

Kevin Donovan Reunites With Michael Romersa

Director Donovan, formerly of Los Angeles-based Form, has joined Reactor Films. The move brings him back together with Reactor owner/exec producer Romersa who signed Donovan when he first made the jump from agency creative to director at production house Bedford Falls, which was headed by Romersa at the time.

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Ker Hits Paydirt With Dual Exec Producer Role

Jonathon Ker has teamed with the Brother Strause to form two production companies—Paydirt and Hydraulic Filmz. Ker will serve as executive producer of both ventures, continuing to work with director Iain Mackenzie at Paydirt, and with helming duo the Brothers Strause and up and comer Tony McNeal at Hydraulic Filmz.

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Daniel Rabinowicz Visits The SHOOT Chat Room

The president of TAXI Content discusses the interactive division's ever growing commitment to content development and creation for new and emerging media, doing business in the brave new multi-platform world and his shop's first major initiative, a mobile campaign for the Versus network and its coverage of the National Hockey League playoffs.

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Music & Sound Series: A MuST Win Situation

Clorox CD, Sony/ATV's New
Chief, Top Ten Tracks Chart.

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Paying It Forward Yields A Two-Picture Deal

By Robert Goldrich

BOSTON—It all started with a television commercial, Liberty Mutual insurance company's "What Goes Around/Home," directed by Laurence Dunmore of bicoastal/international RSA Films and conceived by a core creative team at Hill Holliday, Boston, which consisted of executive creative director Kevin Moehlenkamp, creative director/art director/copywriter Ernie Schenck and art director/producer Scott Hainline. The spot, which debuted on air in 2006, showed people performing good deeds and how one gesture of kindness begets another and another before completing a circle which brings us back to the original good deed.

The centerpiece of a campaign built on the mantra, "Responsibility. What's your policy?," the commercial struck a responsive chord with the public, so much so that Liberty Mutual and Hill Holliday knew they had something special.

The pay-it-forward spirit translated into a Liberty Mutual initiative called The Responsibility Project, a strong branding foundation on which to build, prompting Hill Holliday to be on the lookout for simpa-



tico entertainment properties.

That search turned up *Kings*, a contemporary drama in which a brave young soldier (played by Christopher Egan of *Resident Evil*:

Extinction) rescues a king's son (Ian McShane of *Deadwood*) from enemy territory, setting events in motion that will finally bring peace

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Director Schumacher Sets Precedent Via "Webcam"

By Robert Goldrich

LOS ANGELES—Feature filmmaker Joel Schumacher (*Batman & Robin*, *Batman Forever*, *Phone Booth*, *A Time To Kill*, *The Number 23*) has wrapped what's believed to be a groundbreaking spot targeting methamphetamine usage among gay men. Titled "Webcam," the :30 was produced by Venice, Calif.-based Alturas Films for agencies Greer Margolis

Mitchell & Burns (GMMB), Los Angeles, and Better World Advertising, San Francisco, on behalf of client the California Methamphetamine Initiative (CMI).

Dave Tobey, executive creative director at GMMB, said, "To my knowledge this is the first state-sponsored, statewide campaign directly addressing gay men about meth use."

Tobey credited Better World-

which specializes in targeting messages to gay and bisexual audiences—with making invaluable contributions to the commercial. Better World is experienced in the anti-methamphetamine message, having created several smaller scale campaigns looking to reach gay men in San Francisco about meth addiction.

Insights from Better World included the "Webcam" concept itself

which has gay men looking into their webcams, with each talking about how meth usage negatively impacted his life. Better World creatives, said Tobey, noted that gay men communicate regularly online, in chat rooms as part of thriving online communities, often using webcams.

"As a device, the webcam has a certain intimate confessional feel to

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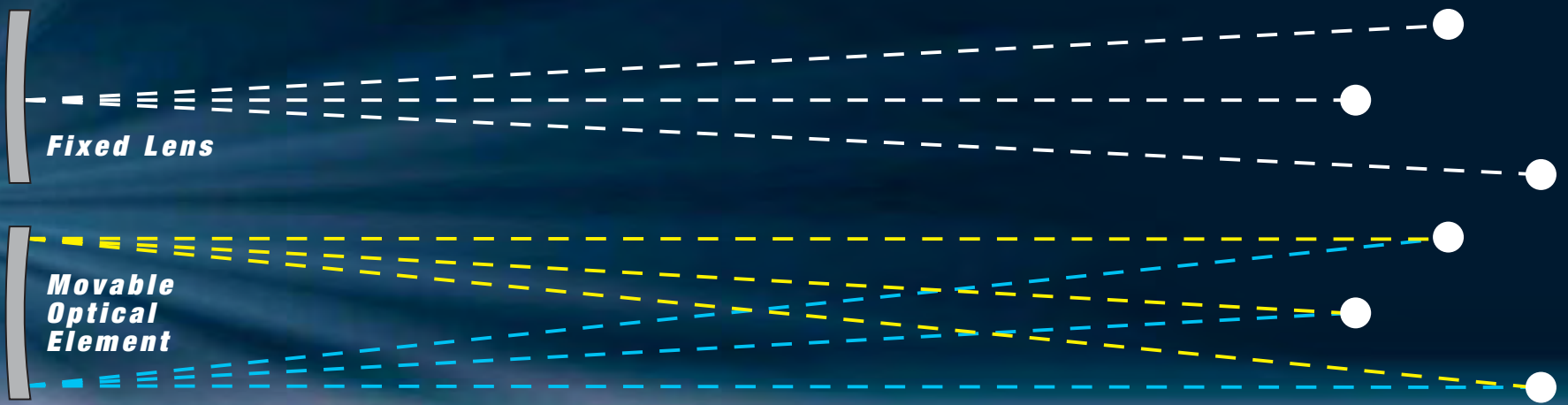
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The concept behind the v3 MOE lens with digital parallax scanners is amazingly simple. When we look at something with our eyes, we're getting input from two sources. Likely you've tried looking at an object with one eye closed, then the other, and 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.

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By Robert Goldrich



Location, Location, Location

On April 10 at the Beverly Hills Hotel, the California Film Commission (CFC) held its third annual “Speed Dating” breakfast during which invited location filming decision-makers—feature and TV production executives, indie producers, location scouts and commercialmakers—were matched up for quickie round-robin sessions with 28 regional film office representatives from throughout the state. The table-hopping event gave industry attendees a taste of the diverse locales each city/county/region has to offer.

CFC director Amy Lemisch was gratified to see increased turnout from the spotmaking community, including execs from such houses as RSA Films and Believe Media.

For Lemisch, the session can be described as a calculated counter punch to the mega locations event which was going on across town at the Santa

Monica Civic Auditorium—the three day (4/10-12) Association of Film Commissioners International (AFCI) Locations Trade Show, at which film commissions from all over the country and the world come to the Southland to woo Hollywood for filming biz.

While the CFC and assorted city, county and regional California film

tax breaks and credits in place. For example, Michigan generated a major buzz at the AFCI Locations Trade Show with its new program offering filmmakers a 40 percent tax credit on spending in the state on feature, TV and commercial production.

So the CFC and local film commissioners throughout the Golden State

Dating,” Lemisch said the groundwork was laid for some projects to film on location in California. “It’s part of our needing to be more innovative in how we present our case.”

Still Lemisch is pushing hard for a California incentives package to eventually come to fruition, noting there’s a popular misnomer that such legisla-

“It’s part of our needing to be more innovative in how we present our case [to movie, TV and commercial producers].” —Amy Lemisch

commissions showcase their wares at AFCI Locations, there’s more of an emphasis by many other exhibiting film commissions on financial incentives such as rebates and tax credits.

California still harbors hope of getting its own filming incentives package off the ground, but the prospects don’t look all that promising given the state’s massive budget shortfall. Meanwhile an estimated 40 states in this country—not to mention numerous other nations—have enticing rebates,

are instead putting the spotlight on the locales, services and production infrastructure that California can offer feature, TV, spot and music video producers. And while Lemisch and her state colleagues championed that message at the Locations Trade Show, clearly they were able to communicate it more directly and with less competitive interference at the “Speed Dating” session, which drew some 75 influential contacts.

During this latest round of “Speed

tion would help already handsomely compensated movie moguls and stars. But the reality is that such incentives are needed to retain good paying, middle class jobs for below-the-line workers in the state.

However, until that realization sets in and translates into progressive legislative action, Lemisch said that “Speed Dating,” among other inventive means, are needed to show that California remains film friendly and deep in talent, services and locations.

POV

By Bruce Gifford

Thoughts on marketing during a recession



Despite executive branch reassurances to the contrary, it sure feels like a recession. Our clients are worried about slowing sales and want to conserve cash. Marketing and broadcast production is one of the first places they look to cut.

But tough economic times also present opportunity. If your business is normally being outspent by larger competitors who have recently cut back, this could be an opportunity to finally be heard without increasing your budget. You don’t have to yell any louder when everyone else has started whispering. Our advice to our clients, including a group of car dealers and a fast food chain, has been to move forward and gain market share.

We have seen times like these before and learned a few things. Here are suggestions for the coming months:

- Focus on your core strengths. What are you known for more than anything else? Do it and do it well. Customer experience can boost the perceived value of what you do or sell, without having to cut price.

- Focus on value, not price. Point out your benefits, not how cheap you are. You can almost never own the low

price game, but you can own the best value game. What are you offering customers that your competitors are not? That should be your lead message.

- Simply cutting prices is not going to get you where you want to be. Sure, you have to stay with the market, and if the market dips, you have to follow to some extent. But price slashing is a slippery slope. It can work for driving short-term traffic and attracting new customers, but do it too often or for too long and it can permanently change your business image to one of a discount brand or off-price company. Once people expect below-market prices from you, it is difficult to return to “normal” pricing. Recessions don’t last but your brand has to.

- Make the consumer feel in control. They will be more attracted to a brand that is reassuring and helps them feel in charge of even a small part of their lives.

- Your marketing messages should not be aspirational or promise a care-free existence. These are not optimistic times—you don’t want to look like you are out of touch with the world. However, try to make people laugh. It’s disarming and refreshing amidst the gloom of the daily news. Make people feel you understand the world they are living in right now. Give

them a moment of relief and they will want to associate with you.

- Think before cutting your marketing budget. With less competitive noise out there, you can be heard more loudly and clearly than ever before with the same budget.

- If you decide to market less, your sales will be less. Then your fears will have been realized by your own hand, a self-fulfilling prophecy.

Marketing actually gets more im-

portant as consumers think harder before they spend money. For small clients who are up against bigger competitors with bigger marketing budgets, this is a time when you can truly grow your business and your market share. By all means, look before you leap. But don’t be afraid to leap. You might just land out in front.

Bruce Gifford is creative director at SmithGifford in Falls Church, Va.

Flash Back

April 25, 2003 Director Rob Marshall, whose feature film directing debut, *Chicago*, won this year’s Oscar for best motion picture, has entered into an exclusive representation relationship with bicoastal Moxie Pictures to helm commercials....The Association of Independent Commercial Producers is launching a program that will recognize notable creative work springing from fusion of advertising and entertainment. The AICP Brand Integration Honors will bow on Monday, June 9.

April 24, 1998 The AICP has filled two of three newly created posts with the naming of Steve Caplan as AICP/West managing director and Jane Nunez as manager of labor affairs and national government relations....Director Anthony Hoffman, who spent the past nearly four years at bicoastal/international Propaganda Films, has joined @radical.media for exclusive worldwide commercial production....Creative Film Management, New York, has signed three feature filmmakers—Betty Thomas, Brad Silberling and John Herzfeld—for commercial representation.

PEOPLE & PROJECTS

Donovan Reunites With Romersa, Joins Reactor Films

By Robert Goldrich
SANTA MONICA, Calif.—Director Kevin Donovan, formerly with Los Angeles-based Form, has joined the roster of Reactor Films, Santa Monica. The move reunites him with Reactor owner/executive producer Michael Romersa. In fact, Donovan made the transition from agency creative to full-fledged production house director back in 1993 when he signed with Bedford Falls, which was under Romersa's aegis at the time. Donovan then went on to now defunct Satellite Films before returning to Bedford

ture division headed by development executive Danny Llewelyn. Reactor's first major foray into features was the critically acclaimed *Akeelah and the Bee* directed by Doug Atchison and distributed by Lionsgate Films. Donovan already has a feature to his credit, the 2002 release *The Tuxedo*, an action/comedy starring Jackie Chan and Jennifer Love Hewitt.

But Donovan's prime focus remains commercials and he's best known for his prowess in ads that are cinematic and comedic, among the prime examples being his Super Bowl spot last

"March of the Penguins," was simply what if a great documentary like *The March of the Penguins* were made as an over-the-top Jerry Bruckheimeresque action/adventure? Donovan brings that strange proposition to life with four adventurers deserted on a snowy tundra as thousands of men-

acing penguins march towards them. Taking the offensive, a guy pulls out a rocket launcher and fires at the lead penguin, severing one of its wings. This only serves to make the penguin and his followers angry and they fire laser beams at the humans, wreaking havoc and destruction. A message

appears on screen to the effect that "some stories make better documentaries," followed by an end tag for the Full Frame Film Festival.

Meanwhile the American Heart Association's "Heart Attack" promotes heart health awareness through off-

Continued on page 7



While his focus is on spots, Donovan looks to make another foray into features via Reactor.

and Romersa in the late '90s.

Donovan said he now gravitated to Reactor in large part due to his rapport with Romersa, the strength of the shop's sales team and the opportunity to be active on both the spot and feature film front. Reactor has a fea-

year for the American Heart Association out of Saatchi & Saatchi's New York healthcare specialty agency, and a Full Frame Film Festival promo for McKinney in Raleigh, N.C.—both produced by Form.

The premise of the latter, titled

Jonathon Ker Hits Paydirt With Dual Role

By Robert Goldrich
SANTA MONICA, Calif.—Industry vet Jonathon Ker, whose background spans both the production house and ad agency sides of the business, has taken on double duty as executive producer for a pair of shops he's partnered in with helming duo The Brothers Strause: Paydirt and Hydraulx Filmz. Paydirt opens with director Iain Mackenzie while Hydraulx Filmz reps The Brothers Strause (Greg & Colin) as well as up-and-coming director Tony McNeal. Plans call for additional directors to come aboard the two boutique houses.

Mackenzie and The Brothers Strause came over with Ker from

tight, a Santa Monica shop that Ker executive produced for, teaming in its 2004 launch with executive producers Don Block and Rich Carter. Ker recently split from tight, which is now building a new roster under the aegis of Block and Carter, starting with a couple of directorial signings: Danny T. (a.k.a. Danny Trachtenberg) and Jeremy Russell (see separate story).

Paydirt and Hydraulx Filmz are on the same Santa Monica premises that house mainstay visual effects/post studio Hydraulx which is headed by The Brothers Strause.

At press time, Mackenzie was wrapping the first job under the Paydirt banner, a McDonald's spot for DDB

Chicago. Meanwhile The Brothers Strause broke in Hydraulx Filmz with a pair of Usher music videos, the first of which, titled "Love in this Club," debuted earlier this month.

While Paydirt and Hydraulx Films will focus primarily on commercials and varied new forms of advertiser/marketing-related content, select music video projects also figure in the mix in large part due to the hiring of Lanette Phillips who also serves in a dual role—heading up overall music video representation while handling the West Coast market for commercials. Phillips had a major hand in helping to bring the two Usher clips

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Marc Schölermann Makes Feature Filmmaking Debut

Spot Director Goes Long-form With Pathology Thriller

HOLLYWOOD, Calif.—*Pathology*, a thriller which premiered last week (4/18) at the ArcLight Cinemas in Hollywood, marks the feature filmmaking debut of director Marc Schölermann who helms spots via Hollywood-based Über Content. The director's credits include commercials for such clients as BMW, Lexus, Nissan and Fiat.

Released through Lion's Gate, *Pathology* is a dark medical thriller that centers on a group of pathologists who devise a game wherein one player kills someone and the others have to figure out how that victim died.

Milo Ventimiglia (of the NBC hit series *Heroes*) stars as a medical student who is taken under the wings of these doctors and quickly finds himself being drawn into their dangerous and sinister game.

"It seems like a clever move casting the star of *Heroes*," mused Schölermann, "but the fact is that when I cast Milo I didn't know who he was." The network phenomenon was not on air in the director's native



Pathology

Germany. "Milo was so interesting to us, we were convinced he would bring an incredible amount to the role."

The William Morris Agency first brought the script to Schölermann's attention via Lakeshore Entertainment. The writing team of Mark Nevel-dine and Brian Taylor penned the screenplay.

Schölermann brought in cinematographer Ekkehart Pol-lack to lens the film. The pair had previously collaborated on more than 50 commercials in Europe.

In preparation for the film,

the director also took a trip to the morgue: "Realism in film is so important to me," noted Schölermann, who had the chief coroner of Los Angeles County on board as a medical adviser to the production. "Did you know that the L.A. morgue sells souvenir coffee cups, beach towels, and hats? It's mind-blowing," observed the director.

Schölermann is on a directorial roster at Über Content that consists of Jordan Brady, Todd Field, Jeffrey Fleisig, Gentlemen, Stewart Hendler, Jason Kohn and Dave Laden.

Dir. Erick Ifergan Joins The Ranks of Villains

BEVERLY HILLS—Director Erick Ifergan has signed with Beverly Hills-headquartered Villains for exclusive U.S. spot representation. He continues to produce international work through his L.A. studio Serial Dreamer. Ifergan is repped by Bandits in France and by Bikini Films in the U.K.

His recent endeavors include directing the Sony PlayStation 3 "Heavenly Sword" live-action/CG campaign for TBWA\Chiat\Day, Los Angeles, and produced by Santa Monica-based Reactor Films, which handled Ifergan in the U.S. prior to his joining Villains.

Ifergan has a PlayStation pedigree. He directed Sony PlayStation2's futuristic tour de force *SHOOT* "Top Spot" titled "PlayStation 9," also out of TBWA\Chiat\Day. Among his assorted other credits are commercials for such clients as Nintendo, AT&T, Apple, IBM, Toyota, Mitsubishi, L'Oreal and Johnnie Walker spanning a wide visual and creative range.

Born in Morocco and raised in France, Ifergan earned a BA in modern French literature before embarking on his career as a filmmaker and photographer. He is represented for

longform by The William Morris Agency, and helmed Serial Dreamer's first indie feature, *Johnny 316*, starring Vincent Gallo. On the still photography front, Ifergan is planning an exhibit for fall 2008 to coincide with

the release of his book, *American Nights*, a collection of portraits taken in downtown Los Angeles at night.

Villains executive producer Nancy Osborne described Ifergan as "a visionary, he is always ahead of the curve."

The director said he was drawn to both Villains and Osborne. "My career depends on the excitement level and the focus of the people who represent me," related Ifergan. "We are seeing a reevaluation of the advertising landscape now. With viewers having so much access to media, the power rests with the audience. My hope is that we'll be inspired toward quality and artistry, and I know that I can look to Villains to attract interesting work on my behalf."

Ifergan joins a Villains roster comprised of directors Mona El Mansouri, the Hennegan Brothers, David Johnson, Lemon, Erik Moe, Basil Schlegel, Mattias Schut, and Theresa Wingert.



Erick Ifergan



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Danny T, Russell Make tight Connection

By Robert Goldrich

SANTA MONICA—Directors Danny T (a.k.a. Dan Trachtenberg) and Jeremy Russell have joined tight films, Santa Monica, for exclusive U.S. spot representation. The signings are the first for tight's revamped roster as executive producer Jonathon Ker recently departed to form two other ventures (see separate story) which feature former tight directors Iain Mackenzie and The Brothers Strause.

Tight is now under the aegis of executive producers Don Block and Rich Carter who teamed with Ker to launch the company in 2004. Block and Carter continue to preside over the GARTNER studio as well as the U.S. operation of noted U.K. house Outsider. (Ker also served as an exec producer for Outsider USA.)

Block regards Danny T and Russell as young cornerstones on which to build tight's future, citing their energy, enthusiasm and talent spanning commercials and new media forms. On the latter score, Block envisions web content opportunities for both directors in possible collaboration with The Viral Factory's U.S. operation, another member in the family of companies Block and Carter have



Danny T

assembled. Noted for its new media creative wherewithal, The Viral Factory is headquartered in London.

Danny T was formerly repped for commercials by bicoastal Boxer Films where he directed such projects as a pair of "extreme safety" documentary shorts for Lexus out of Team One Advertising, El Segundo, Calif. The shorts appeared on varied outlets, including Lexus' website, TiVo and in movie theaters.

Danny T is also known as co-host of *The Totally Rad Show*, a podcast program which covers the latest in entertainment and reflects his penchant for keeping his finger on the pulse of pop culture and the youth generation.

Already Danny T has been awarded his first job at tight, an alternate reality game for an upcoming feature film, in collaboration with Matt Wolf of L.A.-based Double Twenty Productions. Wolf won a primetime Creative Arts Emmy for an alternate reality game he developed that tied into the ABC Family miniseries *Fallen*.

Meanwhile Russell got his directorial foot in the industry door via Group101Spots (now Spotlab) in 2006, teaming with agency creatives on six spec spots. His work was well received, getting him on the rosters of New York-based Insanity Corp. and then Rabbit, also in New York. He's gone on helm spots for such clients as the Kennedy Space Center, Gibson, Trek, YES Network and the University of Texas at El Paso. Recently the Russell-directed "Hands" spot for RGS Inc. out of Arnold D.C. won the Best of Broadcast ADDY Award from the AdClub of Metropolitan Washington.

"We get a lot of reels and Jeremy's work just jumped out—just like James Gartner's work jumped out at me when I saw it years ago," said Block. "Jeremy is an inventive storyteller whose talent translates well into commercials and new media content."

ARTISANS

Editor Olwell Launches Proton Studio

NEW YORK—Editor Keith Olwell has launched Proton Studio, a New York editorial house. He and exec producer Elizabeth Kiehner oversee the new venture which will also offer sound design and finishing services, the latter in HD, SD and other formats.

Proton has additionally entered into a strategic partnership with New York-based multi-disciplinary design studio Thornberg & Forester in order to make animation and design talent as well as 3D and computer-generated imagery capabilities available to ad agencies and clients. (Kiehner also serves as executive producer for Thornberg & Forester.)

Proton's first project is a national campaign for TomTom portable GPS car navigation systems, edited by Olwell for agency Boathouse in Waltham, Mass.

Prior roots

Olwell had most recently been at 89 Editorial, New York, which he joined in 2006. There his credits included Comcast for Cramer-Kraselt Hampel, New York, Honey Nut Cheerios for Saatchi & Saatchi, New York, and Verizon Wireless via McCann Erickson, New York.

Prior to 89 Editorial, Olwell had

been an editor at FilmCore's New York office. He joined that shop in '05 when it opened to expand FilmCore's reach to the East Coast. FilmCore had up until then been a West Coast-headquartered enterprise with facilities in Santa Monica and San Francisco. Olwell's first assignment



Keith Olwell

under the FilmCore banner was a Microsoft commercial directed by Ralf Schmerberg of bicoastal/international @radical.media.

Olwell came to FilmCore from Bug Editorial, New York, where he cut spots for, among others, BMW, Royal Caribbean, Cingular and Target.

Over the years Olwell has cut not only spots for a wide range of clients but also a viral music video for the

artist DJ Dangermouse. For this clip promoting the Grey Album, Olwell researched and then mixed together live footage of Jay-Z performing his Black Album and the Beatles playing a TV set from *Hard Day's Night*. The result was a video that received so many hits, it had to be mirrored on numerous sites.

"The fun part was that mirroring was done voluntarily by the hosts and fans," noted Olwell who edited the viral music video during his tenure at Bug Editorial.

Plans call for additional editor signings at Proton, a company moniker picked, said Olwell, because "it's easy to say."

Also appealing about the name, he continued, is that a proton by definition is "a positively charged element that's all around us all of the time and is indestructible. We are like that for our clients."

Kiehner related, "By collaborating with clients early on in the creative process, we can help to maximize the potential and latitude of campaigns, and offer input on ways to cross-purpose ideas both on-air as well as via alternative platforms."

Kiehner was one of three partners who co-founded Thornberg & Forester in February '07.

Short Takes

GIVING AND GETTING BACK FOR CHARITY

This PSA campaign takes an offbeat comedic path in order to drum up support for the YAI Brighter Futures Society, a group of young professionals committed to the mission of the YAI/National Institute for People with Disabilities Network to help people with developmental and learning disabilities achieve independent and fulfilling lives in their communities. Directed by Alec Brownstein who also co-wrote the spots with Justin Racz, the campaign features "testimonials" from people who get involved for anything but altruistic reasons.



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In one spot titled "Evan" for example, a young man looks into the camera and asks, "Why am I going to the YAI Brighter Future Society Event?" He then starts to talk about all the good the organization does as the May 1 event will provide critical fund raising. But then Evan takes a sharp detour, admitting that his involvement "looks good on a grad school application...I show up, eat hors d'oeuvres...and get to put it on my transcript."

He adds that it's especially helpful in making him seem charitable and caring since he works for a tobacco company.

A supered message reads, "Any reason is a good reason to come" to the fundraiser as we see Evan puffing away on a cigarette.

All the spots in the campaign—which hopes to attract younger people to YAI charity events—are tagged with the website address, yai.org/bfs.

Director/co-writer Brownstein did the campaign independent of his full-time gig as a writer at Publicis, New York. The DP on the campaign was Ludovic Littee. The editor was Craig Holzer of Crew Cuts, New York....

DDA'S TRIBECA TRIO OF LENSERS

Three films from cinematographers repped by Dattner Disposito and Associates (DDA), Los Angeles, have films that will be screened at the upcoming Tribeca Film Festival this month and next. The DPs are Geoffrey Hall, ACS, Robert Gantz and Alexander Buono.

Hall lensed the Australian horror thriller *Dying Breed* while Gantz shot the Sissy Spacek-starring drama *Lake City* and Buono co-wrote, co-produced and shot the documentary *Bigger, Stronger, Faster*, an expose of the steroid subculture....

PEOPLE IN THE NEWS

John Kieselhorst has been hired as design director at Los Angeles-based indie ad agency [davidandgoliath](http://davidandgoliath.com). He will be responsible for leading and growing the design capabilities of the agency. Until recently, Kieselhorst was VP, creative director of the Volvo and Timberland accounts at Arnold, Boston, where he managed an interdisciplinary team of writers, art directors, web gurus and graphic designers to develop advertising, collateral, packaging and online tools for clients. At [davidandgoliath](http://davidandgoliath.com) Kieselhorst will primarily work



John Kieselhorst

on the Kia Motors business and oversee design direction on a variety of other accounts. Kieselhorst will report to Colin Jeffery, executive creative director of [davidandgoliath](http://davidandgoliath.com)....Ron Cosentino has joined visual effects studio a52, Santa Monica, as executive producer. The move marks his return to the shop where he earlier served as VFX producer. In recent years Cosentino had been freelance producing and had been exec producer for L.A.-based effects company Mac Guff....New York creative services agency Blue Room has added exec producer Mark Mutschler, a seasoned broadcast design, spot and animation producer. Mutschler had been a producer at Stardust Motion Graphics, New York....

Liberty Mutual's Two-Picture NBC Deal

Continued from page 1

to a country.

Kings is the first of two telefilms in an NBC Universal/Liberty Mutual deal. The movies will premiere on NBC, followed by runs on cable's USA Network and then NBC.com and Hulu.com. The films will run under the Liberty Mutual Presents banner, harkening back to the so-called golden age of television when sponsors had a hand in programs. This time around, though, it isn't a heavy creative hand, according to John Dukakis, Hill Holliday's director of branded entertainment.

"We're not getting into the TV production business," said Dukakis. "We found a movie [*Kings*] that aligned with Liberty Mutual's brand values. We only had a few comments on the script and made some small requests that were accommodated."

A production of Universal Media Studios, *Kings* will run on NBC on a still-to-be-determined air date. Plans call for the network to run promos for the film during marquee events such as the Summer Olympics in Beijing and national election coverage. Liberty Mutual will also roll out commercials to promote *Kings*, which has a good shot, added Dukakis, at evolving into a primetime series.

Directing *Kings* is Francis Lawrence, who helms commercials and music videos via Hollywood-based DNA. (Lawrence was profiled in last month's *SHOOT* spring edition Directors Series.) By coincidence, Dukakis has a high comfort level with Lawrence. They collaborated on a low budget music video years ago and later on the other end of the budget spectrum, a major Will Smith clip when Dukakis was an executive at Overbrook, a multimedia production company and personal management firm in which Smith was partnered. Lawrence was attached to direct *Kings* from the outset, prior to Liberty Mutual's involvement.

The second Liberty Mutual Presents telemovie is yet to be announced. It is slated to debut in '09.

Hill Holliday sister company Magna Global helped Liberty Mutual make the connection with NBC Universal and partnered with Hill Holliday in developing the deal.

Dukakis noted that Liberty Mutual will run commercials during its movie presentations and that non-competing advertisers will have a spot presence as well.

Forward thinking

Fittingly the pay-it-forward scenario in the original Liberty Mutual commercial is still moving forward and paying dividends, reflecting changing

business models.

Ben Silverman, co-chairman of NBC Entertainment and Universal Media Studios, said of the two picture deal with Liberty Mutual, "This innovative joint agreement represents the kind of forward-thinking that results when NBC works closely with commercial clients to create customized solutions. In this case, it centers on the theme of personal responsibility...and can be conveyed in a creative and vital manner with the themes of our two new movies, including *Kings*."

Mike Pilot, president, NBC Universal sales and marketing, added, "This is a great example of what can be accomplished when we work with a client earlier in the creative process to develop a strong understanding of their marketing objectives and match them with the right creative opportunities."

Steve Sullivan, Liberty Mutual Group's senior VP, communications, stated, "Liberty Mutual wants to create a deeper relationship with our consumers by creating a long-term emotional connection to our brand. By partnering with NBC, Liberty Mutual has the opportunity to become involved earlier in the creative process to support projects that align with our brand message promoting personal responsibility."

Short order

While the TV movies have high profile reach, there are a couple of other engaging components in The Responsibility Project initiative (residing on the website www.responsibilityproject.com): a blog discussing personal responsibility headed by a professional journalist; and a series of web films car-

rying the responsibility theme.

Plans call for a new web short every few weeks with Dukakis projecting a total of 20 during the course of this year and the beginning of '09.

Several have debuted thus far in "soft launch," said Dukakis. RSA directors are prevalent in the mix—the first short, *Transit*, was helmed by Steph Green of Little Minx@RSA. RSA's Adam Goldstein, who has an agency creative pedigree, directed the short *Table Guardians*. And at press time the newest short, *Mandy & Lester*, debuted on the website—it was directed by Lena Beug of RSA. On the site, Beug is quoted as saying of the film, "When people think about responsibility, they think about the burdens in their life. What I wanted to do was make a film about responsibility that was also fun and joyful."

The aforementioned Dunmore has also directed a short which will debut on the site in the coming weeks.

"RSA has been a great partner in this," related Dukakis, adding that Hill Holliday will soon bring a second live-action production company into the shorts fray.

Already contributing is Hollywood-based animation studio Acme Filmworks under the aegis of executive producer Ron Diamond. Acme helped Hill Holliday procure the rights to an existing animation short, *Dinner For Two* directed by Janet Perlman, for The Responsibility Project site. Acme Filmworks is also in the process of producing an original animation short for the site.

Additionally, the two movies on NBC will be promoted on www.responsibilityproject.com.

Reactor Signs Donovan

Continued from page 4

beat humorous means, namely the absurd sight of a man in a heart costume walking about a city, minding his own business, only to be attacked, kidnapped and beaten in a back alley by the morbidites, assailants in dark garb who represent such maladies as high cholesterol and obesity.

Other recent directorial credits for Donovan include campaigns for Wendy's and Sharpie Mini markers, both out of McCann Erickson, New York. Over the years, Donovan has directed assorted award-winning comedy spots such as a pair of Cannes Silver Lion-winning ads for the University of California at Berkeley via then San Francisco agency Black Rocket. One of the commercials, "Funeral," shows a man speaking conversationally to a woman during a hushed grave site ceremony—the only problem is that

he's screaming at the top of his lungs, underscoring the fact that raucous U.C. Berkeley basketball fans better speak up in that they have a new cavernous sports arena on campus.

As for Donovan's alluded to agency creative pedigree, he broke into the New York ad shop scene. He served as a creative at several N.Y. agencies, including J. Walter Thompson, BBDO and Cliff Freeman and Partners. It was during his Cliff Freeman tenure that Donovan started diversifying into directing, with the agency giving him the opportunity to helm some select presentation and account pitch work. Donovan also directed some spec ads that elicited interest from production house execs, including Romersa at Bedford Falls. Romersa landed Donovan his first real paying directorial job, a British Knights spot from Deutsch New York.

HD Essentials

Coupon Clipping At A Breakneck Pace

With broadcast TV stations preparing to switch to all-digital signals in February 2009, about 5.3 million U.S. households have thus far taken Uncle Sam up on his offer of discount coupons for converters that will enable their analog TV sets to get a digital picture.

According to the National Telecommunications and Information Administration, 10 million coupons have been requested (representing 5.3 million U.S. households) since the program began in January.

While the coupons abound, the converters aren't yet widely available in retail outlets. The supply on hand has a long ways to go before it catches up with the coupon demand. And this is of some concern in that once coupons are issued, they must be used within 90 days.

People can apply for coupons at www.dtv2009.gov or by calling the toll-free line (888) DTV-2009.

MGM Goes HD In Israel

MGM Networks, a division of Metro-Goldwyn-Mayer Studios Inc., is launching a high definition version of Israel's The MGM Channel to subscribers starting this spring. While already reaching nearly every cable and satellite home across Israel in standard definition, the new HD version of the entertainment channel will be simulcast together with the existing standard definition channel. The announcement was made by Bruce Tuchman, executive VP, MGM Networks.

Starting this month, The MGM Channel will begin broadcasting as part of the HD basic tier of Israeli DTH platform, YES. Over the next several months, it will ramp up to a 24/7 simulcast of The MGM Channel currently enjoyed by viewers all across Israel. Like the standard definition version of The MGM Channel, it will be subtitled in Hebrew.

"As high definition begins to roll out all over the world, MGM plans to be at the forefront of this compelling new medium," stated Tuchman. "Alongside our HD channels in the U.S. and in Europe, we plan to continue to aggressively expand our HD presence internationally, which is fuelled by the incomparable experience of viewing choice selections from the MGM library, the world's largest modern film catalog, broadcast in the clarity of this amazing broadcast medium."

The MGM Channel's high definition launch in Israel is another key development in an aggressive and successful expansion drive for MGM Networks worldwide, in both standard and high definition, and across scores of markets on every inhabited continent. The MGM Channels are now available in tens of millions of homes throughout more than 120 countries around the world, and broadcast in nearly 20 languages. The MGM HD Channel in Israel, along with its standard definition counterpart, will be owned 100% by MGM. In October of last year, MGM launched MGM HD in the U.S. The first HD launch for MGM Networks was the company's dedicated network for Poland in December 2006.

Technicolor Gears Up

Digital Vision, a supplier of picture enhancement systems for film and television postproduction, announced that Los Angeles-based Technicolor Creative Services has purchased four DVNR 2k image processing systems for use in high-definition DVD compression and authoring work. The systems, equipped with AGR4 ME and ALS options, enable Technicolor to manage film grain and video noise and correct for the artifacting that often occurs when encoding images for high-resolution formats such as Blu-Ray.

The DVNR 2k systems are installed in Technicolor's Burbank DVD facility. They're being used to pre-process images for new titles that Technicolor's clients release in HD, and to enhance images in existing titles for re-release in higher-resolution formats.

Chuck Null, VP of technology for Technicolor DVD, said, "We've worked with DVNR systems for years, and with the DVNR 2k we can now offer image processing services in the HD realm."

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

Daniel Rabinowicz

President of TAXI Content sheds light on expansion into interactive realm, shares views on brave new media world.



By Ken Liebeskind

TAXI, a Toronto-based agency with four Canadian offices and one in New York, expanded last August with TAXI Content, an interactive division that will focus on new and emerging media. Daniel Rabinowicz, president of TAXI Montreal since 2004, is president of TAXI Content, an operation that also includes Rich Muhlstock in New York.

TAXI Content will extend the agency's reach into a variety of new media, from mobile to widgets. The division will also work with Chokolat, the agency's TV and movie production unit, on branded content initiatives, including TV and mobisodes. Chokolat is a TV production company founded in '03, with offices in Toronto and New York, and clients that include Dell, ESPN, RailEurope, Molson and New Line Television. Its mission is simply to create "deliciously addictive television."

SHOOT: Many large agencies have interactive divisions, some work independently of the main shop and some are more collaborative. How will TAXI Content work?

Rabinowicz: TAXI has had interactive for quite some time. TAXI Content is not just about things interactive and TAXI has always had a single profit center approach to its business model, so it's best to have an integrated offering. Our extension of what we're doing is really based on everything that's been going on in the media world, understanding the fragmentation of the audience, the decline of TV and in parallel explosions of new forms of media. All of this is being fueled by dramatic changes in consumer media habits and behaviors. Consumers have shown they are more than willing to shift their media habits, consume new forms and engage with brands very actively across all kinds of new media platforms...so we're extending TAXI's traditional storytelling abilities into all of these new areas for content creation.

It's building on some of the things TAXI had done. TAXI Montreal did work for Versus and Pilsner and TAXI Content is intended to be the agency repository for different efforts that have happened in various offices. We were taking our traditional skills into online content and now that opportunities are opening up in new areas we want to help the agency master those new areas and create content in all of them.

SHOOT: Clients won't necessarily come to TAXI Content. They'll come to TAXI and TAXI Content will do the work?

Rabinowicz: We're working closely with all TAXI offices and working on projects for clients across many offices. My office is in Montreal and my close colleague Rich Muhlstock is in New York and we are TAXI Content.

SHOOT: What kinds of new media



will you use at TAXI Content?

Rabinowicz: A good example is the first program we're putting in market for Versus in New York. They're a sports cable channel that broadcasts NHL games and playoffs and we're doing a mobile program that allows Versus to engage consumers interactively. It offers a value add and in turn customers are engaging in the content. There are two aspects to the mobile campaign. First is an opt-in program for viewers who provide zip codes and say they want alerts. The

alerts come from Versus about games that will be broadcast on Versus, which is important because one of the marketing challenges is helping viewers know what channel the games are on because each cable system is different. Versus also sends overtime alerts. If a game goes into overtime, viewers get alerts. The second component is two screen interaction. During a broadcast, an announcer might ask who the best player is and viewers can text in messages. The idea is to be

TAXI Content showcases its mobile prowess with a campaign for the Versus sports network promoting its coverage of National Hockey League regular season and playoff games. Other elements include TV spots and a microsite.

more interactive and allow viewers to communicate and get more involved with the product. It adds a level of engagement and builds strong audiences and viewer loyalty. This overall campaign also includes TV spots directed by Tony Kaye, print, a microsite and online banners.

SHOOT: How will TAXI Content work with the Chokolat studio?

Rabinowicz: Chokolat has been active in creating scripted and unscripted entertainment over the past

The first campaign TAXI Content has worked on--for Versus, the U.S. cable network with sports programming that includes National Hockey League (NHL) coverage--includes a mobile campaign that relays program alerts to viewers and allows them to send text messages, such as votes for their favorite NHL players. Both elements are examples of interactive communication that is an integral part of mobile and other new media campaigns being developed by TAXI Content.

Rabinowicz played a key role in shaping the TAXI office in Montreal and opening the New York office in '04. Now at the helm of TAXI Content, he is poised to meet the challenges of brand advertising in the interactive world.

TAXI started in '92 in Montreal, founded by Paul Lavoie and Jane Hope. Canadian clients have included Canadian Tire, WestJet, Reitmans and Bombardier. The agency has also worked for global marketers, including Pfizer's Viagra, BMW MINI of Canada, Johnson & Johnson's Motrin and Coor's Molson.

few years. We may have been the first agency in Canada and one of the first anywhere to have a branded entertainment arm. Now we think the market for branded entertainment is exploding because of the media market factors. TV series and webisodes will be done through Chokolat and we've started working on different projects for Canadian and U.S. clients. We're involved with a major Canadian retail client that is integrating its brand into an existing show on Canadian TV. For

book apps, widgets and other new platforms is work with tech partners, so a big part of what we're doing is reaching out to tech partners and developing relationships. We have 20 agreements in place and we're meeting new potential partners every week. One example is Vibe on the Versus campaign, a mobile tech partner. We're breaking a campaign for a fashion retail client in Montreal in early April and developing a Facebook application working with a third party tech partner. We work as producers with the partners so over time as the number of projects grows, we expect to add more people with a combination of project management and production backgrounds to manage campaigns. A lot will happen in Toronto and we'll add staff in New York and Montreal.

SHOOT: How do you view the evolution of advertising and media?

Rabinowicz: One of the ways we spend our time is monitoring what's going on with new media and new forms of applications and content being created. The only limit is people's imagination so when you have a combination of tech experts and creatives cross fertilizing each other, there are constantly new things being created. We're also going after new clients who might not want traditional advertising but extensions with new applications that will improve their ability to market to their clients.

a U.S. client we're doing a documentary for online and DVD because some target groups can't be reached with the main campaign. There will be mobile applications as well. We just can't yet name the clients.

SHOOT: What about staffing?

Rabinowicz: On every project, we'll work with TAXI employees, including creatives, planners and account managers, who will all contribute to the development of the work. Part of what we do with mobile and Face-

Foam Sweet Foam: Sony Bravia's Latest Spot Fills Miami Streets

Filming Of Commercials In The Southeast On The Rise; Varied Incentives Contributing To Increased Business

A SHOOT Staff Report

With incentive programs ranging from rebates to tax credits sprouting up throughout the region, spot filming in the Southeast appears to be on the rise, most recently underscored by a particularly high profile project which made its way into Florida in late February/early March—the lat-

est Sony Bravia LCD TV commercial out of Fallon, London.

Fallon's efforts in past years for Sony Bravia include such tour de force spectacles as thousands of colored balls cascading down the hills of San Francisco, and "Playdoh" bunny rabbits filling the streets of Manhattan. Well, add Miami to the

list of colorful Bravia lensing backdrops, this time playing host to foam which filled downtown city streets, just a stone's throw away from the Miami/Dade County Office of Film and Entertainment. The director was Simon Ratigan of HLA, London.

From year to year the Sony Bravia commercial is among the most anticipated in the industry, meaning it's quite a feather in Florida's filmmaking cap to land the latest colorful installment.

Frank Budgen (of Gorgeous Enterprises, London, and bicoastal Anonymous Content), who directed "Playdoh"—which helped him earn a Directors Guild of America (DGA) nomination earlier this year—recently told SHOOT, "Every few years there's a client who does one big commercial a year and that work is eagerly anticipated from one year to the next," he observes. "In the past, it's been a Stella Artois or Guinness. But in recent years, it's been Sony



Jeff Peel



Bill Thompson



Ocean Drive, Miami Beach, FL

[Bravia] from Fallon."

For Jeff Peel, director of the Miami/Dade County Office of Film and Entertainment, the ambitious foam-filled project reflects what's been a strong start in '08 for commercial production in the Sunshine State. A preliminary report is that HLA spent some \$1.4 million on the Sony Bravia production in Florida.

In 2004 and '05, Peel notes that the hurricanes left an indelible imprint, hampering the production biz

which was slow to recover in '06. But in '07 production roared back in Florida and while he didn't have the full tally for '08 thus far, Peel is confident that this year is at a pace which exceeds that of a strong performing '07.

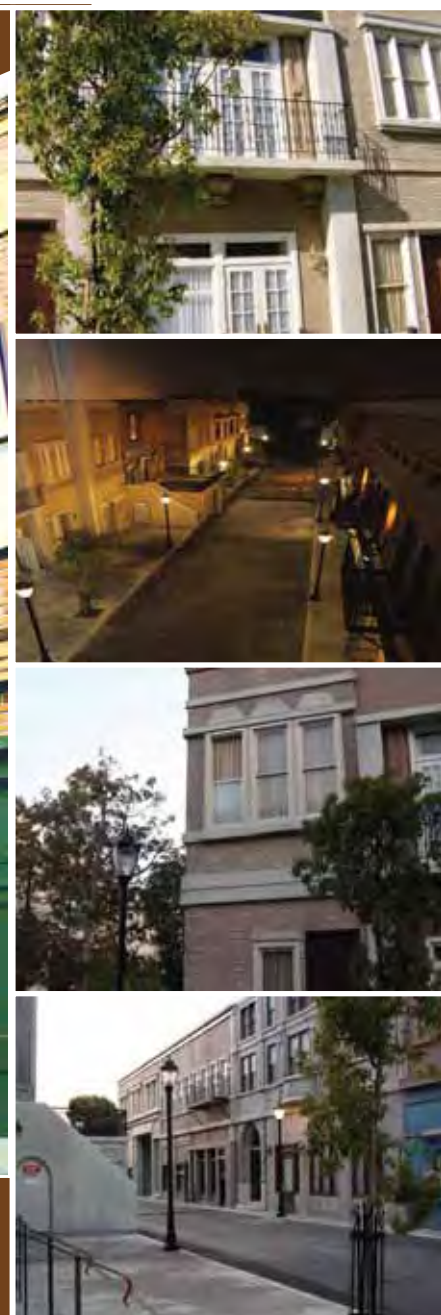
Also boding well is that this year marks the first that Florida's incentives package applies to commercials. Still, though, it remains to be seen how much of a catalyst this

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Incentives Impact Spot Filming In Southeast States; Respondents

Continued from page 9

will be for business as the minimum amount in Florida expenditures must be \$500,000 in order to qualify for the incentives. While a production company can become eligible for the cumulative expenditures on spots within a year, there's the question if incentive funds will have run

out as the year progresses—after individual projects have met that minimum dollar threshold and already staked their claims.

Whatever the case, though, Florida through its incentives initiative is sending a message that it very much values and welcomes spot production business, affirms Peel.

Georgia

The Georgia Assembly and Senate recently passed a measure that significantly sweetens the state's current filming incentives program, which has been in place since '05. At press time, the industry was waiting to see if Georgia Gov. Sonny Perdue would sign the bill into law, which he's ex-

pected to do.

If indeed that initiative garners Gov. Perdue's signature, the expanded incentives program would be retroactive to January 1, 2008.

Bill Thompson, director of the Georgia Film, Video & Music Office, doesn't want to count his chickens before they're hatched so he's not assuming that the increased incentives

bill is a fait accompli. He notes that the current measure has had a positive impact on filming in the state, estimating that on average Georgia hosts 200 to 300 commercials a year. An expanded incentives package could be an even greater catalyst. He says that Georgia has a track record of being a pro-business state and the powers that be recognize the importance of filming to



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the state job market and economy.

Tennessee

For commercials shot in Tennessee by out-of-state companies, there's a \$500,000 minimum spend in order to become eligible for the Tennessee cash rebate program. That minimum amount of dollars spent for Tennessee labor and services has to be met by a single project so there's no cumulative effect of multiple spot shoots for an out-of-state production house during the course of a year. The minimum threshold for spot shoots by in-state houses is \$200,000.

The breakdown of incentives is as follows: a 13 percent rebate of total qualified production expenditures for a project shot in Tennessee (award shows and music videos do not qualify for the incentive); an additional two percent if at least 25 percent of the cast and/or crew are Tennessee residents ("day players and extras are not included in determining the 25 percent); and still another two percent (maximum of \$100,000) if the production company spends at least \$20,000 for music created by Tennessee residents or for recording music in Tennessee. Plus there's an additional 15 percent rebate (on a minimum \$1 million in-state spend) that can be received on qualified production ex-

penditures by establishing or working through an established Tennessee-headquartered company.

Survey

In some states, Southeast spot filming fortunes have risen as a result of incentive programs. Certainly Louisiana was among the first to aggressively court producers in recent years with an ambitious package of economic incentives. And other states in the region have followed suit. For an in-the-field reading on that dynamic, SHOOT surveyed a cross-section of production and post executives in the region, posing the following query:

What impact have production incentives (rebates, tax credits, etcetera)—by their presence or absence—had on your state's commercialmaking business and production infrastructure—and on your company?

Please briefly describe what commercial work your company is primarily involved in—regional television spots, national TV campaigns, broadband video/mobile content, sponsored web films, etcetera.

Here's a sampling of the feedback we received:



Tamera Brooks,
owner/executive producer,
Stray Dog, Nashville, Tenn.

Stray Dog represents well-established, top level directors from N.Y., L.A. and Canada as well as emerging young directors of merit. Our company produces national and regional commercials, music videos, original programming, documentaries and

new media. Stray Dog's mission is to partner with our clients and deliver projects of the highest quality at all price points. Working with Stray Dog enables our clients to have that L.A. director without the L.A. price tag.

Like any Stray Dog we love to travel. We shoot all over the country, not just in the Southeast.

Tennessee's Film Tax Incentive program has had a positive impact on the TV and movie production in state but to date, no one has taken advantage of the commercial incentive. Stray Dog would like to be the first company to pass these savings along to our clients!



Lesley Harris,
AICP Southeast chapter president, and executive producer
Pogo Pictures, Atlanta.

In the state of Georgia, new legislation is under way that would place Georgia among the top five states in the U.S. in terms of tax rebate competitiveness, and among the top three states in the Southeast. The Georgia

production community is anxiously awaiting the Governor's signature on House Bill 1100 that calls for a 20 per-

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Georgia®

georgia.org

We know what keeps you up at night. That's why Georgia offers a film community that can maximize your budget like no other Southern location. Because we're a nationally recognized production center, everything you need from pre-pro to post is right here. Plus a brand new set of tax incentives will allow you to put even more of your budget on the screen. Come to Georgia and rest easy. Contact the Film, Video and Music Office at 404-962-4052. Visit georgia.org/film.

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Nashville 615-777-2121
www.filmstraydog.com

SOUTHEAST

Exec Producer Feedback

Continued from page 11

cent base tax credit (commercials are included) with a minimum threshold of \$500,000 (single project or aggregate). Films that place imbedded State of Georgia branding in their up-front credits will be eligible for an additional 10 percent tax credit. The new bill would do away with Georgia's current complicated tax rebate structure, enacted in 2005.

The passage of the new bill is projected to triple the number of film and TV industry workers in Georgia in five years. The hope is to see the state further its position of prominence in the film, television and commercial-making industries. The tax legislation is essential to achieving this goal.

Location driven shoots and a broad base of clients and agencies across the country lead Pogo to often shoot outside the state of Georgia. However, we were still able to take advantage of the current tax rebate the past few years by combining the jobs we did shoot in the state. It seems doubtful to me that many commercial production companies made the decision to come to Georgia because of the tax rebate but with the new legislation, it's likely they will.

Pogo Pictures produces national and regional TV campaigns as well as interactive content for the web.



Marcelo Paez,
owner, president, director and
executive producer,
America Filmworks, Miami

Production incentives such as rebates aren't of the highest impact for medium size production companies as your benefits start rolling with high volume. Usually caps are high and not all the jobs apply. Rebates are mostly beneficial to larger scale

productions or features where savings tend to pile. The presence of incentives had helped establish production-friendly locations and by this we all benefit and profit in the long term.

Tax exemptions and rebates certainly had proved to be more competitive in an already extremely competitive world. They are a great tool to help the states or cities to promote and position themselves in the hopes of bringing production dollars into their local economy, and to further benefit the production industry. In commercial production rebates or tax credits usually take a minor role in the decision making. Still when choosing where to shoot, if a state provides incentives, it certainly goes into our "favorites" automatically as we recognize that as a production-friendly location.

America Filmworks is primarily involved in producing national and regional TV campaigns, music videos, TV and web content, not only for the U.S. but for the Latin American region.



Cathy Wilson,
executive producer,
Red Truck Films, Raleigh, N.C.

Among other incentives, North Carolina offers a 15 percent tax credit for productions with in-state spending of at least \$250,000. This, along with non-union talent and reasonable expenses for location shooting, allows Red Truck Films to offer clients production values for smaller budgets.

North Carolina appeals to clients who want to maintain quality but need to spend less. Because it attracts film and TV production, the state offers solid crews and SAG talent. This is how Red Truck has attracted talented directors from pricier markets like N.Y. and L.A. We continue to encourage the state to add incentives for postproduction. To augment this, Red Truck can partner with edit shop Serious Robots and Blazing Music + Sound for a package price. Red Truck produces spot work and content for integrated media, on-location anywhere or on one of its two sound stages.

Feature Filmmaker Joel Schumacher Directs Anti-Meth Spot

Continued from page 1

it," observed Tobey. "You see a man alone in a darkened room talking into the camera. Each man talks about his loss. It's not clear if the men are talking to each other or to us. But the bottom line is that they are confessing to the viewers and advising them."

Portrayed by actors, the men aren't disheveled wrecks who've been ravaged by meth. They don't remotely resemble the sick, gaunt meth victims—with facial sores and brown teeth—often depicted in public service advertising. The four men shown in "Webcam" are diverse in age, look relatively healthy and are decently groomed.

We see one man after another offering a brief observation which string together to show a pattern. "People think you can do meth without running your life," says one.

"It was amazing at first," picks up another. The observations continue from one to the next and back again.

"Everything went to hell."

"I lost my job, I lost my man."

"I lost my common sense and got

HIV," says a man regretfully.

"My family was okay with me being gay but I lost them because of meth."

"I lost everything I cared about."

Then we hear one man's inner voice. His lips don't move but you can hear his inner thought, "I lost myself."

"I lost me to meth."

The spot is tagged with the website address MeNotMeth.org and a toll-free number (1-866 787 METH) for CMI.

In addition to the broadcast spot, there's a modified version which can be accessed in a banner ad on the Gay.com website. Outdoor billboards and transit ads are prominent, also directing traffic to MeNotMeth.org. Media is paid for by the State of California.

Track records

Key players in the CMI campaign all have public service pedigrees as reflected in the track record of the aforementioned Better World Advertising.

Similarly GMMB, with offices in Los Angeles, Washington, D.C., and Seattle, is an ad agency/media firm specializing in major social issues and

political campaigns. Last year its Safe Darfur Coalition TV spot, "Portfolio" directed by Jake Scott of bicoastal/international RSA Films, gained inclusion into SHOOT's "The Best Work You May Never See" gallery.

And despite a heavy feature filmmaking schedule, Schumacher has managed to be active in pro-social campaigns over the years, most notably a decade's worth of involvement in ads for MTV and MTV-U on such issues as drumming up the youth vote, initiatives against violence, and promoting HIV testing, condom use, and anti-hate messages.

Schumacher, who's repped for commercials by Alturas, said he was immediately drawn to "Webcam" and its cause.

"If we get one person to stop using meth—or to not start to begin with—then this is a success. I'm honored to be a part of it," said Schumacher.

Tobey noted that the campaign targets casual users of meth and those who might be tempted to try meth. "We recognized the limitations of



CMI's "Webcam"

what an ad campaign can do. You hope you can turn around a serious addict but that's not often the case. But you have more of a chance with casual users, those who use it as a party drug or those who find themselves at those parties where they might use meth for the first time."

The GMMB team consisted of Tobey, art director Rob Grubbs, producer Andrew Silver, partner Steve Caplan and project manager Tanja Hester. Les Pappas was creative di-

rector for Better World Advertising, with John Leonard serving as project manager.

Marshall Rawlings and Greg Schultz were executive producer and producer, respectively, for Alturas. Byron Werner was the DP.

Editor was Adrienne Gits of Rival Editorial, Santa Monica. Visual effects/online house was Brickyard VFX, Santa Monica and Boston. Audio mixer/sound designer was Peter Rincon of POP Sound, Santa Monica.

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Top Spot of the Week

Bryan Buckley, JWT Turn Grown Adults Into Big Babies For Huggies

By Christine Champagne

Sometimes you've got to wonder if the clients and creatives who make commercials for diapers and other baby products are stuck back in the 1950s. The depictions of moms tend to be rather old fashioned and boring, and when do you ever see dads in these spots?

Recognizing that modern parents are much hipper than they're often given credit for, JWT, New York, came up with a new campaign for Huggies diapers with unexpected executions.

Some examples: A :30 titled "Little Ducky," directed by Rocky Morton of bi-coastal/international MJZ, has a rubber ducky slyly trailing his baby friend, eagerly awaiting the little one's next bath; and a :30 titled "Geyser," directed by Bryan Buckley of bi-coastal/international Hungry Man, finds a guy trying to change his baby's diaper on a bed cluttered with guests' coats during a party, and... let's just say you wouldn't want your coat to be on that bed.

The more anthemic of the Huggies work, a :30 titled "Big Baby" also directed by Buckley, has been chosen as this week's *SHOOT* Top Spot. "Big Baby" is

set in an office and finds adults acting like babies in the workplace. There is no dialogue. We simply see men and women dressed in their corporate best but functioning like helpless infants as they try to conduct meetings, take phone calls and make photocopies. The spot concludes with a shot of a real baby in a diaper crawling away from the camera and the Huggies tagline, "What you'd wear."



Bryan Buckley

Asked about the thinking behind "Big Baby," JWT creative director/copywriter Richie Glickman explained that the commercial aims to "tap into the empathy parents have for their children."

Office setting

It has to be noted that this might very well be the first time we've ever seen a commercial for diapers set in an office. JWT's creative team, which included copywriter Laura Fegley and art director Ann Lemon, encouraged Huggies to take a chance and go with an office environment, according to JWT executive creative director Walt Connelly.

"It pushed the idea further. The one place you are supposed to act like an adult is in an office. So it pushed the comedy," Connelly reasoned.

Buckley and DP Scott Henriksen

shot "Big Baby" at the old *Los Angeles Times* office building after finding actors through an open casting call during which Buckley sought men and women who could look and move like babies in a natural way without looking creepy. "You just saw it when it worked. It didn't feel forced," Buckley said, adding, "It's very interesting. You could bring in a very skilled actor who could do anything yet he couldn't do this."

The director cast all actors, with the exception of one dancer, who specializes in a form of dance known as liquid dancing that in some ways resembles popping but is much more fluid. The dancer is the first performer seen in "Big Baby," playing the briefcase-carrying businessman who tries to walk through a parking garage but gets wobbly and falls to his knees. "We wanted to make an impression right off the top, so that's why we led with him," Buckley pointed out.

To their credit, the rest of the actors also performed well, Buckley said, with some excelling at clapping, while others were expert crawlers.

Did Buckley hire a movement coach to instruct his performers? "No, I have three kids," he replied.

To accentuate the actors' motions, Buckley shot everyone at 30 frames per second, and to add fluidity between scenes, he kept the camera moving for the most part, dollying left or right, or pushing in. "It helped move the action along through the course of a day without us having to do dissolves later," Buckley said.

Run and gun

With only one day to shoot the spot, Buckley moved quickly. "I loved how Bryan worked," Connelly praised. "He's a real, 'Let's get it and keep moving and not waste time on an idea that's not working' guy. He's got a real run and gun attitude and got us more than we needed."

Gavin Cutler of New York's Mackenzie Cutler edited "Big Baby." "The thing that Gavin was great at—and this was talked about a lot in prepping for the job—was making sure that the people didn't go too far," Connelly said. "Gavin was really good at grabbing the pieces that made you laugh but didn't make your skin crawl."

Connelly also credited Cutler with allowing the story told in "Big Baby" to unfold slowly. Well, as slowly as a story can unfold in a :30 spot. As noted before, the commercial opens with a man carrying a briefcase struggling to stay on his feet while walking

through a parking garage. Initially, one would never guess that this was a commercial for Huggies.

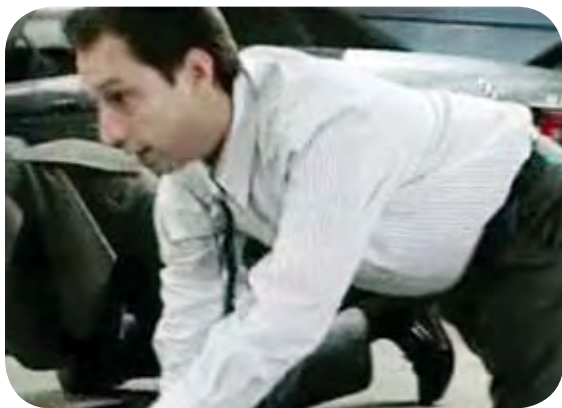
"It's a pretty edgy spot," Buckley acknowledged. "For the first ten seconds you're like, 'Is this for drinking and driving?' It's weird, and then it starts to come together, and you start to get it."

The Huggies project marked the first time Buckley worked with JWT as well as Huggies, by the way, and he said it was a great experience.

"They were open to interpretation of the commercials," Buckley related. "I wasn't looking over my shoulder the whole way."

For his part, Connelly credited Buckley with raising the stakes and making "Big Baby," "Geyser" and another yet-to-be-released spot anything but typical diaper commercials.

"Big Baby" is not currently running in the United States. The spot actually launched in the United Kingdom and Europe. But it will likely run in the U.S. before the end of the year.



[CLICK HERE TO VIEW SPOT](#)

A day at the office is full of workplace routines but is anything but routine as adult workers move about like helpless infants, struggling to perform even the most basic tasks like answering phones and using the copier. Sans any dialogue, this spot sparks a little grown-up empathy for babies.

TOP Spot OF THE WEEK

CLIENT
Kimberly-Clark Europe/
Huggies

AGENCY
JWT, New York.
Ty Montague, co-president/chief creative officer; Walt Connelly, executive creative director; Richie Glickman, creative director/copywriter; Laura Fegley, copywriter; Ann Lemon, art director; Jennifer Mastrorilli; Bill Finnegan, director of production; Clair Grupp, director of integrated productions.

PRODUCTION COMPANY
Hungry Man, bi-coastal/
international
Bryan Buckley, director; Scott Henriksen, DP; Kevin Byrne, executive producer/managing partner; Dan Duffy, Cindy Becker, executive producers; Mino Jarjoura, producer.

EDITORIAL
Mackenzie Cutler, New York.
Gavin Cutler, editor.

POST
Company 3, New York.
Tim Masick, colorist.

MUSIC/SOUND DESIGN
Human, New York.
JWTwo, New York.
Alan Friedman, sound and music editor.

AUDIO
Sound Lounge, New York.
Philip Loeb, mixer.

A MuST Win Situation

Last month DDB San Francisco released a compilation CD of music tracks from select Clorox commercials. Half of the proceeds from CD sales will be donated to Music in Schools Today (MuST), a nonprofit organization that has been promoting music education in low-income neighborhood public schools and youth centers since 1983.

The Clorox charity collection CD, dubbed The Blue Sky Project, in a real sense underscores how music in advertising has come of age as entertainment unto itself.

"We're seeing more of an emphasis than ever on music in advertising and communications," relates Lisa Bennett, chief creative officer/managing partner, DDB San Francisco. "It stems from music's growing importance in everyday life and technologies such as the iPod and streaming audio. People are discovering artists and new pieces of music and then passing them along to their friends. It's a dynamic that communications companies realize that they need to tap into and become a part of."

Frank Brooks, DDB San Francisco's director of production, chimes in, "Music in commercials is now less about jingles and more about depth and storytelling."

DDB San Francisco associate creative director Jim Bosiljevac says that for Clorox it all started with a shift in mindset from a functional product to a brand looking to make more emotional connections with consumers. And music is a prime means towards that emotional end.

Genesis

Three years ago, DDB San Francisco rolled out a new brand campaign for Clorox. The goal was not just to change the look, feel, tone and brand character for Clorox but to also develop something distinctly different in a packaged goods product category that is hardly known for stellar, engaging creative.

"It wasn't just about great ideas, nor was it just about getting the best directors and photographers. We made an effort to break new ground in every aspect, with a particular emphasis on music because of its ability to emotionally connect with people," relates Bennett.

The first TV spot to make its mark was "Dance" for Clorox Disinfectant

Wipes. The charming slice of life showed a father sharing a spontaneous dance with his young daughter over breakfast in the kitchen. Directed by noted feature filmmaker Jim Sheridan (*My Left Foot*, *The Boxer*) via bicoastal/international Moxie Pictures, the ad emotionally connected with viewers as did its music, a track titled "Smile" written by Rich Wiley, a composer at music house Singing Serpent, with offices in New York and San Diego.

This set the bar high as subsequent commercials in the "Cleaner World, Healthier Lives" campaign also registered with music playing a most prominent role, so much so that viewers began talking to one another via blogs and e-mail,

and then inquiring directly to DDB, Clorox and the music/sound houses about the soundtracks and how to go about getting them. Assorted requests came in asking for a CD of the spot music tracks.

Among the other tracks eliciting audience response were "Mermaid" and "Pirates" which graced Bath As One commercials (directed by Matthias Zentner of Foreign Films, New York) in which we see kids' imaginations turn baths into a tub full of adventure, replete with a mermaid and pirates. "Mermaid" and "Pirates" were composed by H. Scott Salinas and Francois-Paul Aiche of Amber Music, bicoastal and London.

"People wanted to buy the music. We received e-mails from people saying they would gladly pay for these tracks," says Bennett. "Over the past few years, the music in the Clorox spots fit brand character while supporting stories that connected with our market. But beyond that, the music could stand alone and the public at large wanted more."

This prompted Bennett to meet with her agency colleagues Brooks and Bosiljevac to look over all the Clorox music in recent years to determine which of those tracks would make the most sense for a CD compilation.

They also had to see which tracks could be extended and still maintain their entertainment value. After all, the original ad music wasn't created with the intent of longer play on a CD.

With Clorox's blessing, DDB San Francisco did its due diligence and found a mix of CD-worthy tracks. Hence The Blue Sky Project was born and released

Continued on page 19

New Clorox CD Reflects An Ever Changing Ad Music Business

By Robert Goldrich



SPOT TRACKS

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Discovery Channel's "Boom Dee Ya Da"	Beacon Street Studios, Venice, Calif. Andrew Feltenstein, John Nau, composers; Brian Chapman, sound designer; Adrea Lavezzoli, producer.	Lime Studios, Santa Monica Rohan Young, mixer	72andSunny, El Segundo, Calif.	Outsider, Santa Monica James Rouse, director.
2	 GE's "Clouds"	Frisbie, New York "Have You Ever Seen The Rain?" by John Fogerty (re-sung by vocalist JuJu Stulback). PT Walkley, Scott Hollingsworth, Mary Wood, re-arrangers/producers. Mackenzie Cutler, New York Marc Healy, sound designer	Buzz, New York Michael Marinelli, mixer	BBDO New York Rani Vaz, director of radio/ music production	Partizan, bicoastal/ international Traktor, directors
3	 New Balance's "Anthem"	Squeak E. Clean, Los Angeles Sam Spiegel, Brent Nichols, Rusty Logsdon, composers; Zach Sinick, executive producer. Noises Digital, Berkeley, Calif. Kim Christensen, sound designer	Eleven, Santa Monica Jeff Fuller, mixer	BBDO New York	MJZ, bicoastal/ international Fredrik Bond, director
4	 Sega/Condemned 2: Bloodshot's "File Room"	Groove Addicts, Los Angeles Jonathan Miller, sound designer; Kaveh Cohen, Michael Nielsen, composers	Lime Studios, Santa Monica Sam Casas, mixer	Duncan Channon, San Francisco	Chelsea Pictures, bicoastal Jim Sonzero, director
5	 Planters Cashews' "Perfume"	Frankie Valli's "Can't Take My Eyes Off You" Big Sky Edit, New York Chris Franklin, sound designer	Sound Lounge, New York Keith Reynaud, mixer	DraftFCB, New York Gregory Grene, music producer	Hungry Man, bicoastal/ international Bryan Buckley, director
6	 Nike Brand Jordan's "It's Not About The Shoes"	Elias Arts, bicoastal Nathaniel Morgan, composer; Ann Haugen, executive producer	Sound Lounge, New York Philip Loeb, mixer	Wieden+Kennedy, New York	Furlined, bicoastal David Turnley, director
7	 Pontiac's "Spy Hunter"	Yessian, bicoastal, Detroit Brian Yessian, executive creative director, Jeff Dittenber, sound designer; Michael Schmidt, arranger (of <i>Peter Gunn</i> theme, composed by Henry Mancini); Michael Yessian, Gerard Smerek, executive producers.	Pluto Post, Birmingham, Mich. Grant Castleberry, mixer	Leo Burnett Detroit	Sway Studio, Culver City, Calif. Mark Glazer, director.
8	 Snapple Antioxidant Water's "Bubble Wrap"	tonefarmer, New York The Bad Elliots, composer; Tiffany Senft, executive producer; Christina Tortorelli, producer. Amber Music, New York Bill Chesley, sound designer	Sound Lounge, New York Tom Jucarone, mixer	Cliff Freeman and Partners, New York	Anonymous Content, bicoastal Daniel Benmayor, director
9	 Alliance for Climate Protection's "We Can't Wait"	Black Iris Music, Richmond, Va. Black Iris (a collective of musicians/artists), composers Rainmaker Studios, Richmond Mike O'Connor, sound designer	Rainmaker Studios Jeff McManus, engineer, Mike O'Connor, mixer	The Martin Agency, Richmond	Getty Images (stock footage)
10	 Microsoft Zune's "Music Is Life" (spec spot)	Colbert S. Davis IV, sound designer Human, bicoastal Morgan Visconti, composer; Leah Siegel, track co-writer, melody writer, vocalist.	Colbert S. Davis IV, mixer	Stewart Hendler, creative	Uber Content, Hollywood Stewart Hendler, director/DP

From Discovery Channel's "Boom Dee Ya Da" To GE's "Clouds"

Continued from page 17

archaeologist working on an Egyptian mummy. With a mix of piano accompaniment, orchestral backing and a gospel choir, the visuals continue to amazingly dazzle, including a shot of the wheelchair-bound rockstar theoretical physicist Stephen Hawking uttering "Boom Dee Ya Da," which follows a *Myth Busters* host putting an ignited torch to his flame resistant suit-clad colleague.

Finally we return to the astronauts floating about in space. A supered message, "The World is Just Awesome," appears and then the Discovery Channel/planet Earth logo.

The composers of this inspired rendition of the "Boom Dee Ya Da" campfire song were Beacon Street Studios' Andrew Feltenstein and John Nau. Brian Chapman of Beacon Street was the sound designer.

For Feltenstein, there was a balancing act on a couple of fronts—between the simple piano underscore and the rich orchestral accompaniment, and between the unprofessional voices and the gospel choir. This mix, he observes, helped to heighten the feeling of wonder while at the same time keeping it real and human. He adds that the neighborhood gospel choir's performance instilled a soulful, inspiring feel which aligned just right with the spirit of the spot.

Nau also talks of maintaining a delicate balance. "It sound simple but it isn't. We wanted to make a nursery rhyme-like campfire song feel orchestral," he relates. "It's part of the bigger theme of making the wonders of the world simultaneously feel both homey and larger than life."



John Nau

For sound designer Chapman, there were a couple of prime challenges. "We didn't have a lot of footage to work with early on. Instead we primarily had storyboards and descriptions of scenes so we had to use our imaginations. We had to ask ourselves, 'What's this place going to sound like?' We used some stock footage at first just to get a feel for what we would be dealing with."

The other challenge, continues Chapman, was making sure that each person singing sounded like he or she should in their respective environment—from an underground tunnel to a raging sea or outer space and so on.

"This project seemed like a giant jigsaw puzzle that was missing pieces

a lot of the time," observes Chapman. "Ultimately it was really kind of magical to watch and hear all the pieces come together."

The audio mixer on "Boom Dee Ya Da" was Rohan Young of Lime Studios, Santa Monica.

"Clouds"

Innumerable buckets of water are hoisted skyward from oceans to the clouds high above. Workers dressed in white blend in with the clouds and empty the buckets into a giant planter pot. Rows upon rows of workers pass buckets from one to the next, filling the giant gardening pot and eventually tipping it over so that water pours out of its spout.

This assembly line-like gathering of workers performing tasks in unerring precision gives us a picture of how nature reuses water, all the while accompanied by a remarkable rendition of the Creedence Clearwater Revival hit "Have You Ever Seen The Rain?" (composed by John Fogerty) that is distinctly different from the original tune. The vocalist for the spot track version is JuJu Stulback.

Towards the end of the commercial, a voiceover relates, "Just as nature reuses water, GE water technologies turn billions of gallons into



Brian Chapman

clean water each year, rain or shine.

The website address ecomagination.com appears, followed by the GE slogan tag, "Imagination at work."

Well, music house Frisbie put its imagination to work, initially fashioning some original compositions tied to rain and water themes. "Then," recalls Frisbie principal Mary Wood, "Rani Vaz [BBDO New York's director of radio/music production] almost as an afterthought mentioned 'Have You Ever Seen The Rain?' which led us to seek an arrangement that would turn that song on its ear."

That ear-turning departure came from several elements as the piece was re-arranged and produced by Wood and her Frisbie colleagues PT Walkley and Scott Hollingsworth. For one, the Frisbie folks decided to give the tune a waltz feel, a distinctly different time signature from that of the original composition and at the same time most apropos for the "Clouds" storyline. And then there was the creatively inspired notion of having Stulback serve as the vocalist.

"JuJu gave it a different feel on several levels—not just as a female voice, but she has a different style and is from Brazil. She truly wasn't all that familiar with the song which was to our advantage, making it easier for her to just take off and do her own vocal interpretation."

The first interpretation turned out to be the one BBDO used for "Clouds." It was selected from several other subsequent Frisbie arrangements. "But that first one rang the most true to the spirit of the commercial," says Wood.

Stulback, lead singer of The Mosquitos, reflects the up-and-coming talent that Frisbie taps into for the advertising world. It's a talent range that extends from new, on-the-rise artisans to established stars in hip-hop and other genres.

In fact Frisbie's producer/composer/engineer/musician Hollingsworth is currently producing Stulback's CD album "Chris & JuJu," Chris being the guitarist/drummer/singer from The Mosquitos. Hollingsworth is also working with Sean Lennon not only on pre-pro for the artist's next CD but also a film score.

Meanwhile Walkley has scored three features from director Edward Burns: *Purple Violets*, *The Groomsmen* and *Looking For Kitty*. Under the Frisbie banner, Walkley has turned out several ads, including MasterCard's animation spots "Small Business Land" and "Small Business Trip," both for McCann Erickson, New York.

Wood is a spot music veteran, having served a lengthy tenure at Crushing Music, New York, before launching Frisbie two years ago.

Putting our head back into "Clouds," though, the sound design played an integral role in concert with the music. The sound designer was Marc Healy of Mackenzie Cutler, New York, who notes that there were some logistical challenges.

"The job entailed a lot of visual effects so when I started the sound design I couldn't see the final imagery, how the clouds would actually look, the entire environment. I had to imagine what things would look like based in large part on the storyboards

Continued on page 19



Discovery Channel's "Boom Dee Ya Da"

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(L to r): Scott Hollingsworth, Mary Wood and PT Walkley

DDB, Clorox Release CD

Continued from page 15

last month with a total of seven tracks—and initial sales have been fairly brisk.

Two of the tracks were licensed music while the other five compositions were extended to beautiful full-length tracks by the original composers and musicians.

The Blue Sky Project CD is available for purchase on iTunes and 50-plus online retailers for \$6.93. Half of the purchase price will benefit MuST.

Clorox has guaranteed a minimum annual donation of \$10,000 for the first two years of the CD's release (translating to a total commitment of at least \$20,000). The MuST connection is simpatico with the "Healthier Lives" mantra in the ongoing Clorox advertising/marketing campaign.

Lineup

In addition to the aforementioned "Smile," "Mermaid" and "Pirates," The Blue Sky Project CD contains the following tracks:

- "Smooth Day" was originally composed for a Clorox Brita brand water filter commercial in which people literally float through their days. Composers were Leonard Ian Dalsemer and Jason Paul Bonilla, a.k.a. The Elements, a group that worked through Amber Music. Gerard de Thame of bicoastal/international HSI Productions directed the commercial.

- "And Time Stood Still" composed by Kenseth Thibideau of Singing Serpent. It was the original track for a Clorox commercial in which two jubilant boys play in a mud puddle with the kind of fun-trumps-cleanliness abandon that only boys possess. The spot was directed by Errol Morris of Moxie Pictures.

- "Lion's Mane," a licensed piece



Lisa Bennett

of music that was the opening track from Iron & Wine's 2002 release, "The Creek Drank The Cradle." The track evokes the innocence of youth and was used in a Clorox Disinfectant Wipes commercial titled "Touch Me," in which dirty surfaces call out to the eager hands of young children. The spot was directed by Warren Kushner of Partizan.

- And "Birthday Girl," another piece of licensed music written and performed by Canadian singer/songwriter Andrew Rodriguez and his band, Bodega. The dreamy song captures the mood of the spot "Rides" in which bath time literally becomes playtime, with bathtubs taking the form of seesaws, carousels and swings. Director was Yael Staav who at the time was with Reginald Pike, Toronto. (She has since joined Soft Citizen, Toronto, and is represented in the U.S. by bicoastal Furlined.)

Tarang Amin, VP, Clorox Global Franchise, says, "Consumers were so passionate about the music that they wanted to play it at weddings and dance recitals. This CD has truly been created out of consumer demand. The Blue Sky Project is a great way for us to give something back and deepen our connection to our consumers."

Music Soars In "Clouds"

Continued from page 18

and what the creatives communicated to me," relates Healy. "Ultimately it was about being true to the situation, which entailed the real sounds of water, how these workers should sound as they went about their business—yet at the same time infusing the spot with an ethereal, heavenly quality. You're closer to heaven up there we tried to give it a heavenly feel."

The other challenge was that for some time Healy was working with a music score that was doing some of what he wanted to accomplish in terms of sound—only to have it replaced with the final Frisbie rendition of "Have You Ever Seen The Rain?"

"This meant some adjustments

needed to be made in my sound design so that it would work well with the new music," says Healy. "The singer did a great job and things came together pretty naturally."

All the while, though, from a sound design perspective, Healy notes that he had to be conscious of properly building the sounds of water to set up the onset of the major deluge when the pot is tipped over.

The audio post mixer on "Clouds" was Michael Marinelli of New York-based Buzz.

Incidentally, Frisbie has produced a full-length version of Stulback's rendition of "Have You Ever Seen The Rain?" which is slated to become available on iTunes.

Sony/ATV's New Exec Is Right On Target

Rob Kaplan knows his target market because he most recently was that very same target in his former post as director of music production for New York agency mcgarrybowen. Now he's looking to meet the needs of ad shop music producers throughout the industry as on April 1 he became senior VP, global marketing, for Sony/ATV Music Publishing.

Indeed Kaplan brings to his new roost a deep understanding of—and an insider's perspective on—agency and client needs in today's evolving music business.

"My goal is to help Sony/ATV better interface with the world I came from," says Kaplan. "And for agency music producers, there are so many resources that are available—great artists, bands, music publishers and labels. The challenge for the music publishers and labels that have the premium content—we control The Beatles catalog, for example—is connecting in the right way with the right people in the advertising/marketing world, anticipating producer's needs on a proactive basis and seeking out opportunities whether its television advertising, branded content, viral, whatever.

"Holding copyrights on great music is just one aspect for publishers," he continues. "We have to turn our writers and artists into people who, like music production companies, can create original compositions based on a brief, can work on the same deadlines and understand all the different personalities and unique roles in advertising...I very much want our clients to think of us as full service, that they can come to us with any need they have in the world of music, utilizing our writers, our assets, copyrights, relationships and resources, delivering anything they could possibly imagine or even



Rob Kaplan

better yet beyond what they could ever imagine."

Sony/ATV Music Publishing was established in 1995 as a joint venture between Sony and trusts formed by Michael Jackson. Sony/ATV Music Publishing owns or administers more than 600,000 copyrights by such noted artists as The Beatles, Beck, Leonard Cohen, Neil Diamond, Bob Dylan, Jimi Hendrix, Joni Mitchell, Graham Nash, Willie Nelson, Roy Orbison and Stephen Stills. Sony/ATV, which had recently acquired both the Leiber Stoller as well as the Famous catalogs, is entirely separate from the Sony BMG Music Entertainment venture.

Varied experience

Kaplan broke into the business as a junior producer at J. Walter Thompson (JWT) New York. He then had a short stint as a producer at Amber Music, New York, before beginning a three-year tenure as music producer at Euro RSCG, New York (back when it was Messner Vetere Berger McNamee Schmetterer), working on such accounts as Intel, MCI, Volvo and Philips Electronics. For the latter, the agency licensed The Beatles' "Getting Better," with the song performed by the band Gomez.

Next Kaplan freelanced for a mix of advertising agencies, editorial houses and commercial production companies before hooking up with New York-based Driver Media and then mcgarrybowen where he oversaw all original music production, music supervision, music licensing, radio production and music branding initiatives for clients that included Crayola, JP Morgan Chase, Marriott, Reebok and the United States Olympic Committee.

Docu diversification

And Kaplan further diversified his lot into the documentary discipline, recently serving as co-music supervisor (with Craig Romney who's now a music producer at mcgarrybowen) on the film *Resolved* directed by Greg Whiteley.

Kaplan took this project on independent of his advertising agency duties as he and Romney went to the Sundance Film Festival in Park City, Utah, last year and struck up a rapport with Whiteley whose feature-length film *New York Doll* won the fest's Jury Prize.

This led to co-music supervision duties on *Resolved* which reveals both the differences and the surprisingly high number of commonalities between two debate teams—one consisting primarily of African-Americans who come from an inner city school; the other a group of wealthy white teenagers who attend an upscale, well regarded suburban school with all kinds of resources

"It required coming up with twelve songs for two hours with basically no budget to speak of," relates Kaplan who teamed with Romney to search through a collection of music from independent rock bands, laying the groundwork for the *Resolved* score.

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sound smart

International Attendees, New Cameras Abound At NAB Confab

Continued from page 1

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.

• Red's Epic, a 5K camera slated for availability in 2009. The follow-up to the Red One, the new camera was being talked up quite a bit at NAB with

a bit less skepticism than what greeted the Red One. Actually since the Red One successfully came to pass, it defused some of the nay saying that might have developed for Epic otherwise.

• Arriflex unveiled the Arri D-21, the upgrade to its D-20, offering improvements to the image-processing engine and the quality of imagery.

• Iconix introduced its Studio2D lightweight camera.

• And a pair of advanced VariCam implementations—the new Panasonic VariCam 3700 and 2700 P2 HD camcorders. The two new models advance digital filmmaking with features including master-quality,

full-resolution 10-bit 4:2:2 AVC-Intra 100 recording; variable frame rates in one-frame increments; HD-SDI output of 23.98PsF/24PsF; and a multi-gamma function including Film-Rec for the prized VariCam look, which closely matches the latitude of film stocks. The new flagship model of the P2 HD VariCam line, the VariCam 3700 offers full native 1920x1080-pixel acquisition and independent frame recording with 10-bit/4:2:2 sampling.

Colorful development

In terms of deals, New York post house Nice Shoes agreed to purchase more than \$3 million in new color grading technology from FilmLight. The purchase includes four Baselight EIGHT color grading systems, the flagship of the Baselight line—a system capable of grading 4K media in real-time. Additionally, Nice Shoes will get two Baselight ONE systems and several laptop versions of the Baselight software. Nice Shoes has also purchased FilmLight's Truelight color management technology for display calibration and film output.

The acquisition of the systems is part of a larger expansion effort initiated by Nice Shoes. The company plans to occupy an additional floor of the building where it is located in Manhattan; the new space will house all of the company's color grading facilities as well as part of its visual effects and editorial operations. Nice Shoes expects to take delivery of its first Baselight EIGHT in June with all systems up and running by the end of the year. It will represent the largest installation of Baselight systems worldwide.

Nice Shoes spent more than a year and conducted rigorous tests involving both traditional hardware color correctors and software-based systems such as Baselight. “We brought

them all in for an evaluation. We had our artists work with them and compared their feature sets and how well they supported collaboration,” said Robert Keske, Nice Shoes' chief technology officer. “Baselight offered the most flexibility from an infrastructure point of view. The systems communicate perfectly with one another and therefore alleviate the problem of moving projects around. They also communicate well with our other applications and so have the most potential for collaboration.”

FilmLight's non-linear, software-based color grading technology will allow Nice Shoes to offer a new approach to color grading for commercials and to postproduction work in general. Baselight's open architecture allows it to be linked to and share resources with other systems in the workflow, including editorial, compositing and visual effects workstations. As a result, color grading does not have to proceed as one step in a linear postproduction process. Rather, it can be engaged at any point in the process, allowing colorists to work collaboratively with other artists.

“We want to integrate all of our departments,” observed colorist Chris Ryan of Nice Shoes. “Instead of effects, editing and color grading operating as separate functions, we'd like everything to flow through a central structure. We will continue to do jobs the traditional way, but for other projects, such as design-driven jobs, the work might flow back and forth between workstations with design, graphics and color working together.” Ryan added that FilmLight engineers developed specific modifications for Baselight to better support the collaborative workflow model that Nice Shoes envisions.

Nice Shoes plans to use Baselight

EIGHT as its primary grading platform. All six systems will use FilmLight's new telecine control technology to directly control Nice Shoes' Spirit Datacines. The Baselight systems will also be set up to use Thomson Grass Valley's Bones software for media ingest.

This mix is intended to allow the facility to get the most value from its investment and operate at peak efficiency. “While I am grading one job on Baselight, my assistant can be prepping the next job, so that when that group of clients walks in, I just load it in,” explained Ryan. “The Baselight ONE, meanwhile, can be used to render out the previous project to the SAN so that it's ready for our Flame guys or output to tape format.”

New blend

Among the NAB speakers/panelists on hand for the confab's content creation-themed sessions, Anthony Zuiker, executive producer/creator of the *CSI* franchise, noted that driving traffic can be a two-way street—not just from TV to the web, but from new media back to television. Zuiker noted that the *CSI* debut episode last season lost 8 million viewers as compared to the prior year, the fall-off due to an increasing number of people who are opting to consume content over the Internet.

So Zuiker has developed what he calls “Cross blending storytelling” which entails launching a narrative from television to the web to mobile to gaming and back to TV. And all four of these platforms, he noted, can be monetized, compensating for any erosion of initial television viewership. There will be added value in terms of story and characters for those consumers who travel across these multiple platforms.



Heavy traffic on the NAB exhibit floor

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MAY 9 ISSUE

AD AGENCY PRODUCERS

EDITING & POST/AICE Awards Preview

VISUAL EFFECTS & ANIMATION +
Top Ten VFX & Animation Spots Chart

Bonus Distribution:
Clio Fest, AICE Awards

Deadline: April 29

MAY 23 ISSUE

AD AGENCY CREATIVES

SHOOT New Directors Profiles
CINEMATOGRAPHERS & CAMERAS
NEW YORK

AICP Show Preview

Bonus Distribution:
SHOOT New Directors Showcase,
AICP a.m. program

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June 6 ISSUE

AD AGENCY CREATIVES &
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AICP Show Coverage/Honors List
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Version2 Partners With VFX Shop Special Branch

NEW YORK—Version2, a New York-headquartered editorial and visual effects/motion design shop, has partnered with Big Apple-based CG animation and VFX studio Special Branch to form Special Branch@V2 (SB@V2). The association expands V2's talent and scope, enabling it to deliver a wider range of services and talent depth to its clients. Conversely Special Branch gains the industry wherewithal of V2 spanning effects, motion design and editorial.

Special Branch is run by partners and veteran visual effects artists Fran Roberts and Ed Manning. The SB@V2 deal provides an additional dimension to the resources at V2's effects/motion design division.

V2's head of production Frank Devlin noted, "Having worked directly with Ed Manning, as a freelancer and then later when he started Special Branch, I was always impressed with the photo-real quality of his work. He achieves the highest production value on every project. Special Branch is a great complement to the V2 companies and gives us the CG production support to compete in high end visual effects projects."

Branch roots

Prior to Special Branch, VFX supervisor/artist/animation director Manning worked for such New York companies as R/GA, Riot, Charlex, Click 3X, Black Logic, Blink, Liquid

Light, UV/Phactory, Spontaneous, Trollback, and Imaginary Forces.

Manning has been part of dozens of award-winning spot campaigns, music videos, game cinematics, and feature films such as *Twilight Zone*, *Dreamscape*, *Star Trek IV*, *Moonwalker*, *The Abyss*, *Back to the Future II* and *Total Recall*.

Meanwhile Roberts is a veteran VFX supervisor/artist/animation director, spending several years at New York's Blue Sky Studios where he was instrumental in completing the feature film, *Ice Age*. Following Blue Sky, Roberts spent several years freelancing on campaigns for Nike, Toyota, AT&T, Empire Blue



Ed Manning

Cross/Blue Shield, and Lenscrafters to name a few before launching Special Branch in 2005.

In addition to its computer graphics production core competency,

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Special Branch offers pre-production consultation and on-set visual effects supervision. Special Branch is looking to leverage the experience of its principals to continue its expansion into the related fields of motion graphics, design and architectural visualization.

Version2 roster

V2's editorial roster is comprised of owner/editor Vito DeSario and editors Tina Mintus, Micah Scarpelli, Rick Waller, Jane Keller and Mark Thomas. The VFX/motion design division is headed by creative director Kieran Walsh and features art director/Flame artist Nick Schlumpf, designers/animators Craig Davis and Michael McKenna, and online editor Tim Farrell.

Kathy Misrock is V2's head of business development and sales.

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Double Dip For EP Jonathon Ker

Continued from page 4

into the Hydraulx Filmz' fold and is well known for her clips sales and marketing savvy.

Meanwhile McNeal's spec reel favorably impressed Ker who normally isn't swayed by spec fare. Indeed it's a feather in McNeal's cap to elicit interest from Ker who has a track record for helping to develop directorial talent, first at the now defunct U.S. spot division of U.K.-headquartered Lime-light, and then at Palomar, which he co-founded in '92. Ker exited Palomar in '02; the company closed nearly a year later.

Prior to launching Limelight state-side in '87, Ker was head of television production at ad agency Bartle Bogle Hegarty (BBH), London.

Long-time colleagues

Mackenzie and Ker have known each other for many years, dating back to when the latter was at BBH. Mackenzie directed some jobs for BBH and Ker, and the two have

maintained a long running friendship. This translated into their eventually coming together on the production company side in the U.S. when Ker was at hybrid agency/production house Amoeba. Ker brought Mackenzie into Amoeba's production arm A.proteii for spots and this relationship then carried over to tight.

Mackenzie has proven to be a prolific director with spots for such clients as Ameriprise (featuring Dennis Hopper), Dow, Konica Minolta, Mercedes-Benz and Gatorade. In fact his Gatorade "One World" commercial for Element 79 Partners, Chicago, earned *SHOOT* Top Spot distinction.

The Brothers Strause come off of their feature film directorial debut, *Aliens vs. Predator 2* and are just getting back into the short-form swing of things with the Usher clips and plans to once again embark on commercials. The directing duo is no stranger to spotmaking with credits for Gatorade, Ford, Norfolk Southern and Mercury Mariner.

The Mariner campaign included "Tree," a live-action/visual effects combo job which promoted the hybrid SUV. A Mercury Mariner medalion is planted in the ground and from it grows tree branches, foliage and metal to form a Mercury Mariner. The organic creation is not just any vehicle but rather a Mercury Hybrid, showing how the model is at one with nature. The campaign was produced by tight for Young & Rubicam Team Detroit, Dearborn, Mich.

Also assuming an executive producer's role and working in tandem with Ker at Paydirt and Hydraulx Filmz is Jeremy Barrett, who had been freelance producing in recent years. Barrett and Ker were compatriots at Palomar Pictures, with Barrett working for that company both state-side and in heading up its U.K. office.

Ker has assembled a sales team for Paydirt and Hydraulx Films consisting of Phillips, indie reps David Wagner in the Midwest and Philip Alden on the East Coast.

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News

street talk

Noel Cottrell—a noted agency creative stateside and in South Africa—has joined Grey New York as an executive creative director. He is the first major hire the agency's exec VP/chief creative officer Tor Myhren has made since joining Grey in the fall and then helping it to win the E*Trade...Tangerine Films, a New York-based production house under the aegis of founder/executive producer Sal Del Giudice, has added three directors to its roster: Earle Sebastian, Tim Gaylord and Todd Bellanca. They join a directorial lineup which also includes Goodguys, John Lindley and Tim Van Patten....Absolute Post, the post/visual effects house headquartered in London with a satellite in New York, has launched a motion graphics department. Ric Comline has been hired to head the new venture, which is based in London but will work on projects for both Absolute's U.K. and U.S. offices. Comline comes over from MPC, London, where he spent the past seven years creating motion graphics for assorted commercials, music videos and feature film sequences....Digital Kitchen has added John Couch to its Los Angeles team, naming him VP of entertainment and creative media strategy. He most recently served as an independent consultant and prior to that was VP and entertainment creative director for CBS Interactive....Director Alex Gibney, whose documentary *Taxi to the Dark Side* won the Oscar this year, has shifted his spot representation from Saville Productions, Beverly Hills, to bicoastal Chelsea Pictures....Director Nelson McCormick of Aero Film, Santa Monica, made his feature filmmaking debut with *Prom Night* which in its first week broke in at number one in U.S. boxoffice returns at \$22.7 million....

rep report

Phillip Tyler-Alden of The PTA, New York, has signed East Coast representation deals with Santa Monica-based Paydirt and Hydraulic Filmz, as well as with Los Angeles-headquartered Locksmith. The latter features directors Benjamin "Tapas" Blank and Alastair McKeivitt while Paydirt and Hydraulic Filmz were recently launched by executive producer Jonathon Ker and The Brothers Strause. Paydirt's marquee director is Iain Mackenzie while Hydraulic Filmz' directorial lineup consists of The Brothers Strause and Tony McNeal....Brand New School, a bicoastal directing collective, has signed indie reps Dana Balkin and Renee Krumweide of Resource to handle the West Coast and Renee Case and Melissa Kwiet Erke of Renee Case & Co. to cover the Midwest. Brand New School continues to be repped on the East Coast by Peter Ziegler, Jonathan Jakubowitz and Anna Rotholz of Ziegler Management, and by Passion Pictures in Europe....Bicoastal Imaginary Forces has named Jacquy Rosati as its Midwest commercial sales rep. She's been with the production and design studio for the past five years in a variety of roles....

bulletin board

- >April 30/NY, NY: Andy Awards. www.andyawards.com
- >May 1/New York, NY: ADC Awards. www.adcawards.org
- >May 7/New York, NY: One Show. www.oneclub.org
- >May 14-17/Miami, FL: Clio Fest. www.clioawards.com
- >May 21/New York, NY: AICE Awards. www.aice.org
- >May 28/New York, NY: SHOOT 6th Annual New Directors Showcase Event. www.shootonline.com/go/showcase
- >June 3/New York, NY: AICP Show. www.aicp.com
- >June 15-21/Cannes, FR: Cannes Lions Intl Adv. Fest. www.canneslions.com
- >June 20-21/Los Angeles, CA: Cine Gear Expo. www.cinegearexpo.com



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