

**Steve Burrows' Career
Goes greatguns In U.S.**

The director, whose comedy prowess is reflected in American and international spots, short film and feature-length fare, shifts his U.S. representation from Backyard to greatguns: usa. Many of his recent ad endeavors have been for overseas agencies but he's looking to now balance that with more stateside shop assignments.

See page 4

**MPC To Open L.A. Effects
Studio, Hires Mark Tobin**

Noted U.K. visual effects/post house MPC has set its sights on extending its reach stateside. Plans call for the company to open a Santa Monica studio in late 2008 under the aegis of the newly hired executive producer Mark Tobin, formerly of A52. The initial focus of the Santa Monica shop will be visual effects for commercials.

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**Mike Smith Pays A Visit To
The SHOOT Chat Room**

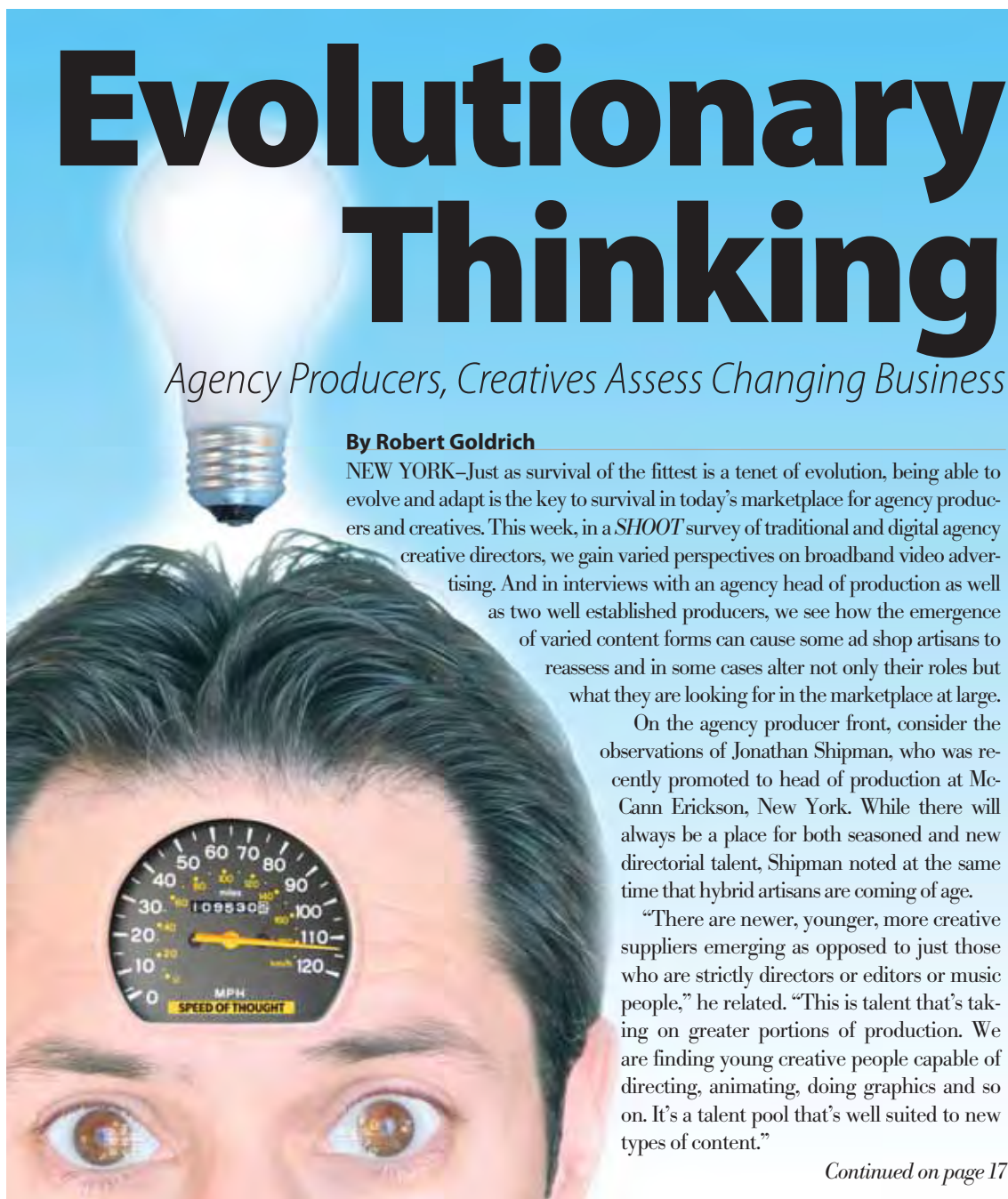
The president and chief marketing officer of AmericaFree.TV sheds light on his web network's recently struck partnership with agency Crispin Porter + Bogusky, advertising industry prospects in streaming long-form entertainment, and the concerted effort being made to meaningfully connect with the independent filmmaking community for content.

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**A Remembrance Of
Ad Legend Hal Riney**

Jacques Dury Reflects On His
Friend And Collaborator.

See page 2



Evolutionary Thinking

*Agency Producers, Creatives Assess Changing Business***By Robert Goldrich**

NEW YORK—Just as survival of the fittest is a tenet of evolution, being able to evolve and adapt is the key to survival in today's marketplace for agency producers and creatives. This week, in a *SHOOT* survey of traditional and digital agency creative directors, we gain varied perspectives on broadband video advertising. And in interviews with an agency head of production as well as two well established producers, we see how the emergence of varied content forms can cause some ad shop artisans to reassess and in some cases alter not only their roles but what they are looking for in the marketplace at large.

On the agency producer front, consider the observations of Jonathan Shipman, who was recently promoted to head of production at McCann Erickson, New York. While there will always be a place for both seasoned and new directorial talent, Shipman noted at the same time that hybrid artisans are coming of age.

"There are newer, younger, more creative suppliers emerging as opposed to just those who are strictly directors or editors or music people," he related. "This is talent that's taking on greater portions of production. We are finding young creative people capable of directing, animating, doing graphics and so on. It's a talent pool that's well suited to new types of content."

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NAB's New Wrinkle: Content

A SHOOT Staff Report

LAS VEGAS—While hardware and software innovations will continue to be front and center at the NAB Show running from April 11-17 in Las Vegas (with exhibits opening on April 14), a new emphasis on the content and new media marketplace also figures to make its mark during convention proceedings. This year's confab, for instance, will debut the Content Theater, a state-of-the-art digital screening room where top Hollywood filmmakers and executives discuss how they used new technologies to produce such projects as *Journey to the Center of the Earth 3D*, *U2 3D*, *Jumper* and Nascar.com's *TrackPass*.

The Content Theater will feature hands-on professionals—from directors to visual effects supervisors, from broadband producers to mobile distributors—who will screen clips and explore the creative process behind their motion picture, TV, broadband and wireless releases.

Director/producer Doug Liman—whose "Terry Tate: Office Linebacker" spot and web shorts for Reebok were a Super Bowl ad biz phenomenon several years ago—will provide insights not only into his latest feature, the aforementioned *Jumper*, but also deliver a Monday (4/14) keynote,

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CP+B Partners With, Gains Stake In AmericaFree.TV

By Robert Goldrich

CLIFTON, Va.—Crispin Porter + Bogusky (CP+B) has entered into a partnership with AmericaFree.TV, a web network which offers 20 channels of high resolution video content spanning a mix of features and TV programs in the public domain, original independent films and TV series, and other product such as vintage music video/concert films (featuring

such performers as Jimi Hendrix, The Doors and The Rolling Stones).

Headquartered in Clifton, Va., on the outskirts of Washington, D.C., AmericaFree.TV frees up content and makes it available on the web through streaming media. Formed in 2003 by physicist/streaming media guru Marshall Eubanks, AmericaFree.TV currently has 1,800 hours of content inventory and five million-plus view-

ers who pay no fees for the advertiser-supported service.

Eubanks is majority owner of AmericaFree.TV. Holding minority interests are company president/chief marketing officer Mike Smith and now CP+B. According to Smith, CP+B's minority interest can grow to around half ownership in the company if certain audience levels are reached over the coming years.

So as ad agencies are urged to embrace new media opportunities, CP+B has gone a step further and gained an ownership stake in an emerging medium. Per the deal, CP+B, with offices in Miami and Boulder, Colo., will be responsible for revamping and relaunching the AmericaFree.TV website as well as overall branding and marketing initiatives for the

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By Robert Goldrich

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Remembering Riney

The last time I saw legendary creative director Hal Riney was in November 2002. He had come down from the Bay Area to Los Angeles to pay tribute to editor Jacques Dury who was being inducted into the Association of Creative Editors' (AICE) Hall of Fame.

Riney's admiration of Dury's artistry came from their collaborations over the years, which included such notable fare as the classic image commercial for Perrier, which brought a figurative sparkle to sparkling water by taking us to Perrier's roots in France. Then there was the deadpan humor of Henry Weinhard Private Reserve's "Chuck Wagon," in which a western cowhand/cook recites the dinner menu specials of the day to a group of bewildered, hungry cowboys. (Both spots were directed by Joe Pytka of PYTKA.)

Sadly Riney died on March 24 of

cancer at his home in San Francisco. He was 75. I thought it somehow fitting to seek out Dury to reflect on Riney whose career began at BBDO San Francisco, followed by Riney opening Ogilvy & Mather's San Francisco office and then the venerable Hal Riney & Partners which is now Publicis & Hal Riney, San Francisco.

"He never got annoyed if the work wasn't coming together. He trusted me to make it work. And to have his trust was a great gift."

"Having Hal come out for my induction into the AICE Hall of Fame was as great an honor as being inducted," related Dury. "Hal was a true artist and he made me a better artist. His writing was exquisite. A large part of what got me into the Hall of Fame was the work I did for Hal. He was a major force in creating my brand and image in the industry."

Acknowledging that some have referenced a gruff manner in describing Riney, Dury said his experience

completely differed. "He was brilliant, supportive and never made me feel pressured or intimidated...Having someone looking over your shoulder when you're editing can be intimidating. But I was glad to have him in the room. We got to the point where we communicated in shorthand. If I heard a grunt at a certain point, I'd

Stevens, editors Hal Honigsberg and Tom Schachte. Though his was not on as grand a scale as that of Riney, Dury said he found it gratifying "to be on this parallel track with Hal of helping others to grow."

Dury could recollect only one time that Riney got angry at him--when Dury refused to work for the Tuesday

Team on the 1984 Ronald Reagan re-election campaign.

"I couldn't bring myself to do that," related Dury. "I remember thinking that I probably had just done a foolish thing. At the time Hal represented about seventy-five percent of my business. At first I was scared about the possible impact of my decision. But Hal continued working with me. He didn't like my decision but he knew that's how I felt. To me, that was a reflection of his integrity as a person."

POV

By Martin Pazzani

Dubai Can Inspire Us All



Last week, the burgeoning advertising community of the MENA countries (Middle East, North Africa), along with a healthy dosage of Europeans and Asians, and a sprinkling of Americans, gathered for the first annual Dubai Lynx Ad Festival.

What a breath of fresh air, to be at the start of something new in the ad business. Of course, everything about Dubai is new. Three decades ago it was a little-known emirate on the Persian Gulf. But now, the world's eyes are watching in awe as a megalopolis takes shape practically overnight.

In Dubai it is easy to get caught up in the feeling that anything is possible. How can you not when you are always in sight of the Burj, which at 164 stories is the world's tallest building by far? But more important than mere size is the prevailing mindset: nothing is held back by convention or ritual, and talking big is nice, but making things happen is what really counts. It is very rare that any culture, or industry, so rapidly accepts outside people, outside ideas, and outside influences, and embraces them with open arms and open minds. Incredible things are being accomplished here with a clear

plan, at breakneck speed.

So the location of this festival is very fitting, for it symbolizes what the global advertising business is becoming: a borderless, freethinking, interdependent community where execution of great ideas is prized above all. It's a lesson we could all stand to learn a bit more. We talk a lot about change, adapting to a new marketplace, but in our case the pace is excruciatingly slow because frankly, we are afraid to let go of the practices and habits of the past, or to fully embrace the new.

We came to the Festival to meet clients, to scout office locations with our partner here, and to present a seminar on Audio Identity called "What Does Your Brand Sound Like?"

Audio Identity is an idea whose time has come. Using brand-based music and sound to orchestrate a consistent brand experience is a field that is enjoying rabid interest from our clients and rapid acceptance around the world as a new discipline. Marketers are starting to realize the sense of hearing may have been overlooked as a serious branding tool.

Our seminar demonstrates the power of music to enhance emotional connectivity, to boost recall and awareness, to influence sales at retail, and to create a cohesive brand iden-

tity—one that is held together across all touch points by cohesive and consistent application of audio.

Most brands have NO consistent standards for audio, and it shows. Most brands use 25-50+ unrelated bits of music and sound in their consumer communications, and treat music and sound as "disposable," creating a superficial brand identity that may LOOK consistent, but sounds and feels schizophrenic and chaotic to the public. These mixed signals are detrimental to a strong brand and a missed

opportunity to create additional brand assets and competitive advantage.

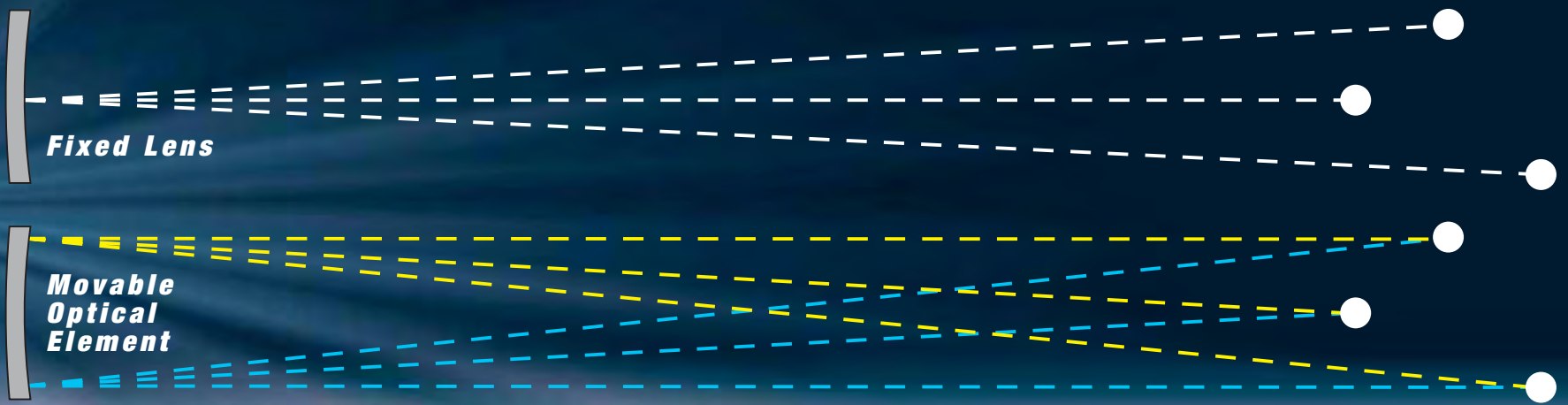
With the advertising business and the music business both being forced to re-invent themselves on the fly, and with both searching for new thinking, the idea that music and sound should be treated with the same care and discipline as the visual elements of a brand is one that is now ready for the mainstream.

Martin Pazzani is chairman/CEO of Elias Arts (mpazzani@eliasarts.com).

Flash Back

April 11, 2003 Wieden + Kennedy, Portland, Ore., topped the TV portion of the advertising category of The Art Directors Club 82nd annual awards competition. The agency scored two campaign gold awards on the strength of packages for Nike and Miller High Life.... Ad veteran and prolific producer Eve Frumkin died on March 30 after a long battle with breast cancer. Her 30-year career in the spot business spans both agency and production posts.

April 10, 1998 Digital effects and animation studio PDI has moved back into spot production, staffing up a division under the aegis of Cindy Consenzo, senior producer, commercials. The company had taken a hiatus during the first half of 1997 to divert talent and production capacity to the feature film ANTZ.... Bicoastal spot house Manifesto has entered into a first-look feature development and production deal with independent feature studio Miramax....Director John Massey has joined bicoastal production house Full Blue.



NEW LENS TECHNOLOGY MAKES SCENES “POP!”

Patented v3 MOE® Lenses Enhance Depth And Give Products A More Vivid Life-Like Appearance!



You're in the business of making memorable visual statements. So, how do you rise above the norm? With v3® MOE lenses –now available for rental from Clairmont Camera– you can create dramatic depth-enhanced imagery that approaches 3D, but does not require special viewing devices. It is applicable to both motion picture and electronic mediums.

The concept behind the v3 MOE lens with digital parallax scanners is amazingly simple. When we look at something with our eyes, we're getting input from two sources. Likely you've tried looking at an object with one eye closed, then the other, and noticed the difference. With multiple image sources the brain interprets the data and gives you an enhanced depth of field. The same thing happens with the v3 MOE lens. A moving optical element rotates within the body of the lens and captures different points of view relative to the plane of focus. These slight shifts cause the viewer

to interpret depth in such a manner that it enhances the realism of the shot and makes it more life-like. It adds depth and shape to scenes or products, and provides a vivid improvement over conventional 2D

v3 MOE® PERFORMANCE DATA		
Focal Length	Speed	Min. Focusing Distance
24mm	T2.3	2'
35mm	T1.6	2' 3"
50mm	T1.4	2' 3"
85mm	T2.1	2' 6"
135mm	T2.8	4' 3"

NOTE: Speed, Focus, Amplitude and Frequency are set using the remote controller

film and telecast imagery —effects are especially powerful in scenes shot with a moving camera.

Technically, the iris of the v3 MOE lens rotates in a

simple circle, with the amplitude (distance off center) and frequency (cycles per second) adjustable by the camera operator. The normal frequency is 4.3 cycles-per-second, which can be changed in relation to the capture speed of the camera. Changes in amplitude provide a different “look” and open up a range of creative options that cannot be achieved with normal fixed-iris lenses; one is the ability to create multiple depth layers in a scene by displacing objects from one another. T-stop and focus are also set with the remote controller.

Clairmont Camera offers a 5-lens package that includes the controller, cabling, and 24mm, 35mm, 50mm, 85 mm and 135mm lenses. The v3 MOE lenses are equipped with PL mounts, and can be used with a wide range of film and digital cameras. Visit our website and see some stunning examples of the v3 MOE® lens at work.

www.clairmont.com

**CLAIRMONT
CAMERA
FILM & DIGITAL**

PEOPLE & PROJECTS

Director Steve Burrows Going greatguns In The U.S.

By Robert Goldrich

VENICE, Calif.—Director Steve Burrows—who’s been active in commercials on both sides of the Atlantic—has signed with greatguns:usa for state-side spot representation. Best known for his comedic work spanning the ad, feature and short film disciplines, Burrows comes over from Backyard Productions, Venice, Calif. (which he joined in 2001), but continues to maintain both his European affiliations, Mustard Film Company in London, and MTP in Glasgow, as well as his representation deal in Canada with

of Scotland agency Frame, and ongoing work for Bachelors soup from London ad shop Delaney Lund Knox Warren, Unilever’s Knorr Beef Tonight and Chicken Tonight for DDB London, and energy drink Irn-Bru via The Leith Agency, featuring an off-beat character named Raoul who has become a bit of a pop culture favorite in Scotland.

Burrows, who lives in the U.S., has also managed to take on his share of American ad assignments, including 21st Century Insurance for agency MRM Gillespie in Princeton, N.J.,

Work You May Never See” gallery over the years, among the prime entries being Accuserve’s “Paper Tray” in which a heavysset woman tries to photocopy her backside only to find that the machine cannot hold her heft (this spot went on to garner an AICP Show honor); “Bob & Ronna,”

an edgy bathroom-humored ad for a Baltimore realtor; and one of the original Knorr commercials. The Accuserve and “Bob & Ronna” jobs were for Baltimore agency Eisner Underground. Knorr came out of DDB London and introduces us to a family that has adopted a panda. The

problem is that the husband thought that the “adoption” would only entail donating some money to a politically correct, wildlife-minded charity in China. Instead, the adoption turned out to be literal as the family now has a new member—a panda bear. Actua-

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Burrows is looking to draw more U.S. ad gigs after wrapping much international work.

Toronto shop Wilfrid Park.

At press time, Burrows was about to embark on a Coors U.K. assignment out of The Leith Agency, Edinburgh, Scotland, via MTP. Much of his recent work has been done in Europe such as humorous fare for Subway U.K. out

Washington Mutual via Los Angeles-based Chinese specialty agency IW Group, and earlier he helmed the last two “Whassup” spots for Budweiser out of DDB Chicago.

Burrows’ prowess in comedy has been reflected in *SHOOT*’s “The Best

MPC Set To Expand Into L.A., Hires Tobin

SANTA MONICA—MPC, the London-based visual effects/post house known for its work in features, TV and commercials, plans to extend its reach stateside with the opening of a Santa Monica facility in late 2008. MPC-LA will initially focus on the U.S. effects market for spots while providing a front-end presence to serve MPC’s feature effects biz from Hollywood studios.

Mark Tobin, former managing director and executive producer at effects house A52, Santa Monica, has been hired to head up MPC-LA. Prior to A52, he was a producer at Santa Monica effects studio Method.

MPC is part of the Technicolor Ser-

vices Division of Thomson. MPC’s recent advertising exploits include spots for such brands as Guinness, Sony Bravia, Coca-Cola and Audi.

Just a few months ago, the London effects house scored a Visual Effects Society (VES) Award nomination in the main commercials category for Bacardi’s “Bacardi Sun” directed by Pleix of Blink, London, for Rainey Kelly Campbell Roalfe/Y&R, London. On the feature film front, MPC has turned out its latest effects work for director Tim Burton’s *Sweeney Todd: The Demon Barber of Fleet Street*, Roland Emmerich’s *10,000 B.C.*, and Andrew Adamson’s *The Chronicles of Narnia: Prince Caspian*.

Tobin brings an award-winning commercial pedigree to his new roost. He served as A52’s executive producer on Nike’s “Magnet” directed by Jake Scott of bicoastal/international RSA Films, a spot out of Wieden+Kennedy (W+K), Portland, that garnered a 2005 AICP Show honor in the advertising excellence/single commercial category. During his tenure as a producer at Method, he got a chance to co-direct (with W+K’s creative director at the time, Roger Camp, and Method’s Chris Staves) the Powerade commercial “Wave” which scored a ‘02 AICP Show honor in the visual effects category. And he produced for Method

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Insurance Brokerage Taylor & Taylor Gets A Premium Return

\$40,000 Grant To FDNY High School Pays Valued Dividends

NEW YORK—Taylor & Taylor Associates, a bicoastal insurance brokerage, and carrier Fireman’s Fund Insurance Company have awarded a \$40,000 grant to support FDNY High School’s ongoing program whereby students can earn a state emergency medical technician certification along with a high school diploma.

Located in the East New York section of Brooklyn, the FDNY High School emerged from a partnership between the Fire Department of New York (FDNY) and the City’s Department of Education that emphasizes the importance of community public service. The educational initiative opens up emergency response career paths for students, including one that could lead to being part of the FDNY. The curriculum includes studies of the science of fire and emergency response, and teaming with FDNY members in assorted tasks such as activities at the FDNY Fire Academy and a summer leadership program.



The presentation of a \$40,000 check to FDNY High School

In 2006, Taylor and Taylor and Fireman’s Fund provided a \$50,000 grant to the FDNY High School that was utilized for fire and medical care training activities. The recent \$40,000 grant was presented during a special public event last month. The grant package is part of a nationwide program called Fireman’s Fund Heritage which is funded by Fireman’s Fund Insurance Company. Since ‘04, Fireman’s Fund has issued more than 900 grants totaling more than \$17 million to fire departments across the country for needed equip-

ment, training and educational tools. Independent insurance agencies/brokers like Taylor & Taylor are able to direct these grants to support fire stations in their communities.

Scott Taylor, president of Taylor and Taylor, thanked his clients, noting, “The business my company has placed with Fireman’s Fund on behalf of our customers [including members of the Association of Independent Commercial Producers] has earned my company the right...to direct a total of \$90,000 in grant money to the high school.”

Editors Hutshing And Turner Make Final Cut

SANTA MONICA—Final Cut, which maintains shops in Santa Monica, New York and London, has added Oscar-winning editor Joe Hutshing. The company has also promoted assistant cutter Graham Turner to full-fledged editor. Hutshing and Turner are based in the Santa Monica facility but are available through any of the Final Cut offices.

Hutshing has received two best editing Academy Awards—one for *JFK* (with editor Pietro Scalia), the other for *Born on the Fourth of July* (with cutter David Brenner). Both films were directed by Oliver Stone. Additionally Hutshing was nominated for best editing Oscars on the strength of *Jerry Maguire* and *Almost Famous*, both directed by Cameron Crowe.

Hutshing also scored an Emmy Award for the telefilm *Live From Baghdad* as well as American Cinema Editors (ACE) Eddies for *Almost Famous* (with editor Saar Klein) and *Jerry Maguire*, and a BAFTA Award for *JFK*. He was recently honored by the Hollywood Film Festival as its “Hollywood Editor of the Year.” Hutshing’s most recent feature editing credit was

the Robert Redford-directed *Lions For Lambs*.

Final Cut partner/editor Eric Zumbrunnen reached out to Hutshing about joining the company and translating his experience into the realm of advertising. The two had previously worked together on the Spike Jonze-directed film, *Being John Malkovich*.

Attracted by the prospect of exploring short-format projects, Hutshing said, “Storytelling is what drives me no matter the medium, and I am excited by the challenge of commercials.”

Meanwhile Turner becomes the first assistant to be promoted to editor in Final Cut’s L.A. office. “He’s been cutting more and more so this felt like a natural transition,” said Zumbrunnen of Turner. For the past couple of years, Turner has worked on campaigns for Xbox, Hummer, VW and MSN, as well as music videos for Katy Perry and Strung Out.

Prior to Final Cut, Turner was at Mad River Post, Santa Monica, where he worked his way up from reception to assistant editor. While there, he even got the chance to cut spots for DC Shoes and Converse.



Joe Hutshing

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Dir. Rachel Harms Joins The Joneses

SANTA MONICA, Calif.—Director Rachel Harms has signed with The Joneses, a bicoastal shop headed by executive producers Pam Rohs and Mel Gragido, for spot representation. She comes over from bicoastal The Artists Company.

Harms has been especially busy over the past year in international advertising, helming spots in Canada for BBDO, Toronto, Slovenia for Rodnaya Rech/Publicis and Russia for Y&R Moscow. Her skills as a storyteller, evident in U.S. campaigns for Quaker Oats, Southwest Airlines and Tide, among others, are being reaffirmed through her current vignette and dialogue work in many languages. At press time, Harms was about to embark on project shoots in Russia and Portugal.

Harms first established herself in commercials after emerging from an eclectic artistic background that included her launching and running a modern-dance company in New York, gaining a reputation as a noted choreographer, and then becoming a music video director and a short-filmmaker. Among her endeavors in the latter discipline were numerous pieces for *Sesame Street*, helping kids



Rachel Harms

to explore such worlds as dance and poetry. Over the years for this lauded PBS series she wrote and directed 32 shorts, four of which went on to win Daytime Emmy Awards as part of honored episodes. Perhaps the most memorable of those Emmy winners is the installment that included *Jump*, a Harms-directed short on dance which went on to relatively quickly become a *Sesame Street* classic.

Harms' content creation chops continue to be on display. Last year, for example, she sold a treatment for a children's television series to Nickelodeon, and she is currently writing a series based on her dance background as well as developing an interactive

game property.

In addition to traditional advertising, Harms has her eye on branded content and new media opportunities at The Joneses. She would also love to direct some more spots that feature dance—the bigger the better. “It’s almost magical for me when the two things that I love most, dance and film, come together” said Harms, whose ExxonMobil commercial earned distinction with an American Choreography Award.

Harms has extensive experience staging elaborate, large-scale productions such as the ExxonMobil spot that draw on her expertise as a choreographer. Her directorial endeavors range from these expansive pieces to work that hinges on subtle, nuanced performances from actors as well as real people.

She broke into commercial directing with now defunct house Atherton (and its successor shop, the since closed Cylo tv) before signing with The Artists Company in 2002.

Now at The Joneses, Harms is represented in the East by Mary Ford, in the Midwest territory by Doug Steiber & Company and on the West Coast by Howell Associates.

ARTISANS

Angelo Valencia Returns To FilmCore

SANTA MONICA, Calif.—FilmCore has signed editor Angelo Valencia. The move marks a reunion for Valencia who began his career with FilmCore 10 years ago. The editor, whose recent work includes spots for Walgreen's, Wendy's and Sharp, will be based out of the company's studio in Santa Monica, but will also be available for projects through its offices in New York and San Francisco.

Valencia arrives from The Whitehouse, where he spent six years, working through its offices in Chicago, New York, and Santa Monica. His background also includes a stop at 501 Post in Austin, as well as five years at FilmCore, San Francisco.

Valencia's familiarity with FilmCore and his experience in working in five of the largest advertising markets in the country makes him a key addition, according to Scott Friske, exec producer of FilmCore, Santa Monica.

The scope of Valencia's work is quite varied, but he has had particular success with narrative commercials. “I like spots that tell a story, whether humorous or heartwarming,” he observed. “I especially like spots that do more than make you laugh at the end—but also make you think.”

An example of that, Valencia noted, is a spot he edited for handbag

designer Susan Fitch. The spot shows a young woman who prepares for a romantic evening by, among other things, piercing a condom with a pin. The product being advertised is a baby bag.

Valencia's credits include two spots that won awards at Cannes: “Low Rid-



Angelo Valencia

ers” for the San Francisco Jazz Festival copped a Gold Lion in 2001 and “Shopping Cart” for the PGA earned a Bronze Lion in '02.

The Gold Lion-winning commercial opens with a close-up of a car radio, then cuts to three cool dudes—the driver and two passengers—kicking back and enjoying some jazz. The trio revels in the mellow tunes. But the convertible automobile is nearing

an intersection where a young man waits to cross the street. “Yo, pedestrian,” one of the passengers warns his friends.

Anyone witnessing these guys' love of jazz could blow their stereotypical tough-low-rider cover. So the driver punches a button on the radio, switching to a station that plays hard-driving rap music. The riders' body language alters, too. And their facial expressions change from the relaxed gaze of laid-back jazz aficionados to the intimidating glare of don't-tread-on-me low-riders.

Certainly the yuppie-type pedestrian feels intimidated: He is quite reluctant to step off the sidewalk and cross in front of the car. The convertible bounces up and down, the flexing of shock absorbers clearly telling outsiders to beware.

The low-riders then proceed, continuing with their rap facade until the passenger signals again—this time that the coast is clear. Again, with no witnesses in sight, the driver switches the radio back to the jazz station. He and his two passengers revert to their original smooth groove. A super notes that the San Francisco Jazz Festival is in the offing.

Valencia cut the spot back when he was at FilmCore, San Francisco.

Short Takes

CRISPIN SPEAKS WITH MORNING TONGUE FOR BK

A man wakes up with “morning tongue,” which we cannot see at first but clearly feel its presence as his erect tongue props up his bedsheet. The stand-up tongue is also evident through a somewhat hazy shower glass door and then underneath a scarf when he goes outside to satisfy his need—for Burger King's new breakfast cheesy tots.



[CLICK HERE TO VIEW SPOT](#)

Seated in his car as he is about to take his tongue to nirvana with a cheesy tot in hand, another car pulls up alongside as a woman casts a furtive glance at the guy with his fully aroused tongue.

Titled “Tongue,” the spot was directed by Peter Care of Bob Industries, Santa Monica, for Crispin Porter + Bogusky, Miami. Visual effects house was Brickyard VFX, Boston and Santa Monica.

The agency team included executive creative director Rob Reilly, creative directors Bill Wright, James Dawson-Hollis and Rob Strasberg, senior art director Vivian Wan, copywriter Jerry Seibold, group executive producer Matt Bonin, director of integrated production David Rolfe, executive integrated producer Chris Kyriakos and executive integrated music producer Bill Meadows.

John Murray and Francois Blaignan of bicoastal Nomad served as editor and sound designer, respectively.

Music composers were Andrew Feltenstein and John Nau of Beacon Street Studios, Venice, Calif. Adrea Lavezzoli produced for Beacon Street.

GOODBY, SILVERSTEIN AGE NOT SO GRACEFULLY

About to mark its 25-year anniversary, Goodby, Silverstein & Partners is hosting a party to commemorate the occasion to which only current and former employees of the agency are invited. The problem is that GS&P cannot readily reach all its former staffers—some of whose tenures predate e-mail—so the agency is circulating a tongue-in-cheek video invite virally to spread the word. In the piece, ad shop partners Jeff Goodby and Rich Silverstein appear a bit aged, the former using a walker, the latter in a battery powered mobile cart. Both are a tad memory challenged and tend to nod off. Nonetheless they manage to let us know that past and present GS&Pers should turn out for a black-tie party on May 8 at the San Francisco Opera House with festivities—including drinks, dinner and a surprise show—beginning at 5 p.m. They can RSVP at gsp25@gspssf.com.

PEOPLE IN THE NEWS

R&R Partners has promoted Arnie DiGeorge to the position of group creative director, overseeing the agency's creative teams in the Las Vegas and Phoenix offices. In his previous position as creative director in the Las Vegas office, DiGeorge managed all online, print and broadcast creative for the agency's \$80 million Las Vegas Convention and Visitors Authority client. DiGeorge was part of



Arnie DiGeorge

the original creative team that developed the pop culture phenomenon, “What happens here, stays here” for Las Vegas, plus he spearheaded both “product” campaigns focusing on the city's amenities—“Alibi” and the recently launched “Your Vegas is Showing”....Bicoastal music/sound design house Human

has promoted Lauren Bleiweiss to executive producer. The New York-based Bleiweiss will continue to be integrally involved with client relations, will continue to oversee Human's production department, and work closely with managing partner Marc Altschuler to supervise company operations. Bleiweiss joined Human in 2004 as a producer, working her way up to head of production....

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Content Is King Of 2008 NAB Convention Agenda

Continued from page 1

“Redefining Must See TV,” addressing such areas as what it will take to create mega hit content for the web.

Indeed the content-centric portion of NAB carries assorted implications and potential applications for the ad industry. Fittingly as *SHOOT* reports on Crispin Porter + Bogusky’s partnership with AmericaFree.TV (see separate story and this week’s Chat Room), another streaming entertainment web network, Hulu, will assume a prominent place at the NAB confab. Jason Kilar, CEO of Hulu, an online video joint venture between NBC Universal and News Corp, will present a keynote address on Wednesday (4/16) regarding the trends and technologies that are enticing producers to distribute and deliver content as never before.

Hulu is a free online video service that streams premium television shows, movies and clips. Via the destination site Hulu.com, distribution partner sites and embeddable video players, Hulu enables extensive dis-

tribution online. Kilar will discuss the growing opportunities for content creators, distributors and advertisers when media is made available on consumers’ terms.

Those terms take on varied forms of delivery. In that vein, a Tuesday (4/15) panel discussion titled “New Devices, New Opportunities” will feature David Wertheimer, executive director of the Entertainment Technology Center@USC (and former president of Paramount Digital Entertainment), Brandon Burgess, chairman/CEO of ION Media Networks, Inc., Gary Gannaway, CEO of WorldNow, Jason Hirschhorn, president of Sling Media Entertainment Group, and Tara Maitra, VP/general manager of programming of TiVo. Following a keynote by Dr. Kevin Kahn, senior fellow and director of Intel’s communications technology lab, this session will explore how people want their media and on what devices.

Among the other speakers slated for NAB are Carlton Cuse and Damon Lindelof, executive producers of *Lost*;

Anthony Zuiker, executive producer and creator of the *CSI* television franchise; Barry Sonnenfeld, executive producer of *Pushing Daisies* and director of such films as *Men In Black* and *Get Shorty*; Todd Bradley, executive VP of the personal systems group for HP, and Roger Enrico, chairman of the board for DreamWorks Animation.

Enrico brings a client pedigree to the confab. He is the former chairman and CEO of PepsiCo, having retired from the company in 2002 after a 31-year career during which he led each of the corporation’s major business units, both in the U.S. and abroad. At PepsiCo, Enrico led the company through a major restructuring, refocusing the corporation on convenient snacks and beverages. Under his leadership, PepsiCo spun-off its restaurant business as an independent public company, launched an initial public offering of The Pepsi Bottling Group, and acquired Tropicana Products and The Quaker Oats Company.

Meanwhile, more than 200 new exhibitors are expected for this year’s

NAB Show, joining such mainstay anchor companies as Adobe, Autodesk, Canon, Dolby, JVC, Microsoft, Panasonic, Ross Video, Sony, Thomson, Verizon and the Vitec Group to showcase digital content, technology and innovation across consumer and business segments.

Digital cinematography

On the digital cinematography front, Sony will be introducing the F35 camera system, which is slated to join the F23 model at the high end of the company’s CineAlta line of acquisition products for digital TV and motion picture content creation.

“The F35 complements the F23, with both addressing very distinct production environments and applications,” said Rob Willox, director of Sony Electronics’ content creation group. “We realize that many customers prefer a 35mm large-format sensor, while others want the 2/3-inch sensor size of the F23. We want to give end users their choice of production tools.”

The F35 incorporates many of the

F23’s ergonomics and film-style design elements. Furthermore, the new camera has an extended dynamic range and an improved signal-to-noise ratio enabling users to obtain more “quiet” black even during dark scenes. Its variable frame rate capability allows users to capture and record images from one to 50 fps. The depth of field on the F35 is equal to that of a film camera and can easily be made shallower or deeper. The F35 is projected as being available in late ‘08, with suggested list pricing to be announced.

More than 1,600 companies will exhibit at this year’s NAB Show, including representatives from 40 countries and across 19 industries such as cable, content owners/programmers, film and entertainment, enterprise, social media, telecom, wireless and more.

This year’s convention is expected to attract more attendees than the ‘07 confab which drew a turnout in excess of 111,000. For a full rundown of events and exhibitors, log onto www.nabshow.com.



This guy is.....

- A. *The sound man for an arena concert*
- B. *The sound man for a touring road show*
- C. *The sound man on a commercial shoot*
- D. *An extra posing as a sound man in a movie*
- E. *A sound man backstage at a major theater*

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Crispin Porter + Bogusky Gains Equity Stake In AmericaFree.TV

Continued from page 1
streaming media network.

In a released statement, CP+B co-chairman Alex Bogusky said, "AmericaFree.TV has organically grown a tremendous audience by quietly putting together a catalog of over a thousand streaming movies. This foundation of content and fans is something we're excited and honored to be a part of. With video already representing half of Internet usage and no end in sight for the foreseeable future, there's going to be more than one or two winners in the Internet video world."

In this week's Chat Room column, Smith outlines what he envisions will be the prime contributions of CP+B to the development of AmericaFree.TV. Smith was the matchmaker who brought AmericaFree.TV and CP+B together. He sought out CP+B based on its prowess in mainstream, viral and guerilla marketing. Smith has 25

years experience in PR, marketing, corporate communications, investor relations and public affairs.

Indie connection

Beyond its alluded to public domain content such as Three Stooges

fare and assorted feature films spanning comedy, drama, action/adventure, sci-fi, mystery and horror, AmericaFree.TV is showcasing original product supplied by independent producers. AmericaFree.TV is reaching out to the indie community, recently

looking to connect with producers at the South By Southwest Film Festival (SXSW) in Austin, Texas.

"The web is the ultimate distribution channel for indie producers," said Smith who characterized the Internet as a potential spawning ground for

prospective series to build audience and then elicit interest from mainstream broadcast TV. In the same vein, feature films on AmericaFree.TV can generate buzz and a following, building a foundation for prospective theatrical distribution deals.

MPC Plans L.A. Studio

Continued from page 4

the Nike Shox ad "Streaker" directed by Frank Budgen of Gorgeous, London, and bicoastal Anonymous Content, for W+K, which went on to win a '03 Gold Clio in the apparel/fashion category.

MPC will transfer a core talent group from its London base to Santa Monica, which will be complemented further with home-grown local talent in the telecine, VFX and 3D disciplines. Bullish over the prospects of "transporting the strong MPC brand to our new West Coast location," Tobin cited the company's resources spanning expert in-house creative and production artisans, as well as groundbreaking R&D.

The MPC R&D team develops custom tools such as its ALICE crowd simulation software; the PAPI physics engine which allows for realistic shattering and breaking of hard materials, detailed fur creation and "grooming" solutions; and many other sophisticated in-house solutions to common and complex CG problems.

Tobin also anticipates MPC-LA "being able to call upon relevant local Technicolor resources and services to add further value to our creative and production management offerings."

Ahmad Ouri, president of the Technicolor Content Services business, said, "We believe the time is opportune for MPC to expand its footprint to the U.S. market."

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Mike Smith

President/CMO Of AmericaFree.TV Discusses Recently Struck Deal With Crispin Porter + Bogusky



By Robert Goldrich

Besides being president and chief marketing officer of AmericaFree.TV, Mike Smith is the matchmaker who helped to bring that company together with agency Crispin Porter + Bogusky (CP+B) in a recently announced partnership. AmericaFree.TV provides its viewership with 20 channels of high resolution video content on the Internet free of charge and with no subscription required.

The standard and high definition streaming content is a mix of features and TV programs in the public domain, new independent films and television series seeking exposure on the web, and other product for which advertiser-supported AmericaFree.TV has secured web rights. An example of the latter would be AmericaFree.TV's recently announced agreement with Los Angeles-based Mojo Productions for the web rights for classic music video/concert

films featuring such legendary performers as Jimi Hendrix, The Doors and The Rolling Stones.

CP+B will be responsible for revamping and relaunching the AmericaFree.TV website as well as overall branding and marketing initiatives to help the web network (which was formed in 2003) attain a higher profile and build audience from its current base of some 5 million-plus viewers. Per the arrangement, CP+B gains a minority ownership stake in AmericaFree.TV (see separate news story).

Smith has 25 years of experience in PR, marketing, corporate communications, investor relations and public affairs. Prior to AmericaFree.TV, he served as an executive VP/general manager of Euro RSCG Magnet Communications in Washington, D.C.

AmericaFree.TV's content (www.AmericaFree.TV) spans comedy, drama, action/adventure, science fiction, mystery, horror and music. Headquartered in Clifton, Va., the company was founded by majority owner Marshall Eubanks, who sits on the Internet Engineering Task Force.

SHOOT: What do you envision in terms of CP+B's involvement in AmericaFree.TV?

Smith: We're hopeful that they will help build our audience from 5 million to 10 times that amount and I see them aiding us on two main fronts—IPG and GUI. IPG stands for interactive programming guide. We are streaming high-resolution content and streaming is very much a Wild West frontier. No matter how good your offerings, it can be difficult for viewers to locate content and find it at the right time. We're a 24/7 network but if you miss a 9 o'clock start time, then you miss part of the program. We very much need to provide better navigation for viewers so that they can easily find the content they want.

Navigation is also reflected in GUI, graphical user interface. Now when you open up AmericaFree.TV, it has a scrolling text that looks like what George Lucas did on the original *Star Wars*. Visitors to our site have to scroll down to find the movie or program they want. Crispin will be very involved in creating a more friendly, appealing, graphical, quick way for our viewers to get to where they want to be. It's like the iPhone which lets you get to your destination easily through artistic, graphical elements.

SHOOT: Why CP+B?

Smith: We sought them out. They are the best viral, guerilla marketers in the

country. Their Subservient Chicken for Burger King has generated 500 million clicks on the web. And part of the agency's genius is taking legacy brands and pumping new life into them—for the Volkswagen Beetle, for Domino's with the "Got 30 Minutes" campaign. Since much of our content is public domain material—stuff that our children haven't seen yet like old movies, *The Three Stooges* and product like that—Crispin can help to breathe new life and excitement into this content for



new audiences as well as viewers who look back on it nostalgically.

SHOOT: Who owns AmericaFree.TV? What's the size of CP+B's stake in the network?

Smith: Marshall Eubanks is the majority owner. I hold a minority interest as does CP+B. But CP+B has the capability to build that share to around half ownership if it can grow our audience to certain levels over time.

SHOOT: In what ways do content

providers benefit from having their programs on AmericaFree.TV?

Smith: We have a 50/50 revenue sharing model. We have an original comedy show called *Noisi Vision*, for example, which has built a following on the network. There's a link to Amazon so that viewers can buy DVDs of the show. We and the producer share in that revenue and in the advertising revenue we generate as a result of the show.

We also have *Tough Guy*, a reality

Reality series Tough Guy is gaining valuable exposure on AmericaFree.TV. Def Con Productions, which produces the show, hopes this will translate into a mainstream entertainment deal on broadcast television.

series that is a *Sopranos* send-up starring Frank Citro as a Mafioso character. The producers of this series [Def Con Productions] and other independent filmmakers who put their features on AmericaFree.TV are looking for exposure to get mainstream entertainment deals. *Tough Guy*, with the audience it's built with us, could be great for a broadcast network to pick up. And the independent features we expose on the web could also elicit interest for theatrical distribution. We will become kind of a breeding ground for these kinds of deals.

Marshall Eubanks sees screens converging—web content ending up on television, TV content being shown on the Internet, high resolution streaming web feature content on AmericaFree.TV winding up in theaters.

Part of what we're doing is reaching out to independents who are looking for meaningful web exposure. We went to the South by Southwest Festival [SXSW in Austin, Texas] last month to reach out to the independent community for content, offering them the pros-

pect of exposure on AmericaFree.TV. We and CP+B believe that there are millions of hours of long-form content waiting to be unlocked. And we're seeking to unlock the best content for our viewers.

SHOOT: What's the nature of the ads that appear on AmericaFree.TV? Does the advertising take the form of video commercials? Banners?

Smith: Banners, though we are looking to move into pre-rolls. Alex Bogusky [co-chairman of CP+B] believes

that the advertising should not be intrusive, meaning that we don't envision it interrupting the programming in any way, unless there was a specified intermission in a long movie.

SHOOT: Who's advertising on AmericaFree.TV?

Smith: NBC Universal advertises, promoting its USA Network series *Monk* with banners. The History Channel and American Movie Classics are advertising. An NBC online network series called *Coastal Dreams* is advertising, reaching our audience who are watching beach party/surfing movies.

SHOOT: What about mainstream advertisers. Automobiles? Packaged goods, etcetera?

Smith: We're looking to broaden into these areas and CP+B will be helping us in this regard, talking to advertisers and brands at large.

Streaming long-form entertainment is a growing area. Take a look at streaming entertainment network Hulu, which is a collaboration between NBC Universal and News Corp. Disney and ABC announced plans for web entertainment, leveraging legacy TV series like *Daniel Boone* and *Zorro*. And CBS News also has something in the works.

AmericaFree.TV is currently at a break even point financially. There's a great deal of upside which CP+B will help us attain.

Greatguns:usa Signs Comedy Director Steve Burrows

Continued from page 4

ally, it's a talkative, presumptuous guy in a panda bear suit who clearly rubs the hubby the wrong way.

Comedy roots

Burrows sports a background as an actor in commercials and as a writer/performer of sketch comedy. After graduating from the University of Wisconsin, he moved to Chicago where he studied with the now late Del Close as a member of Close's main troupe at Improv Olympics. Five years later, Burrows moved to Los Angeles to join up with The Groundlings, another famed improvisational group, which served to further hone his comedy and performance skills.

Soon after relocating to the West Coast, Burrows auditioned for and became a contestant on *Wheel of Fortune*. His performance on the game show was humiliating as he became known as the only player to be invited back without winning any money as well as the sole one to buy five vowels and not solve the puzzle. This experience provided fodder for what became Burrows' first short film, *Soldier of Fortune*, a pseudo documentary which hit the film festival circuit in '92-'93, earning positive reviews as well as a cease-and-desist order from Merv Griffin Productions (producer of *Wheel of Fortune*). Burrows said the film was his heartfelt "love letter" to *Wheel of Fortune*.

The buzz over *Soldier of Fortune* eventually led to *Chump Change*, an independent film that Burrows scripted, directed and acts in. The quirky comedy is a fast-paced satire of the movie business, with a romantic storyline. The movie—which was picked up by Miramax for distribution and stars Tim Matheson, Traci Lords, Fred Willard and Jerry Stiller—centers on a novice screenwriter (Burrows) from Milwaukee who heads to Hollywood seeking fame and fortune only to end up in rewrite hell.

Chump Change got the attention of Backyard Productions which successfully introduced Burrows to commercialmaking. Over the past few years, Burrows has further diversified with European work but he now joins greatguns to help him garner more American ad gigs.

Burrows said he was drawn to greatguns:usa executive producers Tom Korsan and Tom Lowe, as well as the high caliber of the talent on the shop's directorial roster.

Ongoing exploration

Meanwhile Burrows continues to explore new forms. This past fall his demo pilot for TV series *The King Kaiser Show* won best alternative

show and Audience Award honors at the Los Angeles Independent Film Festival. The latter award included a \$12,000 prize.

The series—which centers on a talk/variety show on camera and behind the scenes—is described by Burrows

as being a poor man's *Larry Sanders Show* (the hit series starring comedian Garry Shandling). The "poor" quality, Burrows, said, is reflected in lower level performing talents (think *American Idol* rejects, and Woody Allen's *Broadway Danny Rose* in terms of

acts repped by its protagonist talent agent character).

Burrows joins a greatguns:usa directorial roster that includes Claudia Alberdi, Gurinder Chadha, Luis Gerard, Mike Goode, T.J. Hall, Ram Madhvani, Mike Ozier, Eden Tyler,

Lizelle Wagner and Who?

The shop's sales force consists of Andrea Marcucci and Bridget Spalding on the East Coast, Maureen Butler in the Midwest, Gossip in Texas and the South and Jeanie Dimaggio on the West Coast.

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HD Essentials

PROMAX/BDA Slates Dtv Transition Symposium

With the federally mandated transition to digital television less than a year away, Promax/BDA has scheduled as part of its upcoming conference in New York a session titled "The DTV Transition Symposium: Ratings, Revenues and Repercussions of the Digital Television Switchover." The symposium is slated for Wednesday, June 18. (The 53rd annual North American Promax/BDA confab runs from June 17-19 at Manhattan's New York Hilton Hotel.)

Promax/BDA's DTV Transition Symposium will provide TV station general managers, marketing and promotion executives, program directors and researchers with accurate information and insights into the business and marketing implications of the changeover. The event will also provide local stations with valuable tools, such as new creative partnership programs to help offset lost revenue; actionable marketing strategies for increased audience education and retention; and community outreach techniques for elderly and low-income markets, among other pertinent DTV changeover options.

Different industry factions and organizations, such as the National Association of Broadcasters (NAB), have launched education initiatives to reach out to the public and help consumers to prepare for the DTV transition in February 2009

"The impending transition to DTV has the potential to affect local TV stations in a profound way, from both a ratings perspective and from a revenue standpoint," said Nick Belperio, senior VP of marketing for the Fox Broadcasting Company. "It's quite encouraging to see Promax/BDA take a leadership position in trying to address and bring to the forefront the issues and concerns of local station marketing and promo executives."

Promax/BDA is a global, non-profit association dedicated to advancing the role and effectiveness of entertainment and information content marketing, promotion and design professionals.

HD Scope Snorkel System Technology Unveiled

Abel CineTech, New York, and Wolfgang Roessel of CPT have introduced HD Scope, which is billed as being the industry's first Borescope/Snorkel Lens System designed specifically for 2/3" B4 mount HD cameras.

HD Scope is manufactured in Munich, Germany, and designed by the same team that developed the Cinec award-winning T-Rex lens system. Constructed from the finest optics available, the HD Scope offers cinematographers all the benefits of the 35mm T-Rex in a lens optimized for 2/3" CCD imagers.

The HD Scope offers a fast T4 stop with full 360° image rotation and panning for tabletop work, tight spaces, unusual angles and other effects shots. This unique lens is the first Borescope /Snorkel system built and optimized for HD cameras such as the Sony F23 and F900R, and the Panasonic VariCam and HPX3000.

"As 2/3" HD camera technology improves, we're seeing more and more commercial and feature production shift from 35mm to HD," states Pete Abel, president of Abel Cine Tech. "The HD Scope gives DPs the creative lensing possibilities they have long enjoyed on 35mm shoots. This is why we're so excited to work with Wolfgang and offer the HD Scope to our sales and rental clients. It's the right product at the right time."

"I have a long relationship with Pete and Rich Abel," stated Wolfgang Roessel. "Working with Abel Cine Tech was a logical choice for us because they are very deep technically and have so much experience in this specific market."

Roessel noted that his work on the T-Rex lens system "quite naturally led to the design of HD Scope and we're thrilled with the optical performance of the final product."

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



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Top Spot of the Week

Director Zach Math Bugs Average Folks For Orkin, The Richards Group

By Christine Champagne

A :30 for Orkin titled “Pizza Delivery” presents an original, imaginative depiction of how determined pests like roaches are to invade our homes. Created by The Richards Group, Dallas, and directed by Zach Math of Bob Industries, Santa Monica, the humorous spot has a talking, human-sized roach trying to pass himself off as a pizza deliveryman in order to gain access to a woman’s home. When the woman, who knows something is up, says she didn’t order any pizza, the roach pushes, asking if he can bring the pizza inside.

Luckily for her, an Orkin pest control expert pulls up to her house just in time to save the day. Undeterred, the roach drives by in his beat-up car later to case the joint, but the Orkin man is still on duty, protecting the home. A voiceover intones, “Bugs want in, but Orkin keeps them out. Orkin, keeping pests in their place.”

In creating “Pizza Delivery,” “We wanted to give the bugs a little credit. They are clever, and they always seem to find a way into your house,” remarked The Richards Group creative director/copywriter David Moring.

“So often, you see scare tactics be-

ing employed in these kinds of ads,” The Richards Group art director Peter Everitt added, “and we wanted to take that and twist it and dramatize the point in a different way, keeping it lighthearted but raising the issue of our fear of these intruders.”

Math was brought in early on in the creative process, three months before he had to shoot the two-spot campaign, which also includes a :30 called “Broken Down.” “They brought me in during the conception, the realization of the idea, so I came on as a third set of eyes if you will, which was really cool,” Math said. “It was more like the British process where [an agency] brings a director in, and you’re really more part of a team as



Zach Math

opposed to a hired gun who comes in and shoots stuff.”

Math dove into the process, even taking the time to write a bio for the roach. In case you’re wondering, Math imagined the pest as a nefarious character that won the car we see him driving in a card game.

As for the physical creation of the roach, Everitt said that various approaches—including a CG roach and the old-fashioned actor in a bug costume tactic—were considered. But a

CG bug was ruled out because it might look fake and wouldn’t give the actors something real to respond to, and a guy in a costume was nixed because it would immediately take the comedy to a more slapstick place, and that’s not where the agency wanted the spot to go tonally, according to Everitt.

Ultimately, Stan Winston Studio of Van Nuys, Calif., was brought in to create a roach puppet for “Pizza Delivery” (as well as a termite puppet for the campaign’s other spot). “We wanted the characters to be as real as possible, but we gave creative license to give them more human-like qualities—to let the bugs stand upright and their mouths move more expressively,” Everitt explained. “But they’re true to the insect anatomies, with changes to help the performances be more expressive and humanlike.”

Fear of height

One of Math’s biggest concerns was the height of the bugs. If, for instance, the roach was towering over the woman at the door, he would have been too menacing, and it would have been hard to believe she wouldn’t have just slammed the door in his face, Math maintained. So, in the end, the roach stood a less menacing—yet still freaky—5’7” or 5’8”, the director estimated.

With a cast of realistic-looking bug puppets and humans ready to go, Math and DP Patrick McGowan shot the spots on location in Pasadena.

Math revealed that the scene in *No Country for Old Men* between Javier Bardem’s creepy character and the gas station clerk inspired how the scene between the roach and the woman at the door was played out in “Pizza Delivery.” “I loved the awkward tension that played on a tonal level [in that scene from *No Country for Old Men*],” Math said. “But, ultimately, it was extremely funny, and I hadn’t seen that kind of humor before, bred out of this subversive tension that’s dark and odd but absolutely hilarious.”

The director even instructed Jerry Buteyn, the actor who voiced the roach in the final version of the spot, to mimic Bardem’s tone from the film.

Quiet time

Subtle, quiet performances were key to making “Pizza Delivery” and “Broken Down” work, Everitt noted. “Zach was able to extract real, subtle, small performances from people, and that was crucial to the comedy. It could have easily gone the other way, with more slapstick-style comedy.”

Matthew Wood of The Whitehouse

cut “Pizza Delivery,” with Math contributing to a first cut.

Elsewhere, VFX director Mandy Sorenson and the team at Brickyard VFX in Santa Monica, performed rig removal and tweaked the roach puppet to make it seem more alive.

Might we see the roach—and the aluded to termite—in additional spots? The concept seems like it has legs. For his part, Math can picture the roach applying for a job in a restaurant.

“We hope so,” Moring said. “We have other scripts that are ready to go, and as far as I know from the client side, there are some expectations to do more.”

TOP Spot OF THE WEEK

CLIENT

Orkin
AGENCY

The Richards Group, Dallas.
Stan Richards, executive creative director; Mike Malone, group creative director; David Moring, creative director; Peter Everitt, associate creative director/art director; Alison Wagner, producer.

PRODUCTION COMPANY

Bob Industries, Santa Monica, Calif.
Zach Math, director; Peter McGowan, DP; T.K. Knowles, executive producer; Bart Lipton, line producer. Shot on location in Pasadena, Calif.

EDITORIAL

The Whitehouse, Chicago, London, Los Angeles and New York.
Matthew Wood, editor.

POST/VISUAL EFFECTS

The Syndicate, Santa Monica.
Marshall Plante, colorist.

Brickyard VFX, Santa Monica.
Mandy Sorenson, VFX director/VFX artist; Kirsten Andersen, executive producer; Diana Young, producer.

PUPPETS

Stan Winston Studio, Van Nuys, Calif.
J. Alan Scott, animatronics effects supervisor.

MUSIC

Beacon Street Studios, Venice, Calif.
John Nau and Andrew Feltenstein, composers.

AUDIO

Lime, Santa Monica.
Mark Meyuhas and Loren Silber, mixers.

PERFORMERS

Rebecca Tilney, Kristopher Germain, Jerry Buteyn (voiceover).



[CLICK HERE TO VIEW SPOT](#)

A human-sized cockroach does his best impression of a Pizza delivery guy in an absurd attempt to gain entry into a woman's house. But she's not buying. Still, she would risk infestation to her home if not for an Orkin man who passes by--and sticks around to give her abode full 24/7 pest protection.

The Best Work You May Never See

Prius Combats Major "Drinking Problem"

By Robert Goldrich

This offbeat spec spot thrusts us into a local gas station/convenience store where a guy considers a minor purchase only to be distracted by the antics of other customers. He first spies a mother and daughter who stand in front of the store's glass doored-refrigerator section and are chug-a-lugging milk from large plastic containers. They are literally pouring the milk onto their faces, with more milk getting on them than in their mouths.

The camera then takes us to a man in a business suit who has a similar drinking style, except this time with a pot of piping hot coffee in each hand. Apparently not afraid of being scalded, he dumps the java from one pot onto his head, drinking some and otherwise dousing himself with the rest.

Next is a man who puts his mouth up to a soft drink dispenser and pulls down on the lever, giving himself a soda pop shower.

Puzzled at this offbeat behavior, our original male customer then walks out of the convenience store with his modest purchase in hand. What he sees at the gas pumps puts the other customers' behavior into context in that their "drinking problems" mirror that of their vehicles which are large-scale vehicles, primarily SUVs, that wastefully consume gasoline.

Our protagonist then gets ready to get into his car, a Toyota hybrid Prius. A super reads and an accompanying voiceover says, "100 percent guzzle free," followed by the Toyota logo and the company slogan, "Moving Forward."

"Guzzle"

Titled "Guzzle," this spec ad was directed by David Jellison of Santa Monica-headquartered TWC based on a concept from writer Heather Stiteler, who was a freelancer at the time but has since become a creative director at Young & Rubicam, Irvine, Calif. Stiteler brought in longtime creative colleague, freelance art director Chip McDonald, to hone the "Guzzle" spec concept.

Jellison was drawn to the premise, as he is to the product itself. "The Prius is simply a smart idea that was ahead of the curve—its fuel efficiency coupled with a great design has helped position Toyota as a forward-thinking company. And the concept of directing a visual metaphor for consumption was just too delicious to pass up," explained Jellison. "From a strategic standpoint, it brings nuanced comedic performance, physical humor and cars into play—all elements that can help to enhance a reel."

Jellison quipped that the Prius is gaining on the Mini Cooper as the car which has spawned the most spec work. Still, he noted that this particular Prius project stood out for him.

"The best spec work is inspired by something you see in life. For me the litmus test of a spec concept is would the spot fit in with whatever the product's current ad campaign is? People make the mistake of coming up with spec concepts that aren't in the spirit of the product, its marketing and methodology. You can ignore the product's advertising and marketing and still do a funny spot but it still doesn't feel right in the real world of strategy and

branding. This 'Guzzle' concept felt right to me in the big picture and that's why I pursued it."

That pursuit entailed landing the right lensing location—which turned out to be a gas station convenience store in the San Fernando Valley—while keeping reins on a tight budget.

Jellison's support team included TWC exec producers Mark Thomas, Steve Ross and Jeff Snyder, with Johanna Woolcott serving as producer. The DP was Kris Kachikis. Amy Holland was the production designer.

Editor was Carlos Arias of Final Cut, Santa Monica.

Casting

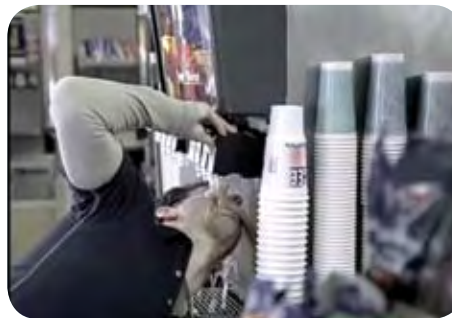
Working with Joe Blake Casting, Santa Monica, on "Guzzle," Jellison found actors who fit certain profiles of what he sees driving around Southern California. The guy in the business suit struck the director as being the young, fast rising Circuit City salesman driving a Hummer to impress the ladies. The woman was a soccer mom who drives a big SUV often with herself as the only passenger going to a Starbucks to pick up a latte. And the soft drink dispenser guzzler was a body building guy whose transportation of choice is a big muscle vehicle.

Meanwhile Jellison is no stranger to his work being recognized in "The Best Work You May Never See" gallery. He directed "November 1st," a darkly comedic Snickers spec spot, which gained "Best Work" attention in November 2006.

credits

Client Toyota Prius (spec spot) **Agency** Heather Stiteler, writer; Chip McDonald, copywriter. **Production** TWC, Santa Monica David Jellison, director; Mark Thomas, Steve Ross, Jeff Snyder, executive producers; Johanna Woolcott, producer; Kris Kachikis, DP; Amy Holland, production designer. **Editorial** Final Cut, Santa Monica Carlos Arias, editor **Post** Rushes, Los Angeles Johnny McPheetres, colorist **Visual Effects** The Syndicate, Santa Monica Mike Eck, effects artist **Audio** Lime Studios, Santa Monica Sam Casas, sound designer/audio mixer **Principal actors** Sara Messer, Danny Brown, Michael German, Regan Wynne, Phillippe Wee

David Jellison pours it on in this spec piece.



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Rolling Rock's "Satellite" Propels Tongue-In-Cheek Moonvertising Campaign

Goodby Silverstein & Partners, Tool of North America Team Up On Humorous :45 Viral Spot

By Ken Liebeskind

Is Rolling Rock's attempt to affix its logo to the moon with a laser beam an actual occurrence or another wacky advertising idea from V.P. of marketing Ron Stablehorn?

In "Satellite," a 45-second spot that plays at www.Moonvertising.com and other sites, we actually see the green laser beam shot from a Rolling Rock office traverse the globe and brand the moon with a bright green Rolling Rock logo.

Of course the spot, created for Anheuser-Busch (A-B) by Goodby Silverstein & Partners/San Francisco (GS&P/S.F.) and produced by Tool of North America/Santa Monica, is a spoof. "It was preposterous to make it feel real, it was tongue in cheek and corny, which was okay, since it was so over the top," said Tool director Geordie Stephens.

Stephens, who also worked with GS&P on the "Urban Legend" spot for Comcast about an organ dealer who puts bloody body parts in a plastic bag, said "Satellite" is another example of "whimsical Goodby humor."

The humor derives from the visual gags Stephens employed to show the laser beam in action. After it is beamed out of the Rolling Rock office by Stablehorn's technician Dr. Rudy, it doesn't go directly to the moon, but hits a satellite and is deflected earthward, where it zaps the Egyptian pyramids, Easter Island statue heads, a River Kwai dam, a Chicago Bears running back and Florida.

"Old '70s *Godzilla* sci fi movies were the inspiration," Stephens said. "We wanted to make it feel like a Doomsday scenario and still be funny. We wanted to make it something precious that you would never expect to be destroyed, like the Pyramids, which took years to build."

To create the footage, he combined a laser beam done in post with low tech explosions shot on plates and stock footage of Easter Island and the other sites. "We combined them and blended them together in post," he said.

He also used a stock image of the moon for the final shot, when the laser beam affixes the Rolling Rock logo to the lunar surface. He shot the spot in a Hollywood loft with a Sony AR-100 HD camera.



[CLICK HERE TO VIEW SPOT](#)

"Satellite"

fictional marketing director who has been apologizing for Rolling Rock advertising since 2006, when Rolling Rock ran a risqué Beer Ape ad online that had been banned from TV. The alleged ad, which generated over a million views in a 24 hour period on YouTube and other video sharing sites, features an ape that "parachutes into a pool party and dances in a suggestive manner with a sexy lady," Stablehorn says in his apology ad. "We regret this lapse in judgement."

Stablehorn has since apologized for Rolling Rock ads that show men in thongs and a foul ball that struck men in sensitive area. In Satellite, he apologizes by saying, "Maybe you like the moon as it is. Perhaps you were troubled by the way I accidentally blew up the Pyramids, Easter Island and Florida. I promise on my next attempt on April 20 [when a new spot debuts] fewer world treasures will be harmed."

Moonvertising is "a continuation of the campaign in which Ron apologizes," an A-B spokeswoman said. "It's Ron's greatest idea yet, and gives him lots of opportunities to apologize for his advertising blunders."

Stablehorn is played Jed Alexander. "My take," said Stephens, "was to keep him off guard and nervous on the set and create a bit of tension while we shot to up his anxiety. We wanted to keep his performance on shaky ground as he discussed the Rolling Rock advertising blunders."

Rolling Rock's moonvertising idea isn't completely original. Coca-Cola apparently tried to do it in 1999 as the millenium approached, but the Federal Aviation Administration was worried about interference with aircraft.

Rolling Rock's Moonvertising effort may be a spoof, but it's been taken seriously by some. "This is viral advertising; the company isn't actually going to project a laser beam 237,000 miles into space. Still, this spoof comes a little too close for comfort," the *Boston Globe* reported.

From Moonvertising.com to MySpace

The spot debuted March 23 at Moonvertising.com and is also running at YouTube, Break.com, Heavy.com, Theonion.com, Funnyordie.com and MySpace. Visitors can put their own messages on the moon and click green moon dots to read posted messages. Visitors click "Watch Ron's Attempts" to see "Satellite" and five other videos that show Stablehorn discussing his moonvertising strategy with young people. In the last video, Apology, he apologizes for his efforts to put the logo on the moon.

The campaign is the latest one starring Stablehorn, the

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credits

Client Anheuser-Busch Agency GS&P, S.F.
Jeff Goodby, creative director; Larry Corwin, writer; James Horner, exec producer; Rudi Anggono, art director; Timothy Plain, producer
Production Tool of NA, Santa Monica.
Geordie Stephens, director; James Kniest, DP; Gayleen Sharon, producer
Editorial Barbary Post, S.F. **Bob Spector, editor; VFX/Graphics Co. Spy Post, S.F. Darren Orr, artist**
Sound Design Timothy Plain **Final Mix** Crescendo Studios, S.F. **Music** APM Music, Hollywood.



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Evolutionary Thinking

Continued from page 1

Shipman added, "As we're finding new and unusual resources, we're working with them more as partners than suppliers. How we relate outside of McCann to the production world overall is changing. I'm looking for people to become partners with me, to delve into this new creative frontier hand in hand instead of one person being the supplier, the other the leader."

For Shipman it's "an incredibly exciting time" to assume the head of production mantle after nine years at McCann Erickson, first as an executive producer, then as deputy head of production and for the past three months as acting head of production. "Being able to help shape this department now as the industry is at a transitional moment, as we are entering a whole new ball game in terms of alternative media, is a wonderful opportunity," he related. "To take a department whose main focus for so long has been broadcast television and to now be able to evolve it into this modern age is a creative challenge I welcome."

"Joyce King Thomas [McCann's chief creative officer] is an amazing partner who has embraced the digital frontier and put trust in me to help support that," continued Shipman. "She's building our digital world creatively and we are mirroring that in the production department."

Shipman is a veteran who's embraced change. He started his career at Benton & Bowles, New York, which then became DMB&B, working primarily on Procter & Gamble brands. After nine years there, he spent the next six at Ogilvy & Mather, New York, where he served as a producer on American Express and Jaguar.

McCann's Thomas said that Shipman fulfills the trio of prime prerequisites she had set for the head of production position. "In our search for a new head of production," she related, "we were looking for three things—someone who cares passionately about the work; someone who will nurture, support and inspire the talent in the department; and most of all, someone who will move the

department and agency forward in creating original content and developing our digital capabilities."

"Transformation"

Valeria Maldini, a producer at Grupo Gallegos, Long Beach, Calif., noted, "In the last couple of years, emerging forms of new media have forced agency producers to become more versatile. My role at the agency is no longer solely as a broadcast producer; it goes beyond traditional commercial production and has required developing content for other formats such as video on demand, viral

spots and online content, mobile downloads, etcetera."

Asked if diversification into new forms of content has taken hold in the Hispanic ad market, Maldini responded, "Yes, absolutely...The Hispanic consumer likes to be an early adopter of new technology, which means that new forms of content are an increasingly relevant touch point for this audience."

She cited Foster Farms' "Transformation," a parody of Dove's "Evolution" which shows artificial beauty being created not for a woman but for one of those zany disheveled chicken characters trying to foist himself off as naturally healthy and clean Foster Farms poultry.

Through makeup and then electronic manipulation of his photographs, this sorry chicken is beautified so that he looks like he's of a pristine pedigree. This imposter then appears on a giant billboard

heralding him as fresh, natural chicken.

A message then appears on screen which reads, "No wonder our perception of fresh chicken is so distorted."

A succeeding message urges us to "Join the Foster Farms movement for real fresh chicken," followed by the Foster Farms logo and the poultry company's

Continued on page 18

Perspectives On
A Continually
Changing And
Challenging Biz



Arnold's "Endless Drama"; Broadband Feedback

Continued from page 17
website address (www.fosterfarms.com).

Co-directed by Nicolas Kasakoff and Sebastian Schor of Flip Films, Santa Monica, "Transformation," a recent *SHOOT* Top Spot (3/7) has aired on Spanish TV in the U.S., with an English-language version on Foster Farms' website.

Maldini noted that "Transformation" was "conceived and produced initially for TV, and we saw the potential in creating a longer version for the client's site. The spot has had a very positive result virally. We've received requests



"I'm looking for people to become partners with me, to delve into this new creative frontier hand in hand instead of one person being the supplier, the other the leader."

—Jonathan Shipman

from media outlets all over the world to feature it. It has been uploaded on user generated content sites like YouTube and MySpace numerous times. You can never expect such an outcome, but when it happens, it's a way to measure the audience's receptiveness."

Fantasy project

Reflecting the coming into the mainstream of new content forms—and the seeking out of "new" sources to help bring that content to life—is ESPN's "Endless Drama" campaign starting with a broadcast spot which drives traffic online so that viewers can partake of eight webisodes being featured on ESPN's microsite, endlessdrama.com.

Conceived by a creative team at Arnold, Boston, headed by chief creative officer Pete Favat, executive creative director Roger Baldacci and creative director Mark St. Amant, the campaign premise is that those who play fantasy baseball endure and enjoy endless drama—player trades, strategies, injuries, intentionally feeding misinformation to competitors—over a regular season consisting of 162 games. So what better way to reflect the allure of fantasy baseball than a soap opera that lets the drama take center stage.

In one webisode, for example, a fantasy baseball competitor is on his death bed in a hospital room, a classic soap opera scenario. His wife/girlfriend bends down to hear his last wish, which is "Don't trade Prince Fielder" (the power hitting first baseman for the Milwaukee Brewers whose stats represent a fantasy baseball bonanza). In another webisode, *Caught Cheating*, we see an attractive guy and gal sitting at a restaurant table in front of a laptop computer plotting their fantasy strategy. A waiter approaches to take their order, makes some small talk and then unmasks himself to the couple's utter horror. The waiter turns out to be her husband and he's caught his wife red handed with his best friend consummating their relationship via a mock fantasy baseball draft.

"Endless Drama" represented the first major long-format work outside the traditional broadcast commercial arena for Arnold producer Paul Shannon,



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ESPN Fantasy Baseball's *Caught Cheating*

whose recent spot endeavors included Volvo television ads directed by Matthew Badger of bicoastal Epoch Films and a Fidelity campaign helmed by Joe Pytka of PYTKA, Venice, Calif.

For "Endless Drama," Shannon worked with a cast of on-camera performers that consisted of Major League Baseball players (Hanley Ramirez, Chase Utley, Jorge Posada, Torii Hunter), ESPN fantasy baseball talent (Stephania Bell, Matthew Berry, Eric Karabell, Buster Olney, Steve Phillips) and ABC soap stars (John Brotherton, Rebecca Budig, David Fumero, John Paul Lavoiser, Cameron Mathison, Bree Williamson).

Even with a changing media marketplace, Shannon sees his bottom-line goal as unchanged. "While this ['Endless Drama'] isn't what I normally do, for me it's the same thing," said Shannon. "Whether it's for theatrical release or a website or broadcast, you try to do justice to the concept and the story."

In this case, doing such justice entailed exploring new talent sources and/or resources. Shannon related that Disney owns ESPN and ABC and "I wanted to see if we could exploit that tie-in. I called the account guys and asked if we could tap into ABC, my original thought being to be able to access the sets of [that network's long running soap opera] *One Life To Live*."

That initial intent then blossomed to getting *One Life To Live* executive pro-

"The Hispanic consumer likes to be an early adopter of new technology, which means that new forms of content are an increasingly relevant touch point for this audience."

—Valeria Maldini



ducer/director Frank Valentini to direct the ESPN fantasy baseball soap opera, which was produced by Redtree Productions, Boston and New York.

Arnold, incidentally, is no stranger to web fare. The agency's track record includes extensive interactive work for Volkswagen and the American Legacy Foundation's "Truth" campaign.

Broadband feedback

And in our earlier alluded to survey of traditional and digital agency creatives, *SHOOT* noted that March Madness on Demand, the NCAA basketball tourney, is a premier online long-form experience that brings mass audience to the web. Yet arguably broadband video advertising hasn't fully capitalized on that event, much less online program experiences for which there is less audience fervor and attention. So with that hook, *SHOOT* posed the following query:

Q: *What does broadband video advertising need to do to come closer to realizing its potential as a stand-alone medium? Or as a valuable complement to traditional TV commercials as part of a broader integrated ad campaign? If you would like, please also tell us about a recent broadband video spot that you were involved in during the last few months and whether it was part of a broader integrated ad campaign.*

Here's a sampling of the feedback we received:

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Mauro Alencar,
executive VP/
executive creative director,
Publicis Modem, San Francisco

Clients and agencies need to keep in mind that the biggest opportunity that broadband video presents to advertisers is that it gives brands the ability to immensely increase the relevance of their ads by targeting very accurately, while still reaching mass numbers. Audiences today are way more cynical towards advertising and, thanks to the multitude of channels through which someone can get access to the same content (i.e.: You can watch LOST on TV, get it on iTunes, stream it on ABC's site, watch it on-demand through your cable company, etc.), people are increasingly unwilling to quietly accept having their content interrupted by ads for products they are not interested in at all. Although it sucks from a purely creative perspective, we are getting to a point of saturation with the amount of content available out there where targeting can be as important as a great idea.



Alan Feldenkris,
CEO, Brand New World,
New York

This question has been long discussed, and for all those who claim that broadband advertising must not just be a :30 cut-down, we continue to see just that in the marketplace...a flood of existing video assets running in full :30 or :15 form, slapped into the available broadband well.

At the same time, very little controls exist to ensure that the creative running is contextual at all to the editorial. How many times have you clicked on a news story of a serious nature only to have to endure a humorous car ad or something completely out of context? As I write this, I just followed a headline-link from a major news site to view a video news story of

a severely neglected child, and, voila, had to sit through a humorous :15 commercial for Yellow Pages. Traditional advertisers would never stand for that sort of "adjacency" in non-digital media and we in the digital space should demand the same.

The key then, for making broadband video advertising work, is to first create, or even re-purpose an original

message for the environment...it can be done inexpensively and more importantly, with much more authenticity and resonance than just hacking up an existing TV spot. Secondly, we must demand that the publishers develop the type of contextual targeting capabilities for broadband inventories that we'd expect from other media...having our ads crammed in non-rel-


evant, and even potentially offensive placement areas, will yield negative returns and not move this exciting medium forward.

Like all forms of media advertising, great success is found in a multi-platform campaign which has all components complementing one another, not trying to replicate what the other does well. Broadband video offers

a brand the ability to communicate their brand values and propositions through a lens inherently more authentic, honest and resonant...not just convenient because they have an existing :30 or :15 laying around.

Brand New World is currently involved with a CPG brand on a project which will use broadband video to de-

Continued on page 21



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Grant Hill
Exec.VP/Global Production
Director
DDB Worldwide
Chicago, IL

"Have you noticed *SHOOT* has been pushing us more and more lately? What used to be a comfortable and reassuring publication now forces us to confront content and the expanded production challenges in a smart and compelling way. *SHOOT* raises the questions and often leaves finding the answers to us. And that's what I like: the thinking it causes.

SHOOT reports the fractured nature of our business now. You get information, ideas and sometimes even inspiration about how to lead and grow your own business.

It's about the new and now for sure. *SHOOT* searches for what's happening and that helps make it a leader. But what's unique is *SHOOT* doesn't ignore what's come before. Knowing how people and companies have grown and changed their own careers and businesses is very interesting to me. *SHOOT* tells me. Curiosity satisfied. Ideas gained.

Whether on your desk or now online, *SHOOT* has been there for all the years telling us what we need to know. Now it tells us why we need to know it. More relevant than ever, *SHOOT* is a staple for all of us in every kind of production.



Sheldon Cohn
Exec.VP/director of broadcast
Doner Advertising
Southfield, Mi

"What I like about *SHOOT* is that as a head of production I don't always get to read as I should. These days I'm running around all the time putting out fires. So I rely on *SHOOT* for a weekly dose of news, and information that I can really use. It's not like those other publications that only skim the surface. *SHOOT* goes in depth and understands what I want and exactly what I'm looking for.

We find that *SHOOT* is really an invaluable tool at Doner. With all the changes at companies and the constant evolution of technology, it allows us stay current. Plus it's full of great content that's both relevant and interesting. Understanding the challenges and successes others have in our business is helpful for everyone here at every level."



David B. Perry
Exec.VP/Head of TV Production
Saatchi & Saatchi
New York, NY

"When I got my first job in advertising I subscribed to three magazines: Playboy, Hot Rod and Backstage. The first two had better photography but Backstage had useful information. And my wife wasn't as annoyed when it showed up in the mailbox. But Backstage became *SHOOT*, and *SHOOT* became a website and digital editions.

It has evolved smoothly from a trade paper about TV into a journal about ideas and digital media. It is more valuable to me now than ever before. I check it out every day."



Damian Stevens
Director of integrated production/
multimedia
Saatchi & Saatchi LA
Los Angeles, CA

"How many of us have read our copy of *SHOOT* while on a shoot? Whether you're sitting on a cold black leather couch on a stage watching paint dry or sitting on a director's chair under a pop-up tent eating a fist full of red licorice or sitting in a hot steamy "room" with no vent in the back of a King Kong after eating a breakfast burrito... Bottom line, wherever you read it, *SHOOT* is a great read that you can count on for news, insights and valuable info."

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Josh Rabinowitz
SVP, Director of Music
Grey Worldwide
New York, NY

Varied Agency POVs On The State Of Broadband Video Ads

Continued from page 19

liberately complement the brand message on television and in print, which will deliver the core brand messaging with the use of actors. The interactive video assets, however, will utilize real people telling their stories in an honest and authentic manner. Both approaches are on strategy and on brand footprint, and together they provide a richer brand story as a whole.



Rei Inamoto,
global creative director,
AKQA San Francisco

In this media-saturated world, I don't believe any one medium is a "stand-alone" medium anymore. What makes advertising and marketing more compelling and effective is how the mix of different media works together and talks together.

Broadband video advertising today, to a great extent, is still being used as a "copy & paste" solution: traditional TV spots being "pasted" into an online ad space. It's still being treated as a disruptive medium, just like TV commercials are.

When we do things online, we need to let consumers be in control as much as possible. Just as pop-up ads, which was a disruptive medium, have become a no-no of online advertising, if we keep treating video advertising the same way as TV advertising, it will not be embraced.

In order for broadband video advertising to be more meaningful, we need to think of what "value" it can bring to the consumers.



Adam Wilson,
group creative director,
Organic, San Francisco

Aggregating the NCAA tournament into an on-demand format without requiring sign-up and allowing the audience to syndicate the content on their social profiles is huge. The video experience itself has even more potential, for both advertiser and audience. What if CBS offered an enhanced, interactive video player where users could pause the game, mouse over elements in the scene for

quick hits of information? For example, clicking a player could spawn an overlay, like a trading card, listing stats or top 10 video highlights from the season. That "interactive trading

card" could be portable, allowing users to snag it for their profiles. Or let users create markers in the video timeline so they can add comments to specific points in the action and share

their own remixed highlight reel. For the audience, a deeper level of engagement—for the advertiser, more contextual reach. In short, make the viewing experience less like TV.



Craig Markus,
executive VP/
executive creative director,
McCann Erickson, New York

TV, magazine and outdoor are part of a language advertisers have been speaking fluently for years. Digital is part of a new language full of new words like: web banner, web site, micro site, web film, pop-up, MySpace page, Facebook application, second life, etc.

Clients and agencies have to become fluent in a new language even before they understand the basic words. There is still a lot of confusion, uncertainty and ambiguity making it hard for clients and agencies to decide the best places to put creative, what works best on each, and what consumers are willing to tolerate.

But the same simple rule applies here to digital advertising that applies to every other medium: Consumers don't hate advertising, they just hate crappy advertising. And let's be honest, most advertising, digital or otherwise, is still crap.

The online programming format is the closest to traditional television, which probably explains why it hasn't caught on. And if consumers are fast-forwarding thru bad ads on TV, they are really going to get pissed when they can't bypass them in a world where they do have so much control.

The most interesting thing I've seen recently has been Hulu.com. They have discovered how to offer a large amount of quality programs AND a relatively acceptable balance of spots (three spots per half hour—no annoying commercial pods). Less crap, more show. Now if we could make better ads.

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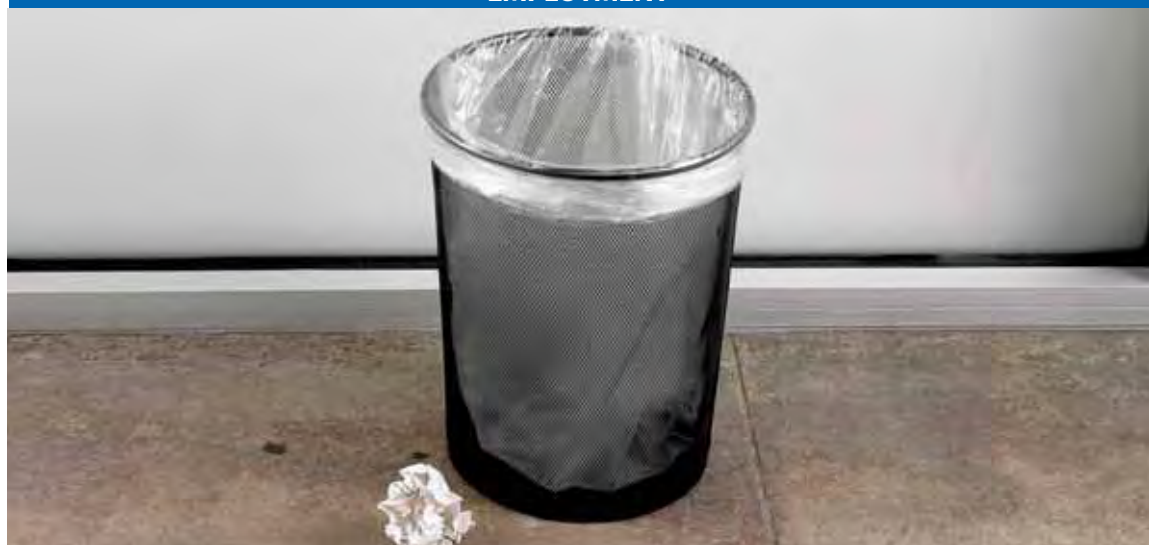
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News

street talk

Brian Billow—a former creative director at DDB Chicago where he worked on such accounts as Anheuser-Busch, McDonald's, OfficeMax and Wrigley's—has come aboard the directorial roster of bicoastal/international Hungry Man. Prior to DDB, he was a creative at McCann Erickson, New York, contributing to spots for the MasterCard "Priceless" campaign, Budget Rental Cars, the Partnership for a Drug-Free America, Rolling Rock and Xbox. Among Billow's directing credits are commercials for McDonald's, Wrigley's and Vermont Lottery. His filmography also includes the short titled *Bodega*, which he both wrote and directed. The short, which has generated considerable buzz on the film festival circuit, tells the story of an extremely creative guy whose vocation is robbing convenience stores....New York-based Sound Lounge Music & Sound Design has hired Marcus Smith as executive producer. He most recently was co-founder and executive producer for New York music house Siblings where he worked on commercials for such clients as JCPenney and Nikon. Smith also produced the original music for this year's Academy Award-winning and Directors Guild of America (DGA) Award-nominated documentary *Taxi* to the *Dark Side* directed by Alex Gibney (who recently entered into a deal for TV commercial representation via Beverly Hills-headquartered Saville Productions)....New York-based multiplatform production company Transistor Studios has brought Jacob Bondre on board as its lead interactive developer. He has served in senior creative and development capacities at various shops, including Whatever Solutions and Media Inc., Blast Radius, OgilvyOne and Ogilvy Interactive....

rep report

Industry vet Jonathan Miller, who's experienced on both the ad agency and production house sides of the business, has taken on independent representation for Santa Monica-based Aero Film in the Midwest, Asia and Europe (except for Germany). He continues to handle Global Production Network (GPN), Los Angeles, for feature film projects....Meghan Lang has been named head of sales for digital studio Radium, with shops in San Francisco, Santa Monica and Dallas. She is based at Radium's Santa Monica office. Lang most recently headed West Coast sales for bicoastal Brand New School....MRB Productions, Beverly Hills, has secured independent reps Yvette Lubinsky and Elizabeth Mang to handle the West Coast and Midwest, respectively, for commercials....DP Crash has joined endeavor, Beverly Hills, for commercials, music video and feature representation....DP Tim Hudson and production designer Dave Wilson have joined Jeannine Angelique at Paradigm, Beverly Hills, for exclusive representation....International Creative Management (ICM), Los Angeles, has signed DJ/composer Paul Oakenfold and now represents him in all areas....

bulletin board

- >April 10-12/Santa Monica, CA: AFCI Locations Trade Show. www.afci.org
- >April 11-17/Las Vegas, NV: NAB. www.nab.org
- >April 18: SHOOT 6th Annual New Directors Search "Entry Deadline". www.shootonline.com/go/search
- >April 30/New York: The International Andy Awards. www.andyawards.com
- >May 21/New York, NY: AICE Awards. www.aice.org
- >May 28/New York, NY: SHOOT 6th Annual New Directors Showcase Event. details available soon
- >June 3/New York, NY: AICP Show. www.aicp.com

Call For Entries

DEADLINE: NEXT FRIDAY APRIL 18th, 2008



New Directors Wanted



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SONY

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Kodak
Motion Picture Film

SHOOT's 2008 6th Annual New Directors Search Is On!

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

SHOOT is conducting a worldwide search to discover the best up-and-coming directors who, based on their initial work, show promise to soon make major positive contributions to advertising and/or entertainment in its traditional and emerging forms. This global search is conducted by SHOOT's editorial staff with input from advertising agency creative directors & heads of production, as well as production company heads and established directors. The search is being conducted between January 25th and April 18th 2008.

After the best work is chosen SHOOT will compile the 2008 SHOOT New Directors Showcase Reel and interview the directors for a special feature that will appear in SHOOT's May 23rd issue, pdf version, HTML e.dition, and on SHOOTonline.com, bringing worldwide attention to the work and the directors. In addition, the work will be screened for an audience of key advertising agency and production industry decision-makers at SHOOT's 2008 New Directors Showcase Event at the DGA Theatre in New York City on May 28. Coverage of that event will appear in SHOOT in June and the showcase reel will be posted on SHOOT's website.



The final reel will be screened for an audience of key advertising agency and production industry decision-makers at SHOOT's 2008 New Directors Showcase Event at the DGA Theatre in New York City on May 28.

New Directors receive enormous career-making exposure!

"It was an honor to be recognized in SHOOT's 2007 New Directors Showcase. As a new director in such a competitive market, you need all the street cred you can get since there's just over 150 million directors in the U.S. alone."

Rob Luehrs
SHOOT 2007 New Director,
Reactor Films



See the directors' work that was chosen for last years showcase event on SHOOT's 2007 New Directors Web Reel at www.shootonline.com/go/search. The directors selected for the Showcase come from diverse backgrounds. Some first established themselves on the agency side of the business, while others were DPs, feature filmmakers or

film students. One bond the directors share is great style and vision, whether it be reflected in comedy, visuals or storytelling.

ENTER SHOOT'S NEW DIRECTOR SEARCH NOW...

It could be a big step towards being noticed by the companies that can represent you and the agency creatives and producers that can hire you.



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

What Work is Eligible to Enter?

Category 1

Traditional Broadcast: TV spots, spec work, cinema ads, branded content

Category 2

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

Category 3

Other: music videos, short films, feature films

Directors can submit work that was completed in the last 16 months. (January 2007-April 2008) (excerpts from shorts, and excerpts from long-form film or other entertainment fare should be NO MORE than 5 minutes in length) *Must be directing commercials less than two years (three if work has been regional only) & must be available to direct commercials.*

Entry Deadline
April 18, 2008

Entry Fee
\$75.00 for first 2 pieces of work,
\$25.00 each addtl

For additional entry information
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