led him from the original plan of finding different locations to reflect each chemical change to instead having all the filming done at one site, a polluted swamp in Rio. This location facilitated Pupo going with a hand-held camera approach with DP Pedro Faerstein executing a seemingly continuous move, helping to capture in dramatic, documentary-like fashion the impact of an ecosystem’s disintegration happening right before our eyes. “I liked the simplicity of the approach,” said Pupo, “because I often find that simplicity helps the viewer get closer to the idea.”

Pupo additionally deployed Photoshop, 3D elements and After Effects animation in post—working closely with his art department comprised of freelance animators Denis Netto and Glauber Vianna—to help create the desired looks, ranging from the beautiful blue sky reflected in the water in the opening H<sub>2</sub>O shot to the degradation of that very same environment.

The soundtrack—composed, performed and mixed by Pupo’s colleague Marcel Dadalto, who has his own band—also proved key in bringing the concept to life. “I wanted the music to be slightly out of rhythm,” related Pupo. “This wasn’t your typical case of the sound ‘matching’ the images to advance the story. But by being out of rhythm, the music kind of underscored that we were watching a situation that was different and out of rhythm with what should be the natural order of things.”

The QUE creative team consisted of creative director/copywriter Eduardo Almeida, creative director Francisco Lucchini, art director Durval

Filho and producer Carlos Rocha.

Steve Orent and Alex Mehedff executive produced for Hungry Man. Editor was Rodrigo Thurler, with Isabela Diniz serving as postproduction coordinator. Both Thurler and Diniz are in-house at Hungry Man in Rio.

## Production design roots

An accomplished production designer—as evidenced by the production design category honor he earned in this year’s AICP Show for Burger King’s “More Mayo” directed by Hungry Man’s Bryan Buckley—Pupo diversified into spot directing with his first solo ad helming assignment in Sept. ‘06. That initial directorial gig was an offbeat comedy piece, “Meaningless,” for 89FM, a radio station in Sao Paulo. Like “Indifference,” the 89FM spot combined live action with elements of animation and post/effects.

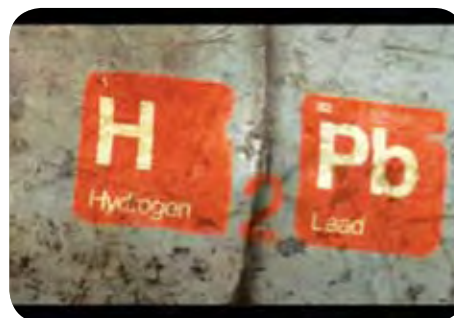
While Pupo continues his production design exploits, he has seen his directing endeavors multiply with such credits as an ambitious live-action/animation/effects spot for petroleum company Petrobras (Lubras motor oil), a mixed media music video titled “Garoa” for performer Carlinhos Brown and a recently wrapped spot for a Latin American Internet service.

And at press time Pupo was in the midst of diversifying further as a filmmaker, directing all four episodes of *Strange Detective Tales*, an animation series which debuts on Hungry Man TV ([www.hungrymantv.com](http://www.hungrymantv.com)) this month. The Hungry Man web channel was launched in May by Hungry Man. Thus far five series and dozens of episodes have premiered on the channel.

**credits**

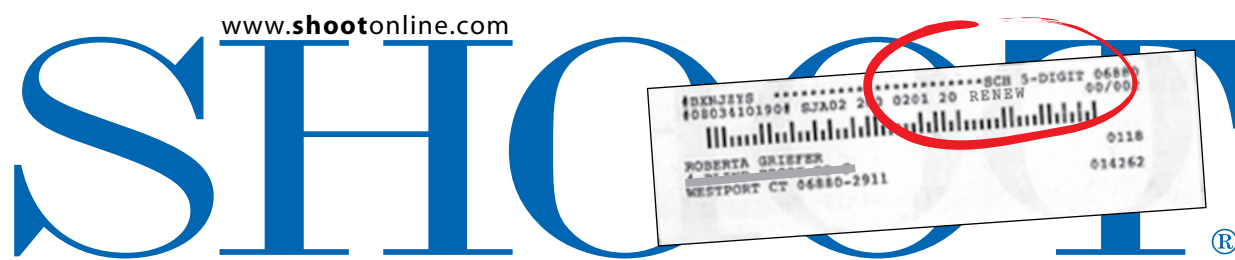
**Client** Onda Azul Foundation **Agency** QUE, Rio de Janeiro  
**Eduardo Almeida, creative director/copywriter; Francisco Lucchini, creative director; Durval Filho, art director; Carlos Rocha, producer** **Production** Hungry Man, Rio de Janeiro  
**Gualter Pupo, director; Steve Orent, Alex Mehedff, executive producers; Pedro Faerstein, DP** **Editorial** Hungry Man Rio  
**Rodrigo Thurler, editor; Isabela Diniz, post coordinator** **Post** Hungry Man Rio **Gualter Pupo, colorist** **Animation** Denis Netto, Glauber Vianna, animators **Audio** Marcel Dadalto, composer/audio mixer

Gualter Pupo becomes alchemist for Onda Azul



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



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

MacLaren McCann Puts Wife In Perennial Denial For Caramilk  
page 13

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iSpot

# Volvo Presents *Mr. Robinson's Driving School* To Promote The New C30 Hatchback

Online series developed by Euro RSCG 4D, Reveille, Drama 3-4 stars *The Office's* Craig Robinson

By Nicole Rivard

Actor Craig Robinson is best known for his role on *The Office*. Now he's starring alongside the new Volvo C30 hatchback in an online comedy series developed and produced by Euro RSCG 4D, New York, MSN, Reveille Productions, Los Angeles, and Drama 3-4, Los Angeles. Audiences can watch the humorous story of competition called *Mr. Robinson's Driving School*, unfold over a period of 14 weeks through Nov. 30 at [www.drivingschool.msn.com](http://www.drivingschool.msn.com).

In the series, directed by Brice Beckham and David Fickas of Drama 3-4, Mr. Robinson owns and manages a small driving school and is offered an opportunity to take over a much larger driving franchise as its owner retires, but only if he can defeat his arch-nemesis, "Swervin" Merv Lehrman, in a series of challenges—the trials and tribulations of which are chronicled in the series. To give himself a competitive edge, Robinson buys the Volvo C30, which he fondly names Sheila. Among the episodes to air so far are the Freeway Challenge, Salesmanship Challenge, Parallel Parking Challenge and the Change a Tire Challenge.

Since the Volvo C30 hatchback is a vehicle intended for a younger driver than the traditional Volvo car, Volvo wanted to create an engaging experience for the consumer. "We knew digital would be a key player over other media because that's where the target was," explained Anna Papadopoulos, interactive media director at Euro RSCG 4D. "Since we had a long-standing partnership with Microsoft and the company had just entered into an exclusive partnership with Reveille (producers of *Ugly Betty* and *The Office*), we knew this was an opportunity we wanted to explore. It started to all come together from there."

Papadopoulos said that Volvo has had a long-term commitment to emerging media platforms, including the first "custom solution" branded content package ever to run on MSN. That effort, called *Digital Garage*, appeared on MSN Autos in 2001. "However, this has been by far the most unique custom-solution program we have done with MSN and the first to fully integrate product. Unlike television, Volvo and Euro RSCG 4D were able to be part of the show's development from inception—this has definitely been a soup-to-nuts experience," she said, adding that the humor and engagement of the program is right on target. "This wasn't amateur hour. With all their recent success, Reveille and Craig Robinson provided an accomplished, recognized name to the program. Viewers had a context in which to view the program and understanding of the caliber of humor and professionalism they could expect."

She pointed out that millions of people have already visited the site and spent several minutes watching the series, taking a virtual driving lesson, sending messages to their friends from Mr. Robinson and opting in to win the new C30. Integrated placements on MSN's homepage drive traffic to the site.



[CLICK HERE TO VIEW SPOT](#)

Actor Craig Robinson, left, co-stars with the Volvo C30 in an online comedy series for the auto maker.

## Production efficiencies

The production team took advantage of the efficiency that digital technology affords. They shot with a Panasonic HVX, which uses P2 cards. (The Panasonic P2 series was primarily developed for the news gathering industry to acquire and distribute quickly and efficiently without the limitations associated with videotape.)

"These guys were sliding the P2 cards out of the cameras straight into Macs that were sitting on set and they were starting to cut right away. The tremendous amount of efficiency that digital technology affords also fits with the web because even though it's nice to have some great sponsorship of the program, ultimately you are still not getting anywhere close to what episodic television usually pays for stuff on the air," said Jared Tobman, one of the executive producers.

It was also more cost effective for the team to shoot driving scenes for multiple episodes in one afternoon on a green screen stage rather than the more movie style approach they took shooting the pilot, which involved a process trailer, car rigs, blocking off streets and hiring police officers, etc.

Fickas pointed out that shooting on the green screen stage also enhanced the actors' performances. "One of the things we really wanted to do was take advantage of the green screen and be able to control the comedy a little bit more by shooting it on a sound stage. By letting the green screen and the effects take care of our car stuff, Craig could improvise more and we could be a little bit looser than if we were having to deal with traffic, blocking off streets and car rigs. There's just another element to that."

He pointed out that he and Beckham also went to see Robinson's live comedy show before they met him to get a sense of his comedy outside of his work on *The Office*. "It was so awesome for us to see how musically driven he was. It really fed Brice and I to write stuff that was specific for him—to set him up and really kind of let him go. Everyone felt that Craig has this warm and loveable sympathetic personality. That was exactly what Volvo was looking for in the star of its show to co-star with its car," said Fickas.

Beckham admitted it took a couple tries to strike the balance between writing a compelling narrative arc and something more quick hitting that is better suited for the Internet. "I think the biggest challenge specific to the web is creating short episodic content—that as MSN would say, people like to snack on—that works as a standalone but also tells a story over the course of 16 episodes. We had to satisfy people who are looking for one snack but also satisfy people who want to come back and keep eating," added Tobman.

Volvo was definitely satisfied with the results, and that was rewarding for everyone involved in the production. "This experience has been contrary to most creative people's fears of partnering with a brand and having your creative content sponsored. They gave us the creative freedom to create a world and they provided us with an essential character in that world and then let us run with that," Fickas said.

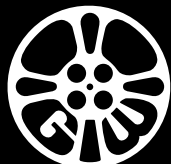
"It's been a dream partnership as far as we are concerned. It's not at all the relationship that people fear when they think that an advertiser is going to get involved with their project and take it over."

**credits** Client Volvo Agency Euro RSCG 4D, New York Pat Stern, executive creative director; Anna Papadopoulos, interactive media director Production Reveille Productions/ Drama 3-4, Los Angeles Howard T. Owens, Jared Tobman, Brice Beckham, David Fickas, Josh Uranga, executive producers; Brice Beckham and David Fickas, directors; Ric Barbera, Brice Beckham, David Fickas and Megahn Perry, writers; Craig Robinson, Lee Arenberg, lead actors MSN Kris Bergen, user experience; Ann-Marie Petersons, producer; Lauren Bloom, Eric Day, strategy



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## Jimmy Neutron Gives New Dimension To Chrysler

**CLIENT**

Chrysler Town & Country  
Nickelodeon (for the animated Jimmy Neutron)

**AGENCY**

BBDO Detroit  
Rick Dennis, chief creative officer; Gary Pascoe, creative director; Gary Wise, art director; Gary Golden, copywriter; Chris Forrest, producer

**PRODUCTION**

Hoytboy Pictures, San Francisco  
Richard Kizu-Blair, director; Clint Goldman, executive producer; Christine Whitney, producer; William F. Bennett, IV, DP

**ANIMATION**

Animojic, Dallas  
Aaron Werntz, animator

**EDITORIAL**

Radium, San Francisco

Alan Chimenti, editor

**VISUAL EFFECTS**

Radium, San Francisco & Dallas  
Brett Lewis, VFX supervisor; Leigh Mergehenn, VFX producer; Gary Banks, executive producer; Kevin Althans, Inferno artist

**MUSIC**

Music By The Metric Ton, bicoastal  
Charlie Brisette, composer

**SOUND DESIGN**

Radium, San Francisco  
Alan Chimenti, sound designer

**AUDIO**

Radium, Dallas  
Frank Salazar, engineer

Salami Studios, Los Angeles  
Mark Schmidt, engineer



[CLICK HERE TO VIEW SPOT](#)

**THE SPOT**

Cartoon character Jimmy Neutron and his buddies have fun with a sci-fi gadget called a "Photon Dimensionizer" (which is also the title of this spot). Jimmy zaps a cartoon squirrel and it comes alive as a dimensional being. Next to be zapped is a Town & Country van parked in a home's driveway—transforming the vehicle from flat animation to the van in all its real-world splendor with Jimmy, his pals and the squirrel going inside for a tour of the luxurious interior.

## Director Rob Groenwold Takes A Dive For Travelocity

**CLIENT**

Travelocity

**AGENCY**

McKinney, Durham, N.C.  
David Baldwin, executive creative director; Philip Marchington, Lisa Shimotakahara, group creative directors; Maari Thrall, art director; Jenny Nicholson, copywriter; Rich Beck, producer

**PRODUCTION**

Boxer Films, Los Angeles  
Rob Groenwold, director; John Clark, executive producer; John Quinn, producer; Kevin Sarnoff, DP

**EDITORIAL**

Boxer, Los Angeles  
Pedram Torbati, editor; Beth George, executive producer; Ben Guzman, associate producer

**POST**

Riot, Santa Monica  
Clark Muller, colorist

Brewster Parsons, Santa Monica  
Simon Brewster, online editor

**SOUND DESIGN**

Musikvergnuegen, Hollywood  
Mark Messick, sound designer

**AUDIO POST**

Lime Studios, Santa Monica  
Rohan Young, audio mixer

**THE SPOT**

"Cliff Dive" is one in a series of :15s in Travelocity's "Travel Wishes" campaign. In the spot, we see a bird perched on



[CLICK HERE TO VIEW SPOT](#)

a branch jutting out from a cliff. A continuous scream is heard—presumably from someone diving from the top of the cliff. Turns out that someone is Travelocity's Roaming Gnome, who's plummeting—pointed hat and head first—into the deep blue below. A super appears that reads, "Travel Wish #11. Cliff Dive in Mexico." A voiceover informs us that Fare Watchers Plus alerts customers when fares drop to their favorite places. We're advised to start our wish list at travelocity.com.

## Granger Directs "Anthem" For Big Old Expensive Phone Co.

**CLIENT**

Comcast

**AGENCY**

Goodby, Silverstein & Partners, San Francisco  
Jamie Barrett, creative director/copywriter; Mark Wenneker, creative director; Svetoslav "Slav" Nikolov, art director; Spencer Riviera, copywriter; Melissa Nagy, producer

**PRODUCTION**

Moxie Pictures, bicoastal  
Martin Granger, director; Robert Fernandez, Lizzie Schwartz, executive producers; Roger Zorovich, head of production; Heidi Soltesz, producer; Ramsey Nickell, DP

**EDITORIAL**

HutchCo Technologies, Los Angeles.

Jim Hutchins, editor

**POST**

Company 3, Santa Monica  
Dave Hussey, colorist  
Sea Level, Venice, Calif.  
Jim Bohn, Matthew Lydecker, online editors

**MUSIC**

Asche & Spencer, Venice, Minneapolis  
Thad Spencer, creative director; Richard Werbowenko, composer; Janell Vircks, executive producer; Alan Omerovic, engineer/mixer

**AUDIO POST**

Lime Studios, Santa Monica  
Rohan Young, audio mixer



[CLICK HERE TO VIEW SPOT](#)

**THE SPOT**

Busby Berkeley meets White Men Can't Jump in this musical comedy spot "Anthem" promoting the BOEPC (The Big, Old, Expensive Phone Company). Stodgy executives form a chorus line of sorts to extol in singing voice the virtues of the BOEPC, urging viewers all the while not to buy Comcast's Triple Play of discounted cable, Internet and phone service.

## Erich Joiner Offers La-Z-Boy Comfort To The Disoriented

**CLIENT**

La-Z-Boy

**AGENCY**

Rubin Postaer and Associates, Santa Monica  
Joe Baratelli, David Smith, creative directors; Nathan Crow, art director; Eric Helin, copywriter; Shelley Eisner, producer

**PRODUCTION**

Tool of North America, Santa Monica  
Erich Joiner, director; Jennifer Siegel, Brian Latt, executive producers; Mark Fetterman, producer; Mark Plummer, DP

**EDITORIAL**

Spot Welders, Venice, Calif.  
Pam Martin, Lucas Spaulding, editors

**MUSIC**

Elias Arts, bicoastal  
Jonathan Elias, composer

**THE SPOT**

In "Who Am I?"—one of seven spots in a campaign—a garishly dressed man, replete with loud shirt and a giant medallion hanging from an ostentatious gold chain, walks into a La-Z-Boy furniture gallery. He is holding a silver motorcycle helmet. A female employee greets the prospective customer who is bewildered and confesses, "I don't know who I am anymore." She counters by inviting him to "try being yourself over here." The "over here" is a large red La-Z-Boy sofa. His disoriented state disappears once he sits down. He lets out a satisfied sigh,



[CLICK HERE TO VIEW SPOT](#)

and says "hello old friend" to the couch. He then extends a slightly different greeting to the La-Z-Boy employee as if he's just noticed her for the first time. "Well, hello new friend," he says in a bit of a cheesy tone and a flirtatious manner. The tagline: "Comfort, it's what we do."

## Calif. Milk Processor Board Progresses In New Media

Continued from page 1

big league baseball. The five television commercials told the story of a star player who's "juicing," except that the juice is milk.

The humorous spots generated not only a stir but also traffic to the CMPB

website, which up until then would normally garner some 1,100 hits a day. The baseball campaign upped that daily tally to more than 18,000.

James acknowledged it's "fair to say" that the "juicing" campaign opened the client's eyes to the value

of doing more full fledged integrated, interactive work.

"We as a board have always been very open minded and receptive to what our creatives presented to us," said James. "But frankly a bunch of male, middle-aged dairy executives

aren't the hippest people most in tune with what's going on online with our target audience, primarily teenagers and young moms. We were surprised to see what the baseball campaign had done to our online traffic and it paved the way for us to do more."

That "more" has taken the form of the "Cow Abduction" teaser campaign and website for the planetin-need.com initiative—followed by the current GetTheGlass.com. The latter, which the online 3-D game reflects, tells the story of the Adachi family's quest to get milk, which has become a scarce commodity, prized for its healthy benefits.

This campaign was the successor to "Cow Abduction" and the "Planet In Need" fare, which were both based on the tongue-in-cheek premise of aliens from outer space going to great lengths, including kidnapping cows, to obtain earth's magic elixir, namely milk, which is replete with health-enhancing properties.

"We need to capitalize on the growing Internet use," said James. "Viewers' short attention spans and the popularity of DVRs and TiVos make it difficult for today's consumers to learn about milk and its healing powers in a traditional 30-second spot."

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## Grand Large In New York

Continued from page 5

He became known as a comedy director in the United States while honing his visual aesthetic in recent years via European work. His production house roosts over the years in the United States have included Crossroads Films, bicoastal and Chicago, as well as bicoastal Celsius Films.

Meanwhile Horton had been in Paris for the past 10-plus years. He left the United States in '96 when he was a senior producer at Foote, Cone & Belding, New York, to assume a head of international production role at noted production company Premiere Heure. Via that French house, Horton had a hand in introducing such directors as Frederic Planchon, Sebastien Chantrell, Paul Vos and Caro to the United States and other markets.

Horton then departed Premiere Heure to launch Grand Large in '01. In recent years Grand Large had been represented stateside by New York-based Curious Pictures but the affiliation between those two companies ended earlier this year.

Grand Large's U.S. sales force consists of independent reps Carl Forsberg and Marianne McCarley of FM Artists on the East Coast, Marci Miles of Reelize in the Midwest and Mark Andrews of Where's The Boards? on the West Coast.

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FILM/VIDEO millimeter Post Shure SHOOT studio VHS VIDEOGRAPHY

# Finding The Right Fit

Judy Hu, GE's global director for advertising and branding, deemed GE's first foray into cinema advertising a success. The client got its feet wet on the big screen earlier this year with a humorous trailer, "Serengeti," that was tied to the release of the feature film *Evan Almighty*.

Asked if she would again take the cinema ad plunge based on that positive experience, Hu paused for a moment, observing, "I wouldn't say arbitrarily that we would add cinema to the mix going into another campaign. So much depends on the nature of the project. But we'd consider doing it again if it seemed as natural a fit as the one we enjoyed with *Evan Almighty*."

For GE's ongoing "ecomagination" campaign, *Evan Almighty* was a custom fit in what can often seem like an off-the-rack world. Hu explains, "*Evan Almighty* was produced in a way where the director [Tom Shadyac] was trying to be more environmentally efficient, encouraging crew to ride bicycles instead of driving cars, donating lumber and building materials used in the film to Habitat for Humanity, starting a real forest called Shady Farm in which trees were planted to zero out the carbon emissions caused by the making of the movie. And Universal started a website that people could go to in order to find out how to zero out their personal household emissions."

Hu observes that these initiatives signaled a movie that was produced "in the spirit of ecomagination," which is GE's environmental friendly calling card. From this sprung creative from BBDO New York for a trailer designed to get the "ecomagination" message out in an entertaining and engaging way.

"Serengeti" takes us to the wild where *Evan Almighty* is being shot. We are introduced to junior crew people with tongue-in-cheek titles (associate asso-

ciate casting director, assistant casting associate) who tell us about the production and working with the animals.

One casting assistant relates that most of these animals have no acting experience—and the ones that do are trained in live theater, meaning they have "to bring their performance down a bit." An associate associate casting director instructs a baboon to take a few steps back, have a seat and then show its teeth, which the animal does seemingly on cue. (Clearly, it's footage that's already

been shot with the crew member giving direction after the fact, which makes it all the funnier.)

Another casting assistant asks a wildebeest for a nuanced performance, requesting that it be "flirtacious" and "coy."

Next the crew folk explain to their wild kingdom ensemble that the production is environmentally conscious. A lion listens intently to the pro-ecology steps being taken to make the movie. An elephant proactively starts putting paper, plastic, aluminum and glass into the appropriate recycling bins. We further see that double-sided scripts are being used, and that bikes are the preferred mode of transportation for crew members.

A female assistant casting associate announces via megaphone to the animals that materials used for building and landscaping will be sent to Habitat for Humanity and that the movie's carbon footprint is being "offset by the Conservation Fund."

A super against a dark backdrop then informs us of the upcoming release of *Evan Almighty*. The spot then returns us on location where a junior crew guy tells ostriches to panic and disperse when he gives the signal. Right after they do just that, two parting supers appear, the first noting that *Evan Almighty* was

*Continued on page 20*

Message Dictates  
Medium For  
GE's "Serengeti,"  
HBO's "Voyeur"

By Robert Goldrich



## BBDO New York Provides An Eyeful For Movie-goers

Continued from page 19

“created in the spirit of ecomagination,” followed by the GE logo and the accompanying slogan, “imagination at work.”

“Serengeti” was directed by Paul Hunter of bicoastal/international HSI Productions. The DP was Jeff Cutter. Editing credits go to Sherri Margulies and Matt Shapiro of Crew Cuts, New York. Animation and visual effects were done at The Mill, New York.

### Mixed bag

Agency veteran Don Schneider, who is BBDO New York’s executive creative director on the GE business, additionally served as art director on “Serengeti.” While he’s experienced in cinema advertising for Pepsi and now GE, Schneider still has mixed feelings about the medium.

“It’s an amazing opportunity, the reach is there. You have a captive audience,” relates Schneider. “And let’s face it—we’re all frustrated filmmakers who love the notion of having something shown on a 50-foot screen in theaters.

“But on the other hand,” he continues, “the audience is captive so the trailer better be good—or don’t do it at all. If it’s not good, you face backlash from the very audience you’re looking to reach out to and win over. When I am in a



“I wouldn’t say arbitrarily that we would add cinema to the mix going into another campaign. So much depends on the nature of the project. But we’d consider doing it again if it seemed as natural a fit as...*Evan Almighty*. —Judy Hu

movie theater and pay \$15 or whatever to get in, I don’t particularly like seeing something that is less than spectacular thrust upon me—that goes for the ad and the movie itself. I better not feel like I’m being marketed to. The ad better be entertaining.”

For Schneider, “Serengeti” worked because “ecomagination” is a concept that was in line with the manner in which *Evan Almighty* was being produced. The two dovetailed nicely and the feedback has been positive, he says.

“For their first time in cinema advertising, GE had an excellent experience,” relates Schneider. “The film and ecomagination meshed perfectly. People seemed to enjoy seeing ‘Serengeti,’ to the point where they liked seeing it over again. That’s a great qualitative [barometer], particularly when many people are predisposed to consider most any kind of advertising an intrusion in a movie theater.”

Quantitatively, “Serengeti” was seen on thousands of screens at 900-plus theaters across the United States, translating into 34 million impressions, says Hu. “We enjoyed the benefit of ‘added eyeballs,’” she notes. “But it’s more than just extending our reach. It’s extending our reach in a way creatively that captures people’s imaginations.”

The BBDO New York creative team on “Serengeti” included chief creative officers David Lubars and Bill Bruce, exec creative director/art director Schneider, senior creative director/copywriter Peter Smith, director of

television production Regina Ebel, assistant producer Filomena Lovecchio and senior music producer Melissa Chester.

### Voyeur

As chronicled in both *SHOOT* and *iSpot*, BBDO New York’s HBOvoyeur campaign broke new ground in several respects.

The initiative encompasses a building-sized “peep show” in Manhattan, content online at HBOvoyeur.com, mobile fare and a film titled *The Watcher* appearing on HBO On Demand.

The building projection is the image of an apartment building, on



[CLICK HERE TO VIEW SPOT](#)

GE’s “Serengeti”

which we see Manhattan residents moving about in their dwellings, allowing viewers to be voyeurs into their private lives. The projection was on a building on NYC’s Lower East Side.

Online you can peer further into these people’s living spaces and lives, with a video featuring 30 actors in a dozen apartments. Delving deeper you see that some of these lives and goings on in the apartments are connected to one another. There is more than two hours worth of content on the website.

Banner ads, promotion on the HBO networks and a cinema commercial were among the components helping to drive traffic to the site. The cinema, trailer-like most of the Voyeur content—was directed by Jake Scott of bicoastal/international RSA (with additional material helmed by Chris Nelson, who’s with Little Minx, a Los Angeles-headquartered division of RSA). The DPs were Philippe LeSourd and Wally Pfister.

Santa Monica-based Asylum served as the visual effects house, with Tim Davies as VFX supervisor. Editor was David Heneger of Butcher, Santa Monica. Music house was Search Party, New York, with Scott Hardkiss serving as composer and Stephanie Diaz-Matos as music producer.

The Voyeur trailer opens on a cityscape, with different shots of apartment buildings. We then see a succession of windows, with fleeting glimpses into what’s going on in different apartments. Among the sights are a man and wom-

“Movie audiences are seeing something they wouldn’t expect in this cinema trailer, and that corresponds to branding HBO as being a place where you can count on seeing content that you wouldn’t expect to see anywhere else.” —Brian DiLorenzo



an starting to disrobe, another couple embracing, one man eavesdropping with his ear against the wall, the other side of which a gun is being pointed against by another man.

Sprinkled in are telling supers. “Some rooms have a view...” That sentence is completed with “into the lives of others.” Successive supers invite us to “see what people do/when they think/ no one is watching.” The spot is then tagged with the site address HBOvoyeur.com.

BBDO’s director of integrated production Brian DiLorenzo served as executive producer of the Voyeur trailer. Lubars and Bruce were chief creative officers with Greg Hahn serving as executive creative director/copywriter. David Carter was senior creative director/art director and Michael Smith was senior creative director/copywriter. Jiffy Luen produced for BBDO New York.

Reflecting on the trailer, DiLorenzo explains that the voyeurism concept lends itself to cinema.

“It’s a nice fit creatively to have this message in theaters, particularly art houses where there are audiences that tend to have an affection for the HBO brand,” relates DiLorenzo. “On top of that, there’s something really nice from a creative perspective—for voyeurism, there’s nothing better than getting your message across in a dark room with a good sound system. It’s quite a fit.

“The trailer is intense but very spare,” he continues. “It creates a mood and is a far cry from some of that repurposed cinema stuff that also appears on television...Movie audiences are seeing something they wouldn’t expect in this cinema trailer, and that corresponds to branding HBO as being a place where you can count on seeing content that you wouldn’t expect to see anywhere else.”



SOME ROOMS HAVE A VIEW

[CLICK HERE TO VIEW SPOT](#)

HBO’s “Voyeur trailer”

## Red Car Enters Miami Gateway, Courts Hispanic Market

Continued from page 5

international ad assignments via the aforementioned Cuatro Cabezas. Beyond commercials, he was also active in Argentina's independent film community spanning features and shorts. Bonamino also edited the "Houdini" music video featuring Jim Camacho, which gained recognition at such competitions as the Telly Awards and the International Remi Awards.

Meanwhile Pazos started his career in Miami as a music composer, turning out U.S. Hispanic market com-

mercials for Heinz, McDonald's, Discovery Channel and Royal Caribbean, among others. In '98, he moved to Los Angeles, continuing to freelance in spots as a mixer and composer (for Honda, Toyota, et al). Pazos then returned to Miami, securing staff audio positions first at Sky Latin America (now DirectTV) and later Telemundo before coming aboard Red Car.

Red Car's Miami outfit opens with Avid Final Cut Pro and an audio studio. Plans call for the shop to soon add Smoke finishing, 3D and graphics

capabilities, pretty much mirroring what Red Car has up and running throughout the rest of the country. Wu noted that until those added services are in-house, the Miami facility can during the interim readily access finishing, 3D and graphics resources since it is technologically networked with the other Red Car offices.

Bridges views connectivity—on a different plane—as being essential to what Red Car is looking to accomplish. "On one hand the desire is to have a successful local office in Florida, which is

an important market," said Bridges. "But in the bigger picture, we are making the entire national ensemble of Red Car talent available in this office. Miami will bring editors from our other offices to engage in gigs that come from Mexico, Peru, Chile, Brazil, Columbia, Venezuela and Europe. It's all about opening up opportunities for our creative people."

And the time is ripe for opportunities in Hispanic advertising, opined Bridges. "There is an erroneous congenital wisdom that the Hispanic

market is 'second city' to the North American 'general market.' With Miami I am out to punch holes in that concept. The creative and budgets are excellent and the agencies are smart. What they have over those of us operating for so many years in the general market is an international outlook that embraces more than one culture and is not U.S.-centric. Miami is where these world cultures meld and no ad agency can ignore the emergence of a united culture of this hemisphere of which we are a part, not the whole."

## Carrera To Make Imprint At Tattoo

Continued from page 5

office hit in Mexico.

Carrera joins a Tattoo directorial roster that also includes Devon Dickson, Betty Kaplan, Tudor Applen and up-and-coming viral artists Sarah Adina Smith and Shaheen Seth.

Headed by partners/executive producers Robb Weller and Gary H. Grossman, Weller/Grossman has throughout its 14 years in business produced assorted shows for such networks as NBC, CNN, The National Geographic Channel, Discovery Health, Telemundo, The History Channel and HGTV.

The Weller/Grossman television pedigree includes a Governor's



**Carlos Carrera**

Emmy Award for USA Network's *Healing The Hate*, an Emmy for Food Network's Wolfgang Puck series, and several other Emmy-nominated shows.

Weller/Grossman also has a

track record in corporate branded fare. "Tattoo Pictures is a natural expansion of Weller/Grossman. We've produced sponsored shows for many corporate clients including Ford Motor Company, Sony, even The Puerto Rico Tourism Company," said Weller.

"We understand branding and how to reach viewers in a unique, entertaining way with maximum impact for the sponsors."

Partner Grossman added, "Pair our 14-plus years of producing television shows with the potential of Tattoo Pictures and we believe we're in a unique position to offer an array of creative branding opportunities to clients."

## Fluid Spot Makes It To The Big Screen

Continued from page 5  
music for the film.

Shapiro pointed out that the spot had to be produced prior to shooting the movie because the filmmakers needed to play it on the Reuters Jumbo-Tron during a pivotal scene in the film. Gilroy did not want to Flame it in later.

"It was awesome," Shapiro said of the two hours of shooting in Times Square. "They had cleared out the triangle in Times Square in front of the Jumbo-Tron. In the scene Tom Wilkinson kind of lost it and is wandering around Times Square. Part of his insanity is caused because he is the lead defender for this company in this lawsuit and he is realizing what a horrible thing it is. The chemicals manufactured by U/North have ruined peoples' lives. He looks up and there's this commercial right in his face."

Shapiro continued, "It was neat to see our work in one of the pivotal scenes in the movie. It's a

major motion picture. We got a lot of compliments from people involved in the making of the film. When we went to the wrap party they were very impressed

by the work we had done. It was nice to hear that. I don't know if it will create other opportunities for us, but it certainly got our name out there."



Fluid's spot plays on the Jumbo-Tron in Times Square.

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## DP Squires To Receive IDA Award

Lenser of PBS Series *The War* recognized for career achievement

LOS ANGELES—Buddy Squires will receive the International Documentary Association's (IDA) Outstanding Documentary Cinematography Award.

Sponsored by Eastman Kodak Company, the honor will be presented during the 23rd annual IDA Awards gala benefit at the Directors Guild of America Theater in Los Angeles on Dec. 7.

"Buddy Squires is the author of the images for some of the most compelling documentaries of our times," said IDA Executive Director Sandra Ruch.

"Our members want to express their appreciation for his considerable contributions to advancing the art of nonfiction storytelling."

Squires has compiled more than 80 documentary credits beginning with *Brooklyn Bridge* in 1981. His films have earned 18 Emmy nominations with 13 taking top honors. Squires also shot eight films that were nominated for Oscars.

"I am certain that some of Buddy's most important work is still ahead of him, but he has already made an indelible impression on our history and the documentary genre," said Ann Turner, general manager/vice president of the Entertainment Imaging Division of Kodak. "Filmmaking is generally a collaborative endeavor. It is the director's vision, but audiences perceive stories through the eyes of the cinematographer."

Squires was the principal cinematographer for *The War*, a seven-part, 14-and-a-half hour series that debuted on PBS stations in September. The documentary examines the Second World War with a mélange of archival film, contemporary location shots and interviews with some 50 Americans, who shared memories of fighting the battles and working in the factories. No politicians, generals or historians are included in the Ken Burns film.

A short list of some of Squires' memorable films includes *The Civil War*, *Baseball*, *Scottsboro: An American Tragedy*, *New York: A Documentary Film*, *Heart of a Child*, *The Donner Party*, *Unforgivable Blackness: The Rise and Fall of Jack Johnson* and *Jazz*. He is only the second cinematographer to receive this tribute from the IDA. Joan Churchill, ASC received the first such award in 2005.

Squires was born in Cleveland, Ohio. He shot and edited his first film while he was a freshman in high school in lieu of writing a term

paper. The 8 mm movie documented how local factories were polluting the air above the city and the waters of the Cuyahoga River. In '74, Squires enrolled at Hampshire College in Amherst, Mass. That is where he met Burns and other lifelong friends and collaborators.

"I gave up shooting my own films at the beginning of *Brooklyn Bridge* when I realized that I had to look into the eyes of the person I was interviewing," Burns said. "Buddy has been my principal cinematographer ever since. We are connected at the hip."

Their initial endeavor on *Brooklyn Bridge* was a seminal experience for Squires. "I learned that every documentary is a process of discovery," he explains. "You have to recognize and be open to every possibility, each moment of every day because you never know what is going to happen next. The choices you make about the way light falls on someone's face, composition and camera angles can speak louder than words."

*Brooklyn Bridge* was the beginning of a lifelong journey, which has taken Squires to the far corners of the world. He was in Africa filming Jane Goodall fighting for the survival of chimpanzees; in China with victims of the 1937 attack on Nanking by the Japanese Army; at mass graves in Iraq documenting the massacre of Kurdish civilians; and in India, when the Dalai Lama greeted a group of children who had hiked a treacherous trail in the Himalayan Mountains to escape the Chinese occupation of Tibet.



Buddy Squires

"I was filming the refugees meeting the Dalai Lama upon their arrival in India. Something in the face of a young nun encouraged me to take a risk and leave the main action. I followed her away from the crowd to a small group of friends who were profoundly overcome with the emotion of the moment. It is a two-minute take that plays uncut in the final film and speaks directly to the heart wrenching plight of people torn from their country."

Squires' current endeavors include an ambitious project that will take audiences on journeys to all the national parks in the United States. It is his 20th venture with Florentine Films, the company that Burns, Squires and Roger Sherman co-founded while Squires was still a student at Hampshire College.

The IDA is a nonprofit, membership organization based in Los Angeles. The organization was founded in '82 to promote and celebrate nonfiction filmmakers and is dedicated to increasing public awareness and appreciation of the documentary genre.

## IDA Honors Steve James

LOS ANGELES—Celebrating its 25th anniversary, the International Documentary Association (IDA) has named director Steve James' *Hoop Dreams* the best documentary in the past 25 years. James directs commercials via bicoastal Nonfiction Spots.

*Hoop Dreams*, which won the 1994 Sundance Award, is the acclaimed story of two inner-city Chicago high school students striving to escape poverty through their basketball skills and dreams of making it to the National Basketball Association.

IDA executive director Sandra Ruch said of the film, "It brought us a real story of the indomitable human spirit."

On the commercial side, James' work at Nonfiction echoes his love

of storytelling through the documentary form with his recent short film *Stories* for the Chicago Olympics Committee. The film was about a group of young Chicago athletes and their aspirations of competing in the 2016 Olympic Games.

James also recently wrapped two short films for Visa and continues his yearlong campaign of episodic web films for Ford's Team Tough.

Nonfiction Spots represents a roster of noted documentary filmmakers for commercials and branded content. The company's directorial lineup includes James, Rob Bindler, Rob Devor, Robby Kenner, Barbara Kopple, Stacy Peralta, Jessica Sanders, Ondi Timoner, Peyton Wilson and Jessica Yu. Loretta Jenesi is the shop's executive producer.

22 SHOOT October 12, 2007

## street talk

Los Angeles-based Biscuit Filmworks is bringing director Trevor Cawood onto its roster. Cawood, partner/cofounder of The Embassy VFX in Vancouver, B.C., was effects supervisor on such noted spots as Nike's "Evolution" and Citroen's "Transformers." His directing credits include spots for GMC and Nissan, a music video "The Dream" for electronica artists Never, and his short film debut, *Terminus....* Word is that director Eden Tyler is coming aboard greatguns:usa, headquartered in Venice, Calif.... At press time

talks between the major feature/TV studios and the Writers Guild of America (WGA) had abruptly ended, spurring trepidation that the two sides might not be able to reach an agreement before the union's contract expires at month's end. Among the key issues that could be stumbling blocks are recompense for work distributed on the web, and how to apportion DVD revenue....

## rep report

Independent rep Jeanie DiMaggio has been named to handle the West Coast for greatguns:usa, headquartered in Venice, Calif.... New York-based Thornberg & Forester has retained independents Hilly Reps for representation in the Midwest and Peter Elegant for representation on the East Coast. Thornberg & Forester specializes in design and production for television, film, advertising and multi-media.... Cinematographers Aaron Phillips and Chris Sargent have joined The Skouras Agency, Santa Monica, for exclusive representation.... Creative Entertainment Connections (CEC), a New York-based boutique agency under the aegis of president Laura Siegel, is repping above and below-the-line talent packaged along with the technology and gear for entire productions, from creative through to final edit. Beyond this vertical packaging of talent and technology, the agency has also launched a division called CEC Circuit, a global network of companies that provides production houses with financing, insurance, creative services, motion graphics, HD post, location services and other resources.... Production designer Stefania Cella has returned to Innovative Artists, Santa Monica, and is available for commercial, music video, and feature assignments. She recently worked on *What Just Happened?* with director Barry Levinson....

## bulletin board

- >Oct. 18/Dallas, TX: AICP Show. leah@sugarfilmproduction.com
- >Oct. 23-25/NYC: New York Post|Production Conference. www.NYPostConference.com
- >Oct. 24/NYC: Picturehouse NY. www.picturehouse.org
- >Oct. 24-27/Brooklyn, NY: SMPTE. www.smpte.org
- >Nov. 1/Los Angeles, CA: HPA (Hollywood Post Alliance) Awards. www.hpaawards.com
- >Nov. 2/Los Angeles, CA: SHOOT Music for Commercials Panel at Hollywood Reporter/Billboard Music Conf. www.billboardevents.com
- >Nov. 15/Chicago, IL: AICP Show. don@d-kitchen.com

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