

**Marcel Langenegger  
Signs With GARTNER**

Following this year's release of his feature directing debut *Deception*, Langenegger returns to commercialmaking, coming aboard production house GARTNER. He brings to his new roost an accomplished track record in spots, which started with the poignant Cannes Gold Lion-winning Doctors Without Borders' PSA "Borderline."

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**Thom Higgins Moves Into  
Remodeled BeachHouse**

Veteran director Higgins, a past DGA Award spot helmer of the year nominee who in recent years diversified meaningfully into ad content beyond the traditional broadcast :30, has joined the roster of BeachHouse Films, a commercial production house which has also extended its reach into new media disciplines.

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**Mike McKay Pays Visit To  
SHOOT's Chat Room**

The former Goodby, Silverstein & Partners' creative director talks about his new gig as executive creative director at Saatchi & Saatchi L.A., what drew him to the opportunity, key lessons learned during his tenure at Goodby, the importance of integrated campaigns and the interactive discipline, and his take on advertising creativity and the industry in general.

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**Hot Locations:  
Spot Incentives  
On The Rise**

Illinois ups its tax credit;  
NYC debuts pro-filming  
PSA campaign.  
See page 19

# Time For Concern

## Economy Is Dominant Topic When Reflecting On 2008

A SHOOT Staff Report

LOS ANGELES – Official confirmation of the painfully obvious—that the United States is in a seriously deep recession—came last month from the National Bureau of Economic Research.

It's a recession that this board of experts said, now with the benefit of 20/20 hindsight, began back in Dec. 2007. So indeed in reflecting back on calendar year 2008, the sad state of the economy is most prevalent.

This year we saw gasoline costs go through the roof and then plummet—the latter a perverse silver lining of a damaged economy. The Dow Jones turned into a daily roller coaster, the \$700 billion bailout took shape but hasn't seemed to result in hoped for market stability, terms like "mortgage meltdown" and "credit freeze" became part of the everyday financial vernacular, and the unemployment rate rose dramatically with the latest monthly report showing a staggering loss of some 550,000 jobs.

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## Illinois Ups Ante For Incentives

By Robert Goldrich

SPRINGFIELD, Ill.—Both houses of the Illinois legislature have overwhelmingly passed a significant increase in the state's filming incentives program, establishing a 30 percent tax credit on total production spending in the state for qualified theatrical features, TV programs, commercials and ad-related projects.

Initially Gov. Rod R. Blagojevich (D-Ill.) was expected to sign the measure into law. However he was arrested last week on federal corruption charges. Still, the measure is guaranteed to be enacted by no later than January 20, 2009—with or without the governor's signature. That's because the incentives package is veto proof, having passed by votes of 52 to 0 in the Illinois Senate and 108 to 2 in the state's House of Representatives.

A major impetus for the passage of the new incentives was the increased competition for filming business, particularly from nearby Michigan and Wisconsin. The former has a 40 percent tax credit for features and TV (not commercials) while Wisconsin has a 25 percent credit in place spanning features, TV and spots.

Thus Illinois saw a compelling need to up its 20 percent tax credit to 30 percent, primarily to help attract more feature and TV work. Commercial-

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## Version2 To Close; DeSario Plans New Business Model

By Robert Goldrich

NEW YORK—Version2, a mainstay New York-based editorial and visual effects/motion design shop, plans to close its doors perhaps as early as the end of January or by the end of February at the latest. Company founder, editor Vito DeSario, said that Version2 is currently wrapping its spot project commitments and will honor all of its financial obligations.

While the company was continuing to perform well, generating some \$12 million in billings in 2008, DeSario felt that the business model wasn't working for him personally and if he wanted to maintain it, he would have had to replace such marquee talent as editors Sloane Klewin, who left to help open Union's New York office as a partner (*SHOOT*, 6/6), and Tina Mintus, who at press time was set to

join another shop in New York.

"I'd been thinking about making a change for a couple of years and Sloane and Tina leaving represented my opportunity to finally move in another direction," said DeSario. "The company had become a size where we needed to pull in a certain volume of work to maintain the machine. I decided that I didn't want to replenish and rebuild the company again. Instead I

want to create something entirely new. To do that I needed to close Version 2 and in that regard, I've found this to be a liberating experience."

Still DeSario acknowledged that it's difficult to close up shop because of the many people over the years who have contributed to its success, and the many relationships, including life-long friendships, that the company has

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### :30/:30 Vision

Thirty seconds can be a lifetime to a commercialmaker.

The same half-minute can also be the difference between a lifetime continuing or abruptly ending.

In last week's edition (12/12), director Anthony Rose of Flying Fish, Sydney, and Moo Studios, Los Angeles, told SHOOT of his harrowing experience in Mumbai as he and his crew survived terrorist attacks which

claimed the lives of 170 people in November. Rose and his colleagues were in the Taj Mahal Hotel when gunfire erupted and a siege of some 60 hours began across the city.

"I'm very proud of our crew and their staying calm under intense pressure," related Rose. "Being in this business prepares you for those occasions when the ground shifts under your feet quickly.

"We worked as a unit," he continued, "and relied on each other. But

ultimately our survival was probably due more to good luck than it was good management."

That luck was evident on several fronts. For one, if he decided to stay in the Taj lobby to have a drink and wind down after flying over from Sydney, he would have been killed.

"We're talking a difference of about

**"We worked as a unit and relied on each other. But ultimately our survival was probably due more to good luck than good management."**

thirty seconds or so," Rose said. "We were late for a meeting in the Sea Lounge, which was a small flight of stairs up from the lobby. Gunfire broke out less than a minute after I left the lobby."

Rose and his crew spent the next seven hours hunkered down in an out of the way banquet room tucked away in the Sea Lounge.

"We were extremely lucky. If the gunmen had turned and looked left instead of right when they came up

the stairs around a corner, they would have seen us."

Lady luck also smiled when Rose and crew decided to leave their place of refuge after seven hours.

"We evacuated at the right time," observed the director. "There was a saying in the film *Master and Commander* which went something along

We left all our gear behind."

The Sea Lounge was subsequently destroyed by fire and grenade blasts.

Rose and his compatriots took cover in the lobby of another hotel and then a crew member's hotel room during the ongoing siege.

Now Rose, who splits his time between Australia and the U.S. depend-

ing on where the work takes him, is back to more mundane matters, assessing what insurance will cover in terms of lost and damaged equipment, including cameras. His intent is to return to Mumbai sometime in March to shoot a television series project as originally planned.

Rose today takes nothing for granted and treasures just being alive. It's a feeling of gratitude we should all carry with us this season and for that matter year 'round. Happy holidays!

## POV



### A Psychic Vision

It's times like these when being psychic is a mixed blessing.

Let me explain. You see, we run a hybrid media studio called Psychic Bunny, which we founded as a new kind of production company with an innovative business model. From 2004, we grew steadily. And then the financial meltdown happened.

The reasons are familiar. We grew too fast, the company lacked clear direction, and we trusted that work would continue to appear the way it had in the past. We knew we were in trouble by September, but the nose dive continued through December.

Here's the catch—that was 2007, not 2008. As I write this, we're not only in recovery but celebrating the best year we've had.

Herewith are a few lessons learned from a Bunny that, true to namesake, witnessed near disaster a year ahead of the rest.

First: a creative company is still a business, but use it to your advantage and think creatively. We work in film, TV, new media, interactive, and for a diverse range of clients. Being multidisciplinary produces exceptional work, but it also saved us. When the WGA strikes happened we switched focus and were able to keep working.

We're also scalable. We rent localized rooms on the same floor of a high-rise. When times are bad, we can give up a room or two without having to shut down and relocate.

Likewise, we keep a very small permanent staff, bringing on freelance contractors for a big job. We hire top-dollar people only for the time when they're needed without draining the coffers while talented people sit idle waiting for the next job. Normally this translates into low overhead, a savings we pass on to clients. When it got bad, this became also a major reason we were able to last long enough recover from the dive.

Take the time to refocus. We spent a month distilling what we were about and what made us unique, and then we rebuilt the business to exploit that. The best tool for this is brutal honesty. Self-criticism is hard for creatives, but it's a crucial survival skill. If that's not enough incentive, we're also turning out far superior product as a result of this new honesty.

Finally, we were struck by genuine anger when we read recently about the Big Three taking private jets to Washington to ask for a bailout. The mindset that executives are beyond reproach is what got us into this mess.

The problem starts and stops with  
**2 SHOOT December 19, 2008**

management. Lead by example.

On the brink of closing, the Bunny's four founders were the ones who were up all night on graphics workstations and writing spec pitches and trying for meetings. When we ran out of money, our employees got paid on time. We didn't.

As I said at the beginning, being clairvoyant rabbits is a mixed blessing. It's terrible that what we went through was a preview of a global disaster, but

at the same time, it gave us the foresight to change things just in time.

Our unique company ethos deserves a lot of credit, but we also believe this signals a paradigm shift for the industry. And as for what that new paradigm might be, well, the Bunny's been spending a lot of time with the crystal ball lately.

\*\*\*\*

*Jesse Vigil is a creative partner at Psychic Bunny, Los Angeles.*

## Flash Back

**December 12, 2003 Exec producer Gabrielle Yuro and director Chuck Bennett have launched Big Lawn Films, Santa Monica....The Entertainment Industry Development Corp. (EIDC)—which oversees the L.A. City/County Film Office—has decreased the size of its board, part of an overhaul designed to make it more accountable for its actions in the wake of a year-plus long controversy, and more responsive to industry and community needs.....Tim Case and Kent Eby, partners in bicoastal house Minder, have renamed the company Supply & Demand and signed director Jeffery Plansker....**

**December 18, 1998 The Association of Music Producers (AMP), launched this past spring, has taken another step toward becoming a national trade organization. An informational meeting was held Nov. 18 in Chicago, attended by nearly 40 members from 20 local commercial music and sound design companies.....Fire artist Jim Bohn, Inferno artist Ben Gibbs and producer Bob Wendt have launched Sea Level, a Venice-based post/effects boutique.....Director Alex Munoz has joined momentum Films, Santa Monica.....**

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— Robin Berg, Director

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"We opened eyes at the Outdoor Channel when we shot *Spear Gun Hunter* on XDCAM HD," says Robin Berg, president of BEI Inc. and director of the new series, *Savage Wild*. "When they saw the durability, that was big. When they saw the possibilities for program exchange and archive, that was huge. And when they saw how well the footage matched far more expensive camcorders, they started converting their entire operation." To hear the full story, visit us online.

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PEOPLE & PROJECTS

# Marcel Langenegger Returns To Spots Via GARTNER

SANTA MONICA, Calif.—Director Marcel Langenegger has joined Santa Monica-headquartered GARTNER for exclusive U.S. spot representation. He returns to commercials following this year's release of his feature debut, *Deception* (20th Century Fox), a thriller starring Hugh Jackman, Ewan McGregor and Michelle Williams.

Among Langenegger's notable credits are spots for such clients as Mercedes-Benz, Intel, Nissan, Microsoft and Doctors Without Borders. For the latter he directed the lauded PSA "Borderline" for agency Advico

together the war torn Kosovo and surrounding countries.

Done while Langenegger was with now defunct Propaganda Films, "Borderline" went on to win a Gold Lion at the Cannes International Advertising Festival in '01 as well as a Gold Clio the following year.

In '02 the director reunited with Doctors Without Borders and Advico Y&R on "Eye." Once again, the collaboration entailed stitches—except this time the sutures weren't closing a wound, but instead being removed from a shut eyelid. As each stitch is

message simply reads, "Thanks for not looking away."

"Eye" went on to be honored as the best peace and human rights spot at the New York Festivals' International TV & Cinema Awards.

Langenegger's last U.S. spot representation was via Holmes Defender of

the Faith, Malibu, Calif. He had earlier been handled by the now defunct spot division of A Band Apart. Prior to that he was with Los Angeles-based Biscuit Filmworks after breaking in with Propaganda Films.

Now Langenegger rounds out a GARTNER directorial roster that is

comprised of James Gartner, Raymond Bark, Mike Bigelow, Riess/Hill, Theodore Melfi, Jim Weedon, and Shona Auerbach.

"GARTNER is a very solid company, a good size, but with a familial and personable feel," said Langenegger.

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Langenegger chose GARTNER for spots after wrapping his feature film debut.

Young & Rubicam, Zurich. At the outset of the spot we see stitches closing a wound in human flesh. But rather than turn away from this sight, the suturing piques viewer curiosity. Slowly it's revealed that the skin has a map on it, and the stitching is bringing back

taken out, the spot cuts to news footage-like scenes in which we see people who are in need, ravaged by war, hunger and disease in different parts of the world. Finally with all the stitches cut away, the eye fully opens. As a shot of the pupil fills the screen, a supered

## Higgins Finds Remodeled BeachHouse

SANTA MONICA—Director Thom Higgins has joined BeachHouse Films, a Santa Monica shop headed by executive producers Patti and David Coulter. An established spotmaker, Higgins has moved into new areas as of late with high profile web work, making him what Patti Coulter described as an ideal fit for BeachHouse which too has diversified meaningfully into new forms of content to complement its ongoing work in commercials.

"We were very impressed by the world Summer Olympic project Thom directed for Johnson & Johnson with Lowe, New York," related Patti Coulter. These docu-testimonial series of spots appeared on national TV as well as

the web. They showcased 25 Olympic athletes thanking their moms for all their sacrifice and dedication. The creatives wanted these athletes to express through stories how their moms encouraged and supported them from an early age.

Higgins traveled the world with a core tech-savvy crew to find each athlete in training, shooting in California, Colorado, Canada, France and several stops in England. He captured each athlete and returned home to post-produce each story. A total of 25 kids and their personal stories were shot. The films were real, very personal and emotional. These were posted on the Johnson & Johnson website and the

best stories were recut for 30-second national TV spots. They became so successful that Johnson & Johnson's web page was reconstructed to accommodate the significantly increased traffic. At the last minute and due to the success of the campaign, Higgins and his crew arrived to shoot Michael Phelps's mom for the closing ceremonies for global television.

Higgins went on to his next project for Muscle Milk, a body building sports drink. The client needed content for its new website that featured the pro athletes that are under contract with them. Higgins traveled to Norman, Oklahoma, to shoot standout star

*Continued on page 11*

## Just Call It "Feature Filmworkers Club" As *Nothing Like the Holidays* Debuts

CHICAGO—*Nothing Like the Holidays*, an Overture Films release which debuted in theaters last week, is a sensitive, multidimensional story of Latino family life in Chicago's Humboldt Park neighborhood. Directed by Alfred De Villa, the movie has a cast that includes John Leguizamo, Freddy Rodriguez, Debra Messing, Alfred Molina, Elizabeth Pena, Melonie Diaz and Luis Guzmán.

The feature film also represents the fruition of an alliance formed relatively recently between 2DS Productions, headed by Chicago businessman Reid Brody and financier Paul Kim, and State Street Pictures, the production unit led by Bob Teitel, George Tillman Jr., and Matt Pritzker producers of the *Barbershop* movies.

"The partnership between 2DS and State Street is a chance to gain ownership in the film projects we create together," said Teitel.

The group has a commitment to making quality films and ambitious plans to roll out a slate of titles over the next few years. Their ultimate aim is to



*Nothing Like the Holidays*

carve out a niche in the independent film market.

Attaining that goal would satiate a lifelong aspiration for Brody who is known in industry circles as president and cofounder of Filmworkers Club, a post/edit/visual effects house with studios in Chicago, Nashville and Dallas, as well as sister shops Filmworkers Club/Astro Lab, motion graphics house Lift and design firm Vitamin.

*Nothing Like the Holidays* tapped into these resources. For example, Filmworkers Club/Astro Lab provided dailies processing services while Vitamin produced the main title sequence. Brody noted that "hav-

ing so many great resources available to us allows us to operate like a small film studio. That gives us a lot of latitude to produce the kind of films we believe in."

### Partners

Brody, Teitel and Tillman have known each other since the early 1990s when the latter two were working on the film *Soul Food* (with Teitel as producer and Tillman as director) starring Vanessa Williams. Brody operated a film processing laboratory at the time and provided services for the movie. "We didn't have much

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## Red Car Ups Lederman To National Managing Dir.

NEW YORK—Jennifer Lederman, who has been managing director of Red Car, New York, since 2000, has been named to the newly created position of national managing director for the overall company. She will be charged with coordinating Red Car's efforts, talent and resources across a national platform, spanning its editorial/post shops in New York, Miami, Chicago, Dallas, Los Angeles and San Francisco. Red Car also maintains an operation in Buenos Aires.

Lederman, who will also continue in her role as managing director of Red Car in N.Y., has been with the company since '95, coming aboard as a producer in New York, promoted to exec producer in '98 and managing director of the Manhattan facility in '00. She has brought an agency pedigree to Red Car, having served as a business manager at JWT New York from '93 to '95. Earlier she was on staff at FCB/Leber Katz (now FCB), New York.

Red Car founder Larry Bridges said that the promotion of Lederman to national managing director was the next logical, natural progression in her career. "In many respects, she's con-

tributed to our national profile but we wanted to make it official, to have her talent and energies channeled across Red Car's entire platform to increase our effectiveness nationally."

Bridges envisions Lederman as being instrumental in seeking out and securing new up-and-coming editors and post talent, helping to facilitate the ongoing movement of editors within the company (for example, New York editor Charlie Cusumano was at press time coming to L.A. to cut a project for Crispin, Porter + Bogusky, Miami), facilitating clients' continued use of not only editors but myriad services throughout the Red Car network of studios, and making for a smooth transition as Red Car's Los Angeles operation relocates to new digs in Culver City, Calif.

On the latter score, Red Car has moved from its longtime Santa Monica facility to interim space on the Culver Studios lot. Plans call for Red Car L.A. to then move to a nearby permanent site at the Blackwelder complex in Culver City. Blackwelder will be an industry community of sorts, also serving as home to other production and support shops.



Jennifer Lederman

# Version2 To Shutter, Will Honor All Of Its Financial Obligations

*Continued from page 1*

spawned. Dating back to its predecessor house (Vito DeSario Editing which opened in the fall of 1988), Version2 (a banner that was launched in '00) has enjoyed a 20-year industry run.

During that span Version2 broke new ground, helping the industry to spread its geographic wings beyond midtown Manhattan over to the Flatiron District and then the westside. The company also brought talent in from the U.K., consistently turned out top drawer work, diversified into compositing, design and visual effects, and even developed what DeSario pegged as being "a school of editing" internally to help groom new young talent



**Vito DeSario**

for the business.

Many of those promising artisans went on to successfully establish themselves in the industry and have become highly regarded. And the company continually evolved and reinvented itself, going from its boutique roots to what DeSario described as "a hip hotel space" which was home to a larger talent roster covering more services and conducive to greater collaboration with other independent entities—a prime example being the relationship forged earlier this year with New York-based visual effects/CG animation studio Special Branch.

## Talent pool

DeSario is actively looking to help Version2's talent land at other roosts, including editors Micah Scarpelli, Rick Waller and Jane Keller, and head of production/executive producer Frank Devlin. "They're all highly sought after and should have no problem resituating themselves," assessed DeSario who would also like to see the Version2 visual effects/motion design ensemble of creative director Kieran Walsh, art director/Flame artist Nick Schlumpf and designers/animations Craig Davis and Michael McKenna stay intact as a team at another leading company. "They work so well together that I'm hoping they can continue to stay together," related DeSario.

Meanwhile, added DeSario, the aforementioned independently run effects/CG studio Special Branch, which maintained a collaborative rela-

tionship with Version2, will continue business as usual under the aegis of effects artisan Ed Manning.

## What's next?

DeSario is a bit reticent when it comes to discussing in detail his plans

after Version2.

Suffice it to say that he intends to continue in the industry and get back to his roots as an editor, akin in some respects to when he started as a one-man shop in '88.

But DeSario emphasized that he

isn't just hearkening back to the past.

"This is a whole new contemporary business model that I'm looking to develop and implement," he said. "I think it's something the marketplace needs in that the state of the economy actually presents what amounts to

some unique opportunities."

As for a timetable for when this new model will be unveiled, DeSario is confident that once Version2 is put to bed, he will be able to get his new enterprise up and running during the summer of '09.

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## Cohn + Company Signs Jim Manera

NEW YORK—Director Jim Manera—perhaps best known for his work over the years on Chevrolet’s iconic “Like A Rock” campaign—has come aboard the roster of Cohn + Company, the New York-based production house headed by president/executive producer Jack Cohn.

Among Manera’s latest projects are a comedic Samsung campaign as well as a visual effects-driven project for Honda. The director was most recently represented by bicoastal Original Film and prior to that Santa Monica-based Reactor Films.

An industry veteran, Manera began his career on the agency side of the business. He was a copywriter with Leo Burnett, Chicago, and then became a creative director at the then Tatham, Laird & Kudner, Chicago. Manera later joined DDB Needham (now DDB), Chicago, where he was group creative director on the Anheuser-Busch account.

During the last seven months of his two years at DDB, Manera directed select jobs through the agency’s former in-house production arm, Zone One. That directorial work began to elicit serious interest from several production houses, ultimately resulting in



Jim Manera

his signing with the now defunct production company Michael/Daniel Associates in ‘90. Subsequent affiliations included Bedford Falls, Sony’s former commercial division Pavlov Productions, Cucoloris Films and Reactor.

Over the years, Manera’s directorial credits span spots for assorted clients, including Dr Pepper, McDonald’s, Levi’s, Carl’s Jr., Moosehead Beer, Bermuda Tourism and Blue Cross. His work has garnered numerous honors at such competitions as the Clios, the ANDY Awards, the One Show, the Cannes Lions International Advertising Festival, Caddy Awards (recognizing excellence out of Detroit agencies) and Canada’s Bessie Awards.

Manera’s filmography also includes directing an episode of the CBS show *Nash Bridges* and serving as second unit director under director Adrian Lyne on the feature *Indecent Proposal* starring Robert Redford, Demi Moore and Woody Harrelson.

“Jim Manera has always been known for having great-looking film,” said Cohn. “On top of that, he gets performances out of actors that are sincere and have a sense of humor. And he’s beyond being just a commercial filmmaker—he brings a varied background to his work, and can discuss a project with agency clients from just about any perspective.”

As befits a former copywriter-turned-director, Manera has scripts for several TV pilots and a feature-length screenplay in development, and is also a songwriter and music producer who’s collaborated with major artists. Such a diverse range of interests and experiences keeps the director’s approach and visual influences flexible in an evolving advertising world.

Manera comes aboard a Cohn + Company directorial roster that consists of Martin Bell, Mark Bennett, Babak, Paul Cade, Charlie Cole, Mark Claywell and Vittorio Sacco.

ARTISANS

## Curious Scores Two Annie Spot Noms

LOS ANGELES—Curious Pictures, New York, garnered two of the five spot nominations for the 36th annual Annie Awards competition, which recognizes outstanding achievement in animation. The Annies are presented by the Burbank-headquartered International Animated Film Society (ASIFA-Hollywood).

Curious’ nominated commercials are: BC Dairy Foundation’s “Giant Monster” directed by Abraham Spear for DDB Canada, Vancouver (recognized in *SHOOT*’s “The Best Work You May Never See” gallery, 10/10); and the RBC Royal Bank Avion Visa Card spot “Long Legs” directed by Francois-Xavier Goby and Matthieu Landour (a.k.a. FX & Mat). The team of FX & Mat is with Paris-based shop Mr. Hyde. “Long Legs” was produced by Mr. Hyde@Curious, New York, with Mr. Hyde 3D, Paris, serving as the animation studio.

Also scoring 2009 Annie spot nominations were: DUCK Studios, Los Angeles, for the Jamie Caliri-directed United Airlines spot “Heart” out of Barrie D’Rozario Murphy, Minneapolis; Z Animation, Los Angeles, for director/designer Caroline Attia’s public service commercial on behalf of Citizens for a Safer Minnesota out of Martin Williams Advertising, Min-

neapolis; and bicoastal/international RSA and Los Angeles-based Screen Novelties which teamed on “The Collectors,” a cinema spot for Chicago designer toy store Rotofugi out of agency Country Club, Chicago.

ACNE directed “The Collectors” via RSA while Seamus Walsh served



BC Dairy Foundation’s “Giant Monster”

as director of animation for Screen Novelties. (The ACNE directing collective has since gone on to form its own stateside production studio ACNE US in Venice, Calif.)

“The Collectors,” which has vinyl toys showing off their collections of humans, took a circuitous route to Annie recognition. Country Club’s concept first won the *Larger Than Life* cinema advertising competition

sponsored by The One Club and digital content and advertising network National Cinemedia (reaching 14,000 theater screens in the U.S.). The *Larger Than Life* winner’s prize included the production resources of RSA to produce the spot.

The Annie Awards competition honors outstanding animation achievement in theatrical feature films, television programs, commercials, home entertainment, video games and short subjects/special projects. Annie winners will be announced and honored during a gala awards ceremony on January 30 at UCLA’s Royce Hall in Los Angeles.

Nominated for best animated feature were *Bolt* out of Walt Disney Animation Studios; *Kung Fu Panda* from DreamWorks Animation; \$9.99 out of Sherman Pictures/Lama Films; *Wall-E* produced by Pixar Animation Studios; and *Waltz With Bashir* from Sony Pictures Classics, Les Films D’ici and Razor Films.

ASIFA will also bestow its Windsor McKay honor recognizing career contributions to the art of animation to three deserving recipients: Mike Judge of *Beavis & Butthead* fame, Pixar’s driving creative force John Lasseter and Aardman Animations’ Nick Park.

## Short Takes

### ANONYMOUS, BBE SHARE AWKWARD MOMENTS

Bicoastal Anonymous Content, in partnership with Broadband Enterprises (BBE), made another foray into original online content with the launch of the *Anatomy of a Socially Awkward Situation (ASAS)* website ([www.awkwardsituation.com](http://www.awkwardsituation.com)) for Toyota, which debuted with a series of entertaining episodes that provided tongue-in-cheek solutions to the most awkward of social situations.

“This project demonstrates how advertising is changing. Our intention wasn’t so much to create an ad as it was to



create stand alone entertainment. Each episode is like a mini-TV show that happens to also have a relationship to an advertiser, in this case to support the Toyota Corolla launch, which uses comedy as a platform to connect with customers,” said Anonymous’ Sorrel Ahlfeld who directed all five episodes and teamed with screenwriter John Krokidas on the creation and penning of the series.

The fictitious Dr. Phillip P. Nolte, the series’ clinical and earnest host, presented us with five hilarious social faux pas. In *The Name Game*, Josh had to introduce his friends to an overly friendly co-worker whose name he can’t quite remember. *Baby Busted* found a bachelor congratulating a newly plump bikini clad neighbor on her pregnancy only to discover she’s not pregnant. *Road Rage* examined the awkward moment when you realize that the person you cut off in the parking lot is now conducting your job interview. *I Love You Not* illustrates the relationship perils of uttering a premature “I love you,” and *Bro Shake* instructs on how to recover from a bungled “bro” handshake.

Ahlfeld and Krokidas conceived of ASAS as an original production and, after partnering with Anonymous Content and BBE, the project evolved into a piece for Toyota via its ad agency Saatchi & Saatchi LA and integration agency Brand Arc with BBE onboard to distribute it across its network of 2000-plus sites.

### AARDMAN CHANNELS ENERGY ON YOUTUBE

Bristol, U.K.-headquartered studio Aardman Animations has joined forces with YouTube to launch another Aardman branded channel, Aardman’s ‘Darkside’ [www.youtube.com/aardmansdarkside](http://www.youtube.com/aardmansdarkside). The online channel will offer a selection of some of the company’s more surreal comedies and shorts including *Rex the Runt*, *The Adventures of Jeffrey, A Town Called Panic* and *Angry Kid*.

This deal comes on the heels of Aardman’s first YouTube branded channel. The Aardman Channel [www.youtube.com/aardman](http://www.youtube.com/aardman) offers world-class animation from the Oscar-winning studio, including *Wallace and Gromit: Cracking Contraptions*, *Creature Comforts* and *Morph*.

These two new channels expand the reach of Aardman’s roster of animated properties on new digital media platforms, with programming already available on iTunes, Hulu, Joost, Atom Films and a number of online and mobile platforms in the UK and internationally.

### PEOPLE IN THE NEWS....

Anna Lowe has joined Durham, N.C.-based ad agency McKinney as interactive art director. Previously with Ultra Star (now Artist Nation) in New York, Lowe was lead art director for the Jonas Brothers’ interactive fan community. She was also part of a groundbreaking campaign



Anna Lowe

to bring classic acts like AC/DC, The Rolling Stones, Genesis, and The Who to a new generation of fans. Prior to working in the music industry, Lowe worked on assorted disciplines—from large-scale e-commerce sites to reality TV shows....Smoke & Mirrors New York has hired CG supervisor Michael Donovan. He has lent his talent to such brands as LG, GE, Visine, Upper Deck, Verizon, Schick and Gillette. Donovan earlier worked as a CG supervisor at Spontaneous in New York. Before that, Donovan served as a TD at Quiet Man, New York....

## HD Essentials

### Holding Out Carat For Advertisers

Media agency Carat released a study titled "Hi-def & Digital TV: Clearing Up The Picture," which provides an overview of the HD marketplace for advertising. Among the features of interest in the research is a sampling of advertisers who have seen fit to run their spots in HD.

Here's a partial list spanning different product categories:

Automotive—Acura, BMW, Bridgestone Tires, Cadillac, Chevrolet, Dodge, Ford, GMC, Goodyear Tires, Honda, Land Rover, Lincoln, Toyota and VW.

Beer—Anheuser-Busch, Corona, Heineken and Miller Lite.

Consumer Electronics—Apple (iPod and iPhone), DLP, Garmin GPS, Panasonic, Philips Electronics and Toshiba.

Consumer Packaged Goods—Bounty, Coca-Cola, Gillette and Tylenol.

Credit Card Services—American Express, MasterCard, Visa.

Gaming—Sony PlayStation, Xbox.

Home Appliances—Sub-Zero.

Insurance—Allstate.

Overnight Shipping—Fed Ex, UPS.

Pharmaceuticals—Pfizer.

Retail—Best Buy, Home Depot, JCPenney, Target.

Satellite TV—DirecTV.

Telecom—AT&T, Sprint Nextel, Verizon.

The Carat conclusion relative to the HD marketplace is simply, "For now HD penetration is still low, and viewership appears to be even lower. Advertisers must weigh the importance of reaching this minority against paying production premiums and specially tailoring their spots. But as HD penetration continues to increase, as consumers become accustomed to tuning HD channels, and as cable/satellite operators expand their HD lineups, more advertisers will produce their spots in HD. Whether HD advertising makes sense needs to be determined on a brand by brand basis, based on objectives, targets, production budgets, and creative elements. It is important to consider that a brand that is the first in its category to advertise in HD may create a competitive advantage for itself. Conversely, a brand in a heavily HD advertised category will likely need to advertise in HD to prevent itself from being at a disadvantage."

### Raycom Media Tabs JVC ProHD

Broadcaster Raycom Media has converted its tenth station to HD with JVC's ProHD cameras.

WIS-TV the NBC-affiliate in Columbia, South Carolina is the latest station to upgrade its news production studio with the purchase of JVC's GY-HD250s, KA-HD250 studio adapters, remote control units and camera control units.

WIS-TV follows the HD conversion of Raycom stations WOIO-TV in Cleveland and WXIX-TV in Cincinnati, OH, WSFA-TV in Montgomery, AL, WAVE-TV in Louisville, KY, WAFB-TV in Baton Rouge, LA, WECT-TV in Wilmington, NC, WCSC-TV in Charleston, SC, WMC-TV in Memphis, TN, and WTVR-TV in Richmond, VA. All stations are using GY-HD250s as the primary studio cameras for news broadcasts.

"JVC has been our camera of choice since we upgraded our first station, WTVR-TV to JVC ProHD in July 2007, because of its excellent image quality, professional features and lens options. JVC cameras work out-of-the-box and have a short learning curve when it comes to operating the camera. Because of this, upgrading to JVC throughout our stations was seamless," said Dave Folsom, VP/chief technology officer, Raycom Media.

Folsom has witnessed the deployment of JVC's ProHD in those Raycom stations that have upgraded to HD. "The studios all look great and the quality of our broadcast is excellent," he said. "We have the GY-HD250s in a couple of markets in which competitors have more expensive cameras and it is not at all evident that the cameras we're using are less expensive."

Folsom added, "Cost is an important factor when you're converting many stations at one time. Our goal was to find a camera that provided high quality video imagery at a modest price and JVC met our requirements. The GY-HD250 cameras are very cost-effective, which allowed us to convert many of our stations to HD much sooner than we initially anticipated."

Raycom plans to upgrade its additional stations to HD with JVC ProHD.

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

## Illinois Sweetens Lensing Incentive Pot

*Continued from page 1*

making in turn benefitted from this as production houses, ad agencies and/or clients will be able to tap into an increased tax credit for Illinois shoots.

"This makes filming in Illinois even more attractive, enabling commercial producers to be more competitive, to offer more bang for the buck in the face of challenged budgets," said Mark Androw, executive producer of Chicago-headquartered Story, a production house which also has offices in New York and Los Angeles. A former AICP national chairman, Androw said that Story has taken advantage of the 20 percent tax credit and is enthused over future prospects with a 30 percent tax credit set to take hold.

"In recent years, we've been able to more competitively bid projects that shoot in the state and it's helped us to get business," he related, conjecturing that this dynamic should continue and

perhaps flourish with an even sweeter incentive about to go into effect.

At the same time, Androw noted that an increase in feature and TV activity in Illinois as a result of the incentives also benefits the ad community, serving as a catalyst for growth in the state's infrastructure in terms of production resources and talent.

To qualify for the new incentive, in-state spending must exceed \$50,000 for a commercial. That's the same minimum threshold that was needed to qualify for the 20 percent tax credit. Androw added that producers also have to demonstrate that if not for the incentive, a project would have likely gone somewhere else for production. And there is a diversity prerequisite whereby producers must commit to having a representative portion of the crew consist of minorities. Generally the formula is for such representation to be commensurate with Illinois' pop-

ulation, meaning around 20 percent of workers on a production should be from minority groups.

Androw noted that Story and other companies as well as different segments of the Illinois filmmaking community have made a concerted effort to train minorities for crew positions and that these endeavors have helped to make for a more diverse workforce. Androw added that organized labor played a major role in lobbying state legislators for the passage of the new incentives package.

Besides increasing the tax credit, the new measure eliminated the sunset clause which had the industry typically waiting for incentives to get renewed from one year to the next. This often put filming on hold annually for an extended period after the incentive would expire on Dec. 31. Now filmmaking can go forward in Illinois without such a lull.

## GARTNER Signs Marcel Langenegger

*Continued from page 6*

ger of the move. Noting that he likes to shoot in Europe, Langenegger said he was also drawn to GARTNER by the "international ties" of the company's partners/executive producers Don Block and Rich Carter. Block, Carter and exec producer Elaine Behnken oversee GARTNER.

After attending art school in Geneva, Switzerland, Langenegger moved to Los Angeles in 1995 to pursue a Masters in Film at Art Center College of Design in Pasadena, Calif. He signed with Propaganda Films in '98, and on the strength of a hauntingly beautiful spot for Chanel No. 5 was included in Saatchi & Saatchi's New Directors Showcase at the Cannes Lions Ad Fest

the following year.

Langenegger continues to be active internationally. He recently wrapped a Swiss Postal Service spot produced by Chocolate Films, Zurich, for agency LGK in Switzerland.

"It was interesting to work with so many dogs," recalled Langenegger of the ad in which eager canines rush to greet their respective mailmen. "I'm not a 'dog director' per se, and in the end I threw steaks around and they just chased the steaks."

Also through Chocolate Films, Langenegger helmed a National Insurance spot for Leo Burnett. This spot was quite a departure from the humor of the Swiss Postal Service ad.

"What I loved about National Insur-

ance was the scope and the boldness—it's very unsafe territory," the director said. Shot in Acapulco, the commercial offers a breathtakingly beautiful depiction of a cliff diver—the payoff, however, is not a tourism plug, but one for insurance as the diver meets a calamitous end.

"I think I've been able to put a stamp on everything I do, regardless of the genre, or the team involved," said Langenegger, who added that his feature experience was an opportunity to underscore his facility not just with visuals but also with dialogue.

GARTNER is represented by Where's the Boards on the West Coast, Renee Case and Co. in the Midwest, and simpatico on the East Coast.

## Nothing Like the Holidays For Brody

*Continued from page 6*

**money and asked Reid for a lot of favors and he always came through,"** recalled Teitel.

**Three years ago, Brody formed a partnership with Kim, who had experience in financing and investments. Brody then reconnected with Teitel and Tillman, who added their Hollywood connections to the venture. Their first joint development effort was the script that became *Nothing Like the Holidays*.**

**"It is very much like *Soul***

***Food, only with a Latino family,"*** said Teitel. **"It's a story people haven't seen because the studios have neglected it. It's also the reason we were able to put together such a strong cast—the actors felt the same way about it that we did,"**

**And so, it turned out, did Overture Films, the studio formed last year by former MGM chairman Chris McGurk. The studio bought the film after one reading—a feat almost unheard of in Hollywood. "It's been a wonderful partnership,"**

**said Teitel, "and it's terrific to come out of the box with a film like this."**

**Even as they are anticipating the premiere of *Nothing Like the Holidays*, the group is moving forward with more projects. Soon after the new year, they plan to begin production of their second film *Julito Marañón*, a drama about Puerto Rican gang life. Rodriguez, Molina and Guzmán have already signed on for that feature. Several other films are in varying stages of development.**

# Mike McKay

*Newly named exec creative director at Saatchi & Saatchi LA discusses lessons learned at Goodby, Silverstein & Partners*



**By Robert Goldrich**

Late last month, Mike McKay came aboard Saatchi & Saatchi LA in Torrance, Calif., as its executive creative director, succeeding Harvey Marco who moved over to JWT New York.

McKay spent the past nearly 10 years at Goodby, Silverstein & Partners (GSP), San Francisco, where his swan song was helping to pitch and win the Quaker Oats business.

During his GSP tenure, which saw him move up the ladder from senior copywriter to a creative director, McKay worked on a variety of accounts ranging from Budweiser to Hewlett Packard (HP), Saturn to Häagen-Dazs, Comcast to *The Wall Street Journal*. His work on HP's global "The Computer is Personal Again" campaign earned a Gold Effie, among other plaudits. And he also had a lead role in GSP's lauded Comcast campaign.

At GSP, McKay established himself in both traditional and

digital marketing, in some respects paralleling how the San Francisco agency had so successfully diversified itself into the interactive arena. He also contributed to the body of work that helped GSP earn distinction as SHOOT's Agency of the Year earlier this month (12/5).

Originally from San Francisco, McKay graduated from California State University Long Beach with a journalism degree. Coming out of school, he by chance landed a creative job at a small agency in San Diego where he began to build his book. McKay made his way up to Orange County and eventually got into TBWA\Chiat\Day, Los Angeles, as a writer. There his book became stellar with broadcast campaigns for the likes of Nissan, Sony PlayStation and Infiniti.

From there, he returned to San Francisco to begin a long stay at GSP. Now he's come back down to Southern California to take on his first agency lead creative gig at Saatchi.

McKay reflected on his new mantle at Saatchi as well as lessons learned at GSP.

**SHOOT:** What attracted you to Saatchi & Saatchi LA?

**McKay:** I saw what my predecessor [executive creative director] Harvey [Marco] had done here at Saatchi, getting integrated campaigns going, pushing things creatively and was simply drawn to the great stuff already coming out of the L.A. office.

For example, I really liked the tone of the [Toyota] Yaris work which captures this great personality for the car. I want to do the same for each Toyota model, finding a tone and personality for each and defining each model in a way that's distinct—all under a Toyota look, feel and tone.

I also very much liked the Toyota Tacoma television spot that takes us into the World of Warcraft video game and brings the truck into the player's weapons arsenal.

[Editor's note: The "Warcraft" commercial is essentially a game capture done in the context of a 27-second spot—SHOOT, 10/26/07—and entailed Saatchi working with World of Warcraft videogame developer Blizzard Entertainment as well as with Santa Monica, Calif.-based visual effects/digital studio Hydraulx. A version of the broadcast spot also ran online, generating millions of hits from gamers.]

The point is that Saatchi is a place that already has a positive momentum going for it on different fronts. I'm coming in to tee up and continue what's been started, to do inventive, fully integrated campaigns.

**SHOOT:** You've also been charged with the responsibility of bringing new business into Saatchi LA.

**McKay:** Yes, pitching new business is definitely another opportunity that brought me here.

I'm coming off of a successful pitch for Goodby on Quaker Oats and hope to likewise bring new opportunities into Saatchi.

**SHOOT:** And this is your first career opportunity to be the lead creative at

& Partners that you now bring to and will help further inform and benefit Saatchi & Saatchi?

**McKay:** That speaks to my biggest job here which is to continue to integrate digital and traditional departments, to get that to flow well, to make sure everyone is thinking across all the channels available to us, not just in one medium or the other.

Goodby, Silverstein was very successful in doing that over the last few years, blending traditional broad-

cast and interactive to work together with a good art director. Everyone is so talented there. The creativity was placed above all, and that continued when I became a creative director. Obviously it's important to me now that the work continues to take that kind of priority here at Saatchi as well.

Also, we had the chance to move around on different accounts over at Goodby. That was a wonderful experience, keeping things fluid, being able to work on a Budweiser job, then HP, Saturn, Häagen-Dazs. It was a great

think you have the opportunity to tap into different types of talents right in your own backyard.

I would like to try different kinds of writers, for instance—not advertising writers but those who write other things altogether. I'd like to look into people who direct documentaries, just different varieties of talent rather than the usual suspects.

At the same time, we'll continue to tap into those we know in the commercialmaking community because obviously they bring a lot of talent and many insights to the table.

**SHOOT:** You earned a college degree in journalism. How did you go from that to a career in advertising? Did you seek it out or did it find you?

**McKay:** It was pure chance and good luck. I basically took a job to get a job out of college.

I got into an advertising agency not really knowing what copywriting or art direction was. It was a little shop in San Diego and from there I began building a book. There was no grand plan. I just kind of fell into advertising as a career.

I've been very fortunate over the years, landing at great creative places like Chiat Day, Goodby and now Saatchi. It was at Chiat Day that I really built my book up. Obviously Goodby was a great experience personally and professionally. And now I have the opportunity to help shape the creative coming out of Saatchi.



*Among the notable work McKay had a creative hand in while at Goodby, Silverstein & Partners, San Francisco, was HP's "The Computer is Personal Again" campaign, which included this spot featuring Jay-Z.*

an advertising agency.

**McKay:** Certainly that was another factor drawing me to Saatchi & Saatchi. But as I said, it's not a case of having to build something from the ground up.

There's already a very solid foundation here on which to build upon. Toyota alone has 17 models and there are a lot of great challenging, creative-places we can go with them.

**SHOOT:** What did you learn from your experience at Goodby, Silverstein

and interactive to work together better. Traditionally these disciplines have been separate and that can lead to problems.

I want to make sure the people here know that digital is real and growing, that they need to learn it better, to get after it.

Meanwhile digital people need to learn to tell stories on film. Then you start to mix the people together and learn from each other. It's an important phase of migrating.

I was fortunate to be at Goodby. As a

breadth of brands to work on and to learn from. That kind of opportunity keeps you sharp and makes you just that much better.

**SHOOT:** You're from San Francisco and spent many years at Goodby, Silverstein & Partners in the Bay Area. But you're also no stranger to Los Angeles, having been at Chiat/Day. Do you see any advantages to now being back in Los Angeles?

**McKay:** Being in Los Angeles, I

# BeachHouse Signs Director Thom Higgins For Spots, New Media

Continued from page 6

NFL running back Adrian Peterson of the Minnesota Vikings.

The director amassed enough digital material to produce a two-minute web bio, several 15-second spots for ESPN and an additional film for internal communications. There were also 1,000 DVDs produced that would be given to kids in the parking lot during the Sunday NFL games.

## Agency roots

Patti Coulter noted that Higgins and BeachHouse share a collaborative mindset with agencies and clients for both commercials and other content forms. She cited Higgins' roots on the ad agency side of the business as being particularly conducive to working



Thom Higgins

closely with creatives.

Early on his career, Higgins was a creative at such shops as McCann Erickson, Young & Rubicam and Ogilvy & Mather, all in New York, and at DSP, London. He started directing some of his own spot projects, such as RC Cola and Hershey's, at Ogilvy.

In the mid-1980s, Higgins launched his directorial career by joining now defunct BFCS, London, and became a partner there. Soon thereafter, he was repped via BFCS' U.S. division. He then went on to partner with director Leslie Dektor in Hollywood-based Dektor Higgins & Associates (now Dektor Film). During his nine-year tenure there, Higgins was nominated for the Directors Guild of America (DGA) Award as best commercial director of '97. He later joined bicoastal/international RSA Films. Among his most recent company affiliations were Santa Monica houses Green Dot Films and Reactor Films.

Over the years Higgins has directed spots for such clients as Dannon, Cheetos, DreamWorks, Visa, Ford, Oreo, Weyerhaeuser, Serta, American Airlines and Shell Oil.

## New media

As alluded to earlier, BeachHouse has branched into new media/integrated projects. The company has been producing live action film sequences, often featuring celebrities, that have been incorporated into EA

video games Command And Conquer 3 (celebs such as Billy Dee Williams, Michael Ironside, Jennifer Morrison, Ivana Bosilovic) as well as Red Alert 3 (Jonathan Pryce, George Takei, Jenny McCarthy, David Hasselhoff).

BeachHouse and its directors have

also turned out numerous webisodes, including one for EA Games/NFL, which featured star players Shawne Merriman, Jason Taylor and Dwight Freeney, all vying (ala a political campaign) to have their picture featured on the cover of the latest video game.

During the past year, the Coulters have been actively searching for directors who understand the new multi-disciplinary model. Higgins is the latest with a pedigree in spots and new media fare to join BeachHouse, the other recent additions being Danny

Weisberg and Robert E. Bailey who have helmed long-form branded documentaries, and Monty Miranda who directed the Duracell *Museum of the Obvious* webisodes. Miranda's first feature *Skills Like This* will premiere at the Angelika in N.Y. on March 20.

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Top Spot of the Week

# Bryan Buckley Gets In And Out Of The Doghouse For Saatchi, JCPenney

By Christine Champagne

There is no quicker way to end up in the doghouse than by purchasing your wife or girlfriend a practical gift as opposed to a romantic present, and that's exactly what happens to a husband in "Beware of the Doghouse."

As we see in the humorous short, which is a key component of a viral marketing campaign for JCPenney that was created by N.Y.'s Saatchi & Saatchi and directed by Bryan Buckley of Hungry Man, a man named Sidney (played by Phil Burke) gives his wife (Catherine Locadi) a present for their anniversary. It is a dual-bag vacuum cleaner.

"Dual-bag. This is the best vacuum cleaner you'll ever have, Baby," he tells her with all sincerity.

And it's off to the doghouse for Sidney. We later learn that he could have avoided such a fate by visiting The Jewelry Store inside JCPenney and buying his wife a diamond necklace.

Now what man couldn't relate to the "getting in hot water for giving a bad gift" scenario? Women, too, for that matter. Even women who don't necessarily think a diamond is a girl's best friend (and a lot of us don't) likely have been disappointed by the men in

their lives who are incapable of giving more meaningful gifts.

"We felt like the doghouse was a universal idea," Saatchi creative director/art director Jason Musante agreed. "Whether you're a man or woman, you can relate to either giving a bad gift or being the unfortunate recipient."

The intention of the spot wasn't to make men looking like bumbling fools, Saatchi creative director/copywriter Josh Rubin, noted. "Instead, we wanted to make guys look like what they really are—well meaning but often misguided on how to buy a romantic gift. Men tend to use logic rather than emotion."

That's why they end up in the doghouse, which isn't a pleasant place. In fact, as it is depicted in "Beware of the Doghouse," it is a place where men spend their days folding laundry. "If I had to pick a hell, folding laundry would be it," Buckley shared.

Meanwhile, their only sustenance is quiche that they must eat out of dog bowls, washed down with chai lattes.

It isn't easy to get out of the doghouse, although Sidney learns from his doghouse mentor Donny (Stephen Beach) that there was a man who did get out of the doghouse—he bought

his wife a diamond necklace.

At the end of the short, viewers are informed that they can learn how to stay out of the doghouse by visiting BewareOfTheDoghouse.com. A super at the bottom of the screen reveals that this film was "brought to you by The Jewelry Store inside JCPenney."

## House arrest

While the concept for "Beware of the Doghouse" was a funny, relatable one that Buckley was immediately interested in, he also loved the idea of being able to visualize the doghouse.

"We had to be careful because JCPenney didn't want it to be prison per se, and I wanted it to be something that was surreal," Buckley explained. "I thought it needed to be this really surreal world where things are just kind of upside down. Whatever structure they were in, I wanted it to be otherworldly or just odd and not a literal translation where you're inside of a barn or something."

Buckley eventually found the perfect location. It was an old fort on Staten Island. But just a couple of days before the shoot was to begin, The Department of Homeland Security nixed the location because the ING New York City Marathon was coming up, and this location was close to the beginning of the race.

Thankfully, another fort in a Queens naval yard, which previously had been closed to the production, was made available. Switching locations turned out to be a great thing, Buckley said, because the Queens location was a much better one. Buckley and his crew, including DP Adam Beckman, actually shot the spot in a series of massive torpedo-holding rooms that had been used in World War II.

## Bugaboo

Before anything could be shot, the space had to be cleaned. Turns out that the walls were covered with tens of thousands of insects. The bugs came creeping back in during the shoot, Buckley said, pointing out that you can probably spot a few if you look at the film carefully.

Aside from a few unwelcome creepy crawlies, the two-day shoot went well. Shooting HD allowed the crew to move on to each set-up quickly.

While the director and the creative team had spent a couple of weeks working on the script, writing up until the last minute, there was also room for improvisation. For example, during the shoot, it was Rubin, Buckley said, who came up with having all of

the guys call the young husband who foolishly bought his wife a dual-bag vacuum "dual-bag."

That was a great touch.

Chris Franklin of Big Sky Edit cut the short. Buckley praised Franklin for putting it together in just two days. "The coverage was there, but it was very thin coverage. We had just enough to get by, but he was able to find the moments. He just sees things."

"Beware of the Doghouse" runs 4:43, considerably longer than your average viral video, which tends to run about three minutes. "Our goal was to make this feel like a short film with a three-act story arc rather than a spot or even a typical viral video. At 4:43, we worried that it would be too long," Musante acknowledged. "But, so far, people are willing to invest their time in the film and the campaign."



Bryan Buckley



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A gift of love does not have dual bags and suck grit and grime out of carpets. Indeed a man earns a much deserved ticket to the proverbial doghouse when he buys his gal a vacuum cleaner instead of a more romantic present. In the process he also earns the nickname "dual-bag" from his buddies.

**TOP Spot OF THE WEEK**

**CLIENT**  
**JCPenney**  
**AGENCY**  
**Saatchi & Saatchi, New York.**  
*Gerry Graf, chief creative officer; Amie Valentine, executive creative director; Josh Rubin, creative director/copywriter; Jason Musante, creative director/art director; Matthew Atkatz, interactive creative director; John Swartz, head of digital production; John Doris, senior producer (video); Kwame-Taylor Hayford, integrated producer.*

**PRODUCTION COMPANY**  
**Hungry Man, bicoastal/inter-national.**  
*Bryan Buckley, director; Adam Beckman, DP; Kevin Byrne, managing partner/executive producer; Mino Jarjoura, producer. Shot on location in Queens.*

**EDITORIAL**  
**Big Sky Edit, New York.**  
*Chris Franklin, editor.*

**POST**  
**Nice Shoes, New York.**  
*Ryan Sears, online editor; Chris Ryan, colorist.*

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

**PERFORMERS**  
*Phil Burke, Catherine Locadi, Stephen Beach, Kelly McAndrew, Jack Ferver, Alex Malaos, Daniel Stewart Sherman, James Gary, Romina Guerrero, Dana Vance and Dina Pearlman.*

The Best Work You May Never See

# Feeling "Trapped" By Clark Anderson

By Robert Goldrich

The opening images are jarring and disorienting. The imprint of hands, elbows and even a human face pressing from the inside out against a latex-like prison, struggling to get out from some sort of strange cocoon.

The camera then reveals that this white cocoon is a large cigarette standing upright on its filter, the top burning and smoldering away. And as it turns out, we are seeing people trapped in dozens of larger than life cigarettes, pressing from the inside in a desperate attempt to escape.

A voiceover asks, "Are you trapped and don't know how to escape your addiction to cigarettes."

"One out of two regular smokers will die prematurely from smoking. You don't have to be one of them."

The human beings continue to struggle but to no avail.

The voiceover continues, "Escape the trap. Say enough."

Finally a human hand breaks through the latex and reaches outward towards desperately coveted freedom.

This PSA for the California Department of Public Health ends with the appearance of a toll-free phone number which people can call to get help.

The live-action/visual effects combo job was directed by Clark Anderson of Rhythm + Hues Commercial Studios, Los Angeles, for Acento Advertising, also in Los Angeles.

Originally the spot was intended to be in Spanish for the Hispanic market, according to Anderson, but the message proved so powerful that both Spanish and English-language versions were produced to reach a wider audience.

Marco Cassese and Gustavo Garcia were creative director and producer, respectively, for Acento Advertising.

## Humanity

"The creative was very solid—a simple powerful idea," said Anderson. "The question became how do we best capture the drama of seeing someone trapped inside a cigarette? Others bid the job as all CG but for me the key to the story had to be the performance of human actors even if we never saw their faces."

Thus Anderson sought out modern dancers who could express themselves through movement, even when shielded from our eyes by a wall of spandex. "Everything else extended from that decision to go with the dancers," related Anderson. "That dictated the scale. We wanted to keep it live and built these

overscale cigarettes—fifteen feet tall and around three feet in diameter. The dancers were dressed in leotards so we didn't see any outline of clothing. They were each standing on top of a 'cigarette filter' that was maybe three feet off the ground."

Rhythm + Hues made three cigarettes in total, with spandex stretched over the columns to produce the desired effect. "For the close-ups at the beginning of the spot, we were able to frame everything live. As the spot progresses and we widen out, we shot these huge cigarettes on a big green screen set and then in

post manipulated and multiplied them to appear as a sea of cigarettes...We had two performers—one male [Sharif Danchet] and one female [Simone Bruyere-Fraser]—but they delivered many performances, many moments so that their actions seemed like a huge cast out there imprisoned in these cigarettes."

## Burning love

A machine was rigged to suck on real cigarettes as the coals were shot flaring up. "We shot this in macro and matched the angles to mesh with the large scale cigarettes we had built. Through the talent of our Flame artists," said Anderson, "we took the macro coals and placed them on top of the overscale cigarettes and it looked just right. We got the real look of ashes decaying. We captured the cigarette smoke elements in different ways, some in tented off rooms so that we would have rising smoke, drifting smoke, all to make it look more realistic."

Also heightening the tone and mood of the piece was the soundtrack, which initially was a heart beat toned down a bit, mixed in with some shrieks. "It was a panicky feel at the beginning which coincided with our making the visuals more abstract so viewers would get quick glimpses though extreme close-ups and not quite know what they were seeing."

Anderson credited editor Jay Lizarraga of Rhythm + Hues with helping to build the suspense. Paul Babb executive produced for Rhythm + Hues. The DP was Pierre Rouger.

## credits

**Client** California Department of Public Health **Agency** Acento Advertising, Los Angeles **Marco Cassese, creative director; Gustavo Garcia, producer.** **Production** Rhythm + Hues Commercial Studios, Los Angeles **Clark Anderson, director; Paul Babb, executive producer; Kat Dillon, head of live action; Lisa White, head of VFX/CG; Alex Abramowicz, line producer; Tim Miller, VFX/Flame artist; Pierre Rouger, DP.** **Editorial** Rhythm + Hues Commercial Studios **Jay Lizarraga, editor** **Post** Rhythm + Hues Commercial Studios **Bruce Alden, post producer** **Company 3, Santa Monica** **Mike Pethel, colorist** **Sound** AZ Los Angeles **Gonzalo Ugarteche, sound designer/audio post mixer** **Performers** Simone Bruyere-Fraser, Sharif Danchet

Trying to break through an insidious addiction.



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## 2008 In Retrospect

### Reflections On A Beleaguered Economy, Big Ideas, Trends, Lessons Learned

*Continued from page 1*

As a possible bailout for the automotive industry fizzled out in the U.S. Senate, questions arose as to how much advertising that vital sector will do in '09, with signs pointing to a sharp reduction. At the very least, those ad/marketing plans need a major rethink as President Bush contemplates using federal financial bailout money to aid U.S. automakers. During this whole negotiating process with the fate of the automotive industry hanging in the balance, General Motors' TV spots out of touch with the marketplace were in full swing, perhaps most notably those promoting the red tag Cadillac sale in which savings of many thousands of dollars were touted—one of more than \$12,000 for an Escalade, a large profile SUV that even with the deep discount carried a price tag of well over \$50,000.

If the bailout materializes, an automotive czar could still be named to oversee how the funds are deployed, including on the ad/marketing front.

#### Reassessing biz practices

Meanwhile what of the ripple effect on those whose livelihoods depend on the ad biz? How can production companies be expected to get short-term loans in order to combat the perennial slow payment/cash flow problem on spot projects? For that matter how can production companies serve as bankers for multi-national advertisers and agencies on jobs when the banking industry itself is reluctant to extend credit?

Several production house executives under the condition of anonymity have voiced their concerns to *SHOOT* in recent months. One shop



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**Clockwise from top: Coca-Cola's "It's Mine," Crest Toothpaste's "Bulldozer," Bud Light's "Swear Jar," Discovery Channel's "Boom Dee Ya Da" and Häagen-Daz's "Opera"**

for example found itself with a significant balance on a major production having become 90 days past due at press time. The production house extended itself financially and still has no assurance of being paid in the near term as the agency involved has cited sequential liability as an expla-

nation. ("The client hasn't paid us so we cannot pay you.") The production company exec said he's in no position to operate this way on any future projects given the weight of his current commitment. And even if he could, there's nowhere to go to get the necessary short-term line of credit to meet

obligations to crew and vendors. "Still, he said, "agencies and clients somehow expect us to continue extending ourselves in this manner—and we simply can't anymore. Business practices have to change."

Through the industry grapevine, *SHOOT* obtained a copy of an Associa-

## Economy Requires A Rethink Of Business Practices

tion of Independent Commercial Producers (AICP) memo issued to member production companies in October. The document contains thoughts and recommendations regarding business practices in response to the worldwide economic tumult. Front and center was the 75-25 payment guideline which the AICP memo read, "needs to be discussed with the agency or advertiser directly and up front." (Back in late '06, the AICP national board changed the organization's guidelines relative to payment schedules. The board decided to replace the long-standing 50-50 and 50-40-10 plans with a recommended 75-25 arrangement whereby the first billing would be 75 percent of the contract price on a job, helping to address the agency/client slow payment and production house cash flow quandary.)

Also covered in the recent memo was the aforementioned topic of sequential liability and the fact that this was the number one reason given by agencies for late payments, according to an AICP membership survey.

In the memo, AICP president/CEO Matt Miller wrote, "I would venture to guess that we will see more agencies including in their contracts strict terms, which include sequential liability, meaning that the agency will only meet the payment terms that they have agreed to if the client has paid them; otherwise, you must look to the client for payment."

In this scenario, the memo advised production houses to make sure that:

- The client has an "agent relationship" with the agency.
- The client has committed to the terms of the contract that you have negotiated with the agency.
- And the client is aware of the payment terms and is committed to meet them, if the agency doesn't.

These three suggested points are best accomplished, continued the memo, by having the advertiser countersign the final contract along with the agency.

Like the 75-25 guideline, these recommendations relative to sequential liability have been espoused by the AICP for some time.

Indeed AICP's position on sequential liability has been chronicled over the past several years in *SHOOT*, perhaps most significantly with the issuance of a guideline in December '04.

The October '08 memo from the AICP went on to advise production houses to evaluate risk when entering into an agreement, including how to do business with those parties that you feel may have trouble meeting their obligations.

If you have doubts regarding whether or not a client can meet its financial obligations, the memo reads, "there is no reason why you can't secure assurances that they can do so." The document then went on to suggest that such assurances could be achieved by:

- Getting 100 percent payment for the job up front.
- Having 100 percent of the payment put into an account that is specified for your production (with proper documentation outlining the terms of disbursement of the funds).
- And/or requiring other written assurances that would put you in a strong collection position legally if a company were to go bankrupt."

The memo noted that while these may seem like drastic measures, they will not be foreign to advertising agencies or advertisers. Similar measures are outlined, for example, in a book written for agencies and published by the American Association of Advertising Agencies (AAAA) entitled



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### Nike's "Fate"

Controlling Risks When A Client Is Financially Distressed.

In the AICP memo, Miller conjectured, "In times like this, I would think that all agencies are evaluating the stability of all of their clients."

The memo further noted that the AICP will be making these risk evaluation points in statements to the industry and to individual agencies and clients, as appropriate.

"But the only way," cautioned the memo, "that you [production houses] will be covered and you will secure these safety measures is if you discuss them up front, and are firm about insisting on these prudent steps during the course of booking a job."

### Labor front

2008 also saw the ad industry and actors unions buy some additional time for a new commercials contract covering TV, radio, the Internet and other new media. The current pact was set to expire at the end of October '08 but all parties agreed in August to a six-month extension through March '09.

The fervent industry hope is that a fair agreement can be reached next year, averting any labor strife. Back in '00 the Screen Actors Guild (SAG) and the American Federation of Television

and Radio Artists (AFTRA) held a six month strike against the ad industry that drove work out of the U.S. With the current state of the economy, the conventional wisdom is that cooler heads will prevail at the negotiating table this time around.

But that contention isn't foolproof as evidenced by SAG being at odds with the Alliance of Motion Picture & TV Producers (AMPTP) on a TV/feature contract which expired earlier this year.

At press time SAG announced that strike authorization ballots against the major television/feature studios will be mailed to union members on January 2 and then tabulated on January 23. A yes vote by 75 percent of members voting is required to pass the measure, which would authorize SAG's national board of directors to call a strike against the AMPTP studios, if and when the board determines it is necessary.

At the same time, there is dissension within SAG's ranks. A faction of the Guild urged the union to suspend an upcoming vote to authorize a strike. "Our members and our industry are struggling through the worst economic crisis in memory," SAG's New York

*Continued on page 16*



#### Directors

Yan Vizinberg  
Abigail Honor  
Orange  
Karl Shefelman

#### Executive Producer

Chri

#### Web

pers



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#### Moscow

29 B. Bronnaya Street

## The Year's Best Work; Obama Breaks New Marketing Ground

Continued from page 15

board wrote in a released statement. "While issuing a strike authorization may have been a sensible strategy in October, we believe it is irresponsible to do so now."

The New York board also called for SAC's national board to hold an emergency meeting to put new negotiators in place to work with the AMPTP to reach an agreement. In its statement, SAC's New York board contended, "With a fresh [SAG negotiating] team, the AMPTP will return to the table, and we can get a fair deal. A deal that will not cost careers, homes, lives. We want our members to understand that while strikes are sometimes unavoidable, we will do everything in our power to avoid this one."

Word is that an emergency meeting will be held though a date and location were not known at press time. Suffice it to say that there is a major split between SAC's Hollywood leadership and an influential core in New York.

Back on the commercials front, a key element in reaching an agreement will be a study jointly commissioned by the advertising industry, SAC and AFTRA to explore new compensation models for actors in order to best deal with the growing prominence of ads on the Internet and new media.

### Bright ideas

Enough talk of contracts and eco-

nomie doom and gloom. The fact is that even in tough economic times, good ideas still emerge and find a way to get made—and these ideas can take a 360 ride, communicating across different distribution platforms. Furthermore, progressive agencies continue to redefine themselves, a prime example being *SHOOT*'s choice for both Agency of the Year and Top Interactive Shop of '08—Goodby, Silverstein & Partners, San Francisco (GSP).

In a joint letter reflecting upon what 2008 has meant for GSP, co-chairmen/creative directors Jeff Goodby and Rich Silverstein wrote, "This was the year we decided we should no longer be an advertising agency. In fact, no one should be an advertising agency. They just don't know it yet."

"Instead, it turned out we should be something that leads our clients to create and embody popular culture in the world at this point in time. Something that puts them into mainstream media well beyond advertising."

That mainstream placement—continuing in the longstanding "Got Milk?" tradition—certainly was realized in '08 on behalf of several GSP clients, deploying traditional and interactive media, including the Häagen-Dazs campaign on the decreasing honey bee population. This campaign included the lauded TV spot "Opera" in which a bee and a flower prove to be star-crossed lovers, offbeat viral

dance videos, a website where people could learn more about the plight of the bees and print ads that grew into flowers when planted in soil. The campaign and the honey bee issue generated coverage in hundreds of newspapers and magazines, on TV and cable shows. And Häagen-Dazs execs even testified in June before the U.S. Senate about the declining honey bee population and its impact on their business and the food chain at large.

Other notable GSP creations in '08 included the NBA playoff's split-screen campaign (which inspired a *Saturday Night Live* parody, a bit on *funnyordie.com* and a *Time Magazine* cover with the concept applied to the rugged Democratic presidential primary contest between Barack Obama and Hillary Clinton); the scary *Hotel626.com* website to promote resurrecting old flavors from the dead for Frito-Lay's Doritos; and the California Milk Advisory Board campaign which introduced lead rock performer White Gold (a spandex-clad star brandishing a guitar full of milk) and his Calcium Twins posse. The act was launched on a MySpace page and went on to have five songs on iTunes, three full length music videos and thousands of 12 to 17-year-old fans who thought the band was real.

Assorted work from a wide range of ad shops also made its mark in '08. Consider the recent Nike "Fate" spot out of Wieden + Kennedy (W+K), Portland, in which two youngsters are destined to meet on the pro gridiron—running back Ladainian Tomlinson and linebacker Troy Pomalalu. Also from W+K came the '08 Super Bowl favorite for Coca-Cola, "It's Mine," in which Charlie Brown (in the form of a Macy's Thanksgiving Parade balloon) finally wins one. Another Super Bowl score came compliments of Grey New York in the form of the E\*Trade "Baby" ads which also became viral favorites. Cut from the same feel-good cloth as Coke's "It's Mine" was Discov-



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### DNC's "Change" and Canon's "Journey"

ery Channel's "Boom Dee Ya Da" out of 72andSunny, El Segundo, Calif.

The elegant visual effects tour de force "Living Room" for the Audi A4 out of Venables, Bell & Partners, San Francisco, also made its mark in '08, as did the series of moving still photographs featured in Canon EOS Rebel's "Journey" from Grey New York.

As for web fare, consider the mini-documentary *The Reverse Graffiti Project* for Clorox's line of eco-friendly GreenWorks cleaning products out of DDB San Francisco. The three-and-a-half-minute piece centered on Paul "Moose" Curtis, a pioneer of the art form known as "clean tagging" whereby dirt is cleaned off surfaces in public places to create shapes, designs, collages and words (through the use of letter stencils) that convey positive messages.

On the comedy front, there was the Cannes Gold Lion-winning Axe deodorant "Chocolate Man" out of Vegetalmonspence, Buenos Aires, and the atypical Crest toothpaste campaign, including the spot "Bulldozer," out of Saatchi & Saatchi New York. And how about the Bud Light viral spot "Swear Jar" from DDB Chicago winning the primetime commercial Emmy Award in '08? This marked the first time that a non-broadcast spot garnered the coveted primetime Emmy.

But the highest profile campaign that sustained throughout '08 and proved to be historical as well was that for now President-elect Barack Obama whose brand was simply "Change." Obama became the first African-American to rise to Commander and Chief of the U.S. by staying on message, fundraising at unprecedented levels via the Internet and by going

more after small individual contributions rather than big-ticket donors.

Obama put a grass-roots organization in place that campaigned in neighborhoods throughout the nation and that helped to drum up the vote, getting the young adult demographic and those who previously felt disenfranchised to turn out to the polls on his behalf. Obama's strategic team built an email/web social community of supporters that made them feel even more a part of the political process. This forward-thinking inclusion proved pivotal in what proved to be a successful push for the White House.

### Digital transition

Campaigns designed to increase public awareness of the DTV transition set to take hold in February '09 made their mark this year. Indeed the country is on the cusp of a new era in broadcasting, home entertainment and information access.

Meanwhile in the commercialmaking community, technological workflows and models were experimented with extensively in '08. All-digital workflows emerged as more projects were shot with file-based, tapeless cameras, then edited, finished and distributed digitally.

Stay tuned!

### Survey

*SHOOT* informally surveyed a cross-section of industry folk in the production and post communities to get their varied takes on '08. Two questions were posed to them:

1. What do you think was the most important industry lesson learned this past year?



Audi's "Living Room"

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## With Historic Campaign; DTV In Offing; Industry Feedback

2. What trends or developments were most significant in 2008?

Here's a sampling of respondents' feedback:



**Pola Brown,**  
founder/executive producer,  
Workhorse Media

2. There was an increase in jobs for new media, branded entertainment, and digital and interactive projects, which required creative involvement from beginning to end. I'm sure this trend will continue into next year, but these projects are often budget-challenged, despite the fact that client expecta-

tions are generally unchanged. In some cases, expectations are even higher than before because of advancements in technology. But that's part of what makes this moment in the industry so exciting. We have the opportunity to find new, cost-effective solutions that satisfy the creative demands of the work. We need flexible and knowledgeable directors and producers who can find creative and efficient methods for working with smaller budgets and compressed deadlines, and do all of that in a collaborative atmosphere. Although we all are aware of our roles in the industry, the line between agency and production company is not as rigidly drawn as in the past. But we still need to satisfy the agencies' needs and in order to do that, directors and producers also need to understand how to deliver in different forms of media. This means knowing about alternative ways of using media, which in turn means teaming up with different multimedia talent for various projects. The digital world is huge; it's grabbing larger chunks of advertising budgets. We're in the middle of a cultural phenomenon with a never ending and growing number of social networks that continue to play an enormous part in the distribution and seeding of the final product. Production companies are viewed as the in-the-know entities here, and we're expected to share our insight and provide strategy and solutions with agencies on every job.



**Alex Frisch,**  
co-founder/managing director,  
Method Studios

2. Achieving greater efficiencies and flexibility have been recurrent themes of 2008. We're seeing more Red Camera in production and about 90% of our commercials are now finished in HD. We can now create dailies from those files with our DCC division and are moving towards a file based system throughout the entire

postproduction chain from transfer to edit to VFX and final color. VFX have also been used more extensively than ever before. Most commercials, even those that are not VFX intensive, are using VFX methods to cut costs and achieve greater flexibility.

Shrinking budgets have increased the pressure to deliver more with greater efficiency. Method's recent collaboration with CO3 enables us to offer attractive workflow packages to agencies and production companies. For greater seamless collaboration, agencies now rely more heavily on the directors to follow through their helming all the way through VFX to the end of the post. Clients are finding our ability to offer up 3D capabilities that are 100% photo realistic increasingly attractive as productions are relying more heavily on CG created elements that cannot be shot for practical or budgetary reasons.

It is no longer enough to simply be a good creative house. We have to provide solutions. The ability to remain flexible and solve problems has become a huge factor for our clients. We need to be there for them, no matter what it takes. Our newly opened offices in New York and Paris and a new partnership in Tokyo, all increase our ability to provide global solutions to our clients no matter where they sit.



**Chris Jones,**  
co-founder,  
Zoic Studios

1. Diversification was, with out a doubt, the most important industry lesson learned in 2008. The television industry in general, and visual effects in particular, has under gone some remarkable challenges in the past year. We weathered a WGA strike that impacted episodic television across the board. The strike in turn slowed commercial production, with clients reluctant to embark on large-scale campaigns, which would ultimately be relegated to air during "rerun" primetime. Digital interactive was a struggle too, as we had great creative but with tiny budgets.... after all, it's the web and not broadcast, right? Then just when everything starts to "look-up"... Boom. The economy takes off on its

own wild ride and throws the best-laid plans into a tailspin. Oh yeah, and what's that looming on the horizon - could it be a SAC strike? With this wild ride, survival depends on diversification, establishing an environment that allows clients to get the maximum return on their investment. Let's face it, budgets are dropping across the board. The only way to truly service our clients is to analyze a project in its entirety and leverage the many different facets of our company (production, post, visual-effect creation, interactive) to create a unified project pipeline. This allows the client to seamlessly execute a consolidated campaign across a wide array of media, and enables each dollar spent to further the creative and quality of the campaign. Maximum creative for minimum dollars, one of the many reasons diversification is key to good health.



**Ralph Laucella,**  
partner/executive producer,  
O Positive

1. The most important industry lesson is that, even in tough economic times, good ideas still find a way to get made.

2. One thing we noticed--and we're grateful for--is that the people who've always sent us good scripts continued to do so, despite the bleak economic news. Good agencies and good creatives continue to do good work.



**Matt Miller,**  
president/CEO,  
Association of Independent Commercial Producers (AICP)

1. One of the most important lessons the industry should take away from 2008 is that in difficult economic times, it's more important than ever to adhere to sound business practices, including carefully evaluating risk, and protecting your business. We have always grappled with slanted contracts, and the industry still operates with a "handshake" mentality in many cases. Some may see this as an honorable - and even genteel - sensibility, but when dealing with instability in the marketplace it can spell R-I-S-K.

As the economy will most likely be in a state of flux for much of the coming year, production is certain to be affected, though we will not really know to what extent until we look in our rearview mirror in 2010. Advertisers will, as always, need fresh content for all media, especially

*Continued on page 18*

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## Production And Post Artisans Reflect On The Year Gone By

Continued from page 17

to create appropriate messaging for their brands in these trying times. Experimentation with non-traditional media could be a boon for some, as dollars not spent on broadcast time could be channeled to develop interesting projects for digital media. That being said, corporate America is certainly tightening its belt, generally, and most will approach marketing plans conservatively. Don't undervalue what you bring to the party!



**Burke Moody, executive director, Association of Independent Creative Editors (AICE)**

2. The gradual emergence of tapeless, all-digital workflows in television commercial production from the very well-established and reliable film-originated model has been a significant trend in 2008. File-based cameras like the RED and Phantom are proving to be efficient and cost effective tools for the television commercial production industry. The technology is stunning.

For the editorial house, the demands of file-based off-line and on-line prep have become technically challenging and time consuming processes and often change from one job to the next. Add to that, multiple camera shoots, more 'footage' in general, data integrity, backup, and archiving responsibilities, and the process looks a whole lot different than it did just a year ago. Some call it digital anarchy.

File-based work flows are challenging, largely experimental and likely to remain that way for awhile as the non-linear editor manufacturers, third party software developers and savvy editorial assistants and technicians play catch-up with the camera manufacturers' development cycles. (The RED camera is still officially in beta and Avid signed its SDK licensing agreement with RED at the end of September, 2008.)

Editorial companies have the technology, software, infrastructure and expertise which they can apply to just about anything in the content creation space: film, tape and file-based media for the cinema, television, the web and mobile platforms. Most importantly their depth of advertising and marketing experience coupled with the creative process at the heart of the editorial profession means that editorial companies are likely to wield a broader influence over advertising and marketing content creation in 2009.



**Stephen Orent, managing partner, Station Film**

1. For me the most important lesson learned last year is there is no such thing as business as usual. And that has always been exciting, a fresh new canvas for everyone!

It's a buyers market and you better be prepared to work your tail off to compete. You can't reinvent what we do as production companies, but you can present yourself in a redefined way that shows the capabilities of your company's talents and willingness not to conform. There are always 10 solutions to every production issue.

Knowing which is the most intelligent and efficient way to achieve success is the most exciting and irresistible challenge we face! Shit man, if it was easy everyone would be doing it!

2. Hey, do you think you can shoot these two spots for \$50? And do you think we can squeeze in the third? Well maybe the fifty dollars is an exaggeration, but you can't make this stuff up. Come on, it's fun! Bring it on baby—we'll raise you one and add a fourth just for the David Blaine factor!



**Frank Scherma, president, @radical.media**

1. It is still about the idea. Start with a smart idea and then figure out the distribution platform. No longer is the assumption that it is for TV only. It is more likely to be distributed in as many different platforms as possible. Flexibility is key.

2. Everyone is talking 360 degree campaigns. Web, TV, Mobile phones, etc.

It is all about a great idea that can disseminate into many different distribution platforms.



**Jerry Solomon, partner/executive producer, Epoch Films**

1. Cheap, non-strategic ads don't work, so stop making low budget, afterthought webisodes and viral videos as an "add-on internet component" to a broadcast shoot. It's a waste of clients' money. Instead of focusing on being on trend with new media, focus on the creative, strategic idea and give each execution, whether a TV spot or a viral film, the respect and attention it deserves. The let's-make-something-for-YouTube and pray-for-a-winning-lottery-ticket tactic is not effective.

The lesson is to quit deluding ourselves (clients, agencies and production companies alike) that by virtue of seeding a film in cyberspace we are participating in the world of new media. Cheap add-ons not only devalue us as commercial filmmakers but, more importantly, they also are ineffective. Whatever money is being spent on these projects should be allocated to innovating creative strategies that speak directly to the continually evolving consumer.

2. The ways in which consumers receive messaging, interact with brands and tolerate advertising has evolved at a much accelerated pace. And the industry is losing the race to catch up. On a positive note, though, there are a number of really innovative thinkers and companies out there cracking the code.



**Stefan Sonnenfeld, co-founder/colorist, Company 3**

2. In 2008, the advertising and media space underwent rapid change.

Advertising in traditional media continued shrinking - but not as fast as people expected - and new media advertising continued to grow.

The media and entertainment business is now more global than ever whether in production, post, technology or distribution. In 2008, remote collaboration continued to become the standard way of doing business. The current economic climate is making it difficult for most businesses to invest in product development. Through CO3's unique partnership with Method Studios, we've developed technology to support global connectivity and collaboration and also to enable fulfillment in a scalable and cost effective process for our clients. We believe the ability to offer the most technologically advanced solutions combined with a roster of the best talent in the business are the best defense in these tough times. In addition, 3D is now becoming the new differentiator for theatres and home video.

In 2008, we also saw new media channels emerge and become practical platforms for watching video, for example—richer DVD's with interactive and add-on content, high quality downloads, new technologies for TV that require higher quality video, and cell phones and mobile devices are taking advantage of 3G and DMB technologies that allow people to watch video anywhere and offer opportunities for new forms of content suitable to the small screen.

As new business models continue to emerge, there is a growing need for flexible and integrated solutions across all postproductions services which offer fresh, out-of-the-box thinking, greater efficiencies and cost savings.



**Sila Soyer, executive producer, Outside Editorial**

2. This year found more and more of our clients shooting on RED, which meant having to adapt our current workflows, and at times, create new ones, in order to work with the media from offline to finish. In fact, the established workflow evolved with each project because RED was so great about rolling out regular updates, making things easier and easier for us on the post end. I think clients were initially nervous about working with RED, but once they saw the footage and knew we could work with it without any additional hassle for them in post, they seemed to

feel more comfortable making the leap, especially with projects that it really made sense for.

Aside from production budget implications, what this new technology has meant for editorial and post is having the ability to start work immediately, without having to wait for dailies to be transferred. At times, it can mean having more footage for the editor to work with, sometimes leading to additions of versions or supplemental web content to be edited; as well as having more flexibility in terms of color/look, blow ups, repos, etc. You can change the ISO on a shot after the fact, or easily tweak color right there in the offline even just for a rough cut going to the client.

## Increased Incentives And A Community Outreach PSA Campaign

A sampling of states that are sporting enticing financial packages, from Connecticut to Wisconsin and beyond

### A SHOOT Staff Report

While Illinois' political culture is taking it on the chin with federal corruption charges levied last week against Gov. Rod Blagojevich (D-Ill.), the state nonetheless has its share of progressive reform as reflected in the legislature's recent passage of a new filming incentives measure (see separate news story in this issue of *SHOOT*). The initiative represents a significant increase in the tax credit—from 20 percent to an approved 30 percent—on total production spending in Illinois for qualified features, TV programs, commercials and ad-related projects.

At press time it was debatable whether or not Gov. Blagojevich's legal difficulties would allow him to sign the incentives measure into law as had been originally planned.

However, even without his signature, the measure is veto proof, having passed the Illinois House and Senate by overwhelming margins. This means that without a gubernatorial signature, the incentives initiative still becomes law 60 days after passed by the legislature.

This would make January 20, 2009 at the latest the date that the incentives would go into effect.

Illinois felt compelled to up the filming incentives ante in order to help level the competitive playing field as other states and for that matter countries look to do whatever it takes to lure filmmaking and its profoundly positive economic impact.

Some of the escalated competition for production business is coming from neighboring states. For example, Michigan has a 40 percent tax credit for features and TV (not commercials) while Wisconsin has a 25 percent credit in place spanning features, TV and spots.

### PSA campaign

Meanwhile New York State—which has substantive incentive packages in place for features, TV and commercials—has seen the Mayor's Office of Film, Theatre and Broadcasting in New York City recently launch an ambitious public service campaign featuring New Yorkers who work in the production industry, explaining their roles and responsibilities as well as why NYC is such a great place to lens.

The campaign thanks local residents for hosting film and TV production in their neighborhoods. And the eight :30s—which are running on local TV stations, in local theaters, and soon in the backseats of city taxi cabs—also seek to educate New Yorkers about the importance of the production industry and the residents whose livelihoods depend on working behind the scenes in film and TV.

Those appearing in the spots and putting a human face on NYC's film industry are such Brooklyn residents as shop craftsman Stephen, make-up artist Cindy, location manager Pat, electrician Iris, assistant director Jono and second assistant cameraperson



Jono: First Assistant Director, Brooklyn resident



Cindy: Make-Up Artist, Brooklyn resident



Pat: Location Manager, Brooklyn resident



Iris: Lighting Technician, Brooklyn resident

### Four spots from the "Reel Jobs. Reel Proud. Real New Yorkers" campaign

Rebecca. Also each in a :30 are editor Deborah who lives in Manhattan and locations assistant Hugo who is a Queens resident.

"Over 100,000 New Yorkers are employed by the film and television industry," said NYC film commissioner Katherine Oliver. "This PSA campaign will help remind residents that when they see a crew filming on their block what they're really seeing are local New Yorkers earning a living.

"It's important to remember

the vital role film and television plays in our economy, contributing \$5 billion to the City's economy each year," continued Oliver. "We're so grateful for everyone's dedication and the hard work that went in to making this campaign a success."

With a tagline of "Reel Jobs. Reel Proud. Real New Yorkers," the campaign—produced by bicoastal commercial production house The Artists Company—comes at a time when NYC is experiencing an increase in produc-

tion throughout the five boroughs.

### Spot rundown

In the latest installment of *SHOOT*'s ongoing coverage of attractive lensing incentives, this time around our sampling is in the U.S. where assorted states register on the film-friendly barometer, including for commercials and ad-related content. The following rundown contains summaries of incentive programs and film commission website addresses where additional info can be accessed:

## Incentives On The Spot

### Connecticut Film Division, Connecticut Commission on Culture and Tourism

Thirty percent Digital Media & Motion Picture Tax Credit. Spend in excess of \$50,000 in Connecticut for pre-production, production or postproduction expenses on a qualified production and receive tax credits up to 30 percent of qualified Connecticut spending for goods, services and labor. No annual cap and no per-production cap.

Connecticut hotel tax is waived for days beyond 30.

[www.ctfilm.com](http://www.ctfilm.com)

### Georgia Film, Music & Digital Entertainment

Incentive Program: 30 percent tax credit effective now. 20 percent tax credit with a \$500,000 minimum spend on qualified production and postproduction expenditures (this can be done via a single project or multiple projects during the course of a year). Provides an additional 10 percent tax credit for inclusion of Georgia promotional logo. Additionally, Georgia offers a point of purchase sales tax exemption for qualifying productions.

[www.georgia.org/Business/FilmVideoMusic/Incentives...](http://www.georgia.org/Business/FilmVideoMusic/Incentives...)

[www.gafilm.org](http://www.gafilm.org)

### Hawaii Film Office

There are two different tax credits that may be applied to television and film production in Hawaii. One is the High Technology Business Investment Tax Credit (commonly known as "Act 221," Session Laws of Hawaii 2001, or "Act 215," Session Laws of Hawaii 2004), which is applicable to a television or film production company that establishes a long-term presence in Hawaii. The other, the Motion Picture and Film Production Income Tax Credit, is a refundable tax credit that gives a rebate on expenditures made in Hawaii by a television or film production. Commercials are eligible. Minimum qualifying threshold is \$200,000 in eligible expenditures.

The tax credit amounts to 15 percent of qualifying production-related expenditures (including such costs as related airfare) for lensing on Oahu. And that goes up to 20 percent for activity on any of the other neighboring islands (The Big Island of Hawaii, Kauai, Lanai, Maui, Molokai).

[www.hawaiifilmoffice.com](http://www.hawaiifilmoffice.com)

[www.filmhonolulu.com](http://www.filmhonolulu.com)

### Illinois Film Office

20 percent (going up to 30 percent in January '09) Illinois Film Tax Credit on all local project related expenditures: labor, rentals, leases, purchases, services, housing, etc.

Program is applicable to all phases (pre-production, production and post-production) of feature film, movies for television, TV series and commercials.

[www.illinoisbiz.biz/dceo/Bureaus/Film/](http://www.illinoisbiz.biz/dceo/Bureaus/Film/)

Continued on page 20

## Ntropic Extends Reach With L.A. Studio Launch, New Talent

LOS ANGELES—Visual effects house Ntropic, which this past summer moved into new 8,000-square-foot digs in San Francisco, has now extended its reach to Los Angeles, launching a Southern California site to service a growing client base in the commercial, feature film and video arenas.

The 6,000-square-foot Los Angeles shop offers a range of visual effects services, including design, 3D and 2D animation, CG, compositing, finishing and postproduction. Technological resources include the latest 3D, Maya, Shake, Flame, Inferno and Smoke, which work in tandem with the 3D pipeline in the San Francisco studio.

Ntropic recently wrapped VFX

work on *The Day the Earth Stood Still*, and is currently working with Len Wiseman on the third installment of "Underworld," its first major film project out of the LA office.

"It became apparent that we needed to have an L.A. presence to better serve our existing director and agency clients more efficiently, and to foster new relationships," said Nathan Robinson, Ntropic founder/creative director. "Our seamless connectivity between the L.A. and San Francisco offices, both with full HD and CG/VFX capabilities, allow for an interchangeable workflow. Clients now have access to a full team of artists, technology and creative resources

from both locations."

Creative director/CG supervisor Andrew Sinagra will lead the team in L.A., which has brought on board lead CG artist Dustin Zachary. Exec producer Dana Townsend continues to be the main contact for both the L.A. and S.F. locations. Maxwell Gosling and Anastacia Maggioncalda of Branch Represents will handle sales.

Zachary was most recently with Sony Imageworks where he was lead modeler on feature films including *Beowulf*, *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, *Superman Returns*, *Spider-Man*, and *The Polar Express*. For *The ChubbChubbs*, he played an instrumental role in the

character design.

"We've had some presence in L.A., but more in a satellite capacity," said Townsend. "Now we're really excited about bringing on our new team of talent and being fully operational in both Los Angeles and San Francisco."

Ntropic made its mark earlier this year with Chevrolet's "Disappear," which earned inclusion in *SHOOT*'s fall VFX & Animation Top Ten Chart. "Disappear" was directed by Eric Saarinen of TWC, Santa Monica, for Campbell-Ewald, Warren, Mich.

The time lapse tour de force starts on a black-and-white landscape and then the construction of a neighborhood gas station on that land. We're

then taken through the decades to modernized stations and more recently a succession of posted prices which show the cost of a gallon of gas steadily increasing. Each glimpse is a period piece as we see people and vehicles in the station from different eras.

This progression is an ideal segue to the fuel efficient offerings of Chevrolet, including the 2010 Volt which is in the works—an electric car that runs 40 miles before ever using gasoline. This visual journey finally takes us to a futuristic fuel stop where there's no gas pump and for that matter no station as the spot fittingly returns us to that original landscape, which is now lush and in full color.

## Spot Incentives On The Rise Throughout The U.S.

Continued from page 19

### Louisiana Governor's Office of Film and Television Development

- 25 percent Motion Picture Investor Tax Credit
- 10 percent Louisiana Employment Tax Credit
- 15 percent Sound Recording Tax Credit
- 15 percent Digital Media Tax Credit
- 40 percent Infrastructure Tax Credit

[www.lafilm.org](http://www.lafilm.org)

[www.lafilm.org/incentives/investor\\_tax\\_credit.cfm](http://www.lafilm.org/incentives/investor_tax_credit.cfm)

### Massachusetts Film Office

A production company may be entitled to a payroll expense credit equal to 20 percent of its total qualifying aggregate payroll and may also be entitled to a production expense credit equal to 25 percent of its qualifying Massachusetts production expenses. The minimum expenditure threshold required to be met in a 12-month period has been lowered from \$250,000 to \$50,000.

[www.mafilm.org/](http://www.mafilm.org/)

### Montana Film Office

1. Refundable tax credits.

14 percent refundable tax credit based on hired Montana labor; applied to the first \$50,000 worth of wages paid per Montana resident. 9 percent refundable tax credit based on qualified production expenditures in Montana. There is no minimum spend or cap.

2. No sales tax.

3. Free production office furniture and traffic control signage.

4. Vehicle Licensing Exemptions. Out-of-state commercial vehicles used exclusively in the production of motion pictures, television, or commercials are exempt from licensing requirements for 180 consecutive days.

5. Migratory Equipment Tax Exemption. Out-of-state equipment used exclusively in the production of motion pictures, television, or commercials is exempt from property tax for 180 consecutive days.

6. No room tax if staying longer than 30 days.

[www.montanafilm.com](http://www.montanafilm.com)

[www.montanafilm.com/incentives1.htm](http://www.montanafilm.com/incentives1.htm)

### New Mexico Film Office

25 percent Film Production Tax Rebate on all production expenditures, including New Mexico labor, that are subject to taxation by the State of New Mexico. This is a refund, not a credit. There is no minimum spend required and no cap.

Film Crew Advancement Program (FCAP)

A 50 percent wage reimbursement for on-the-job training of New Mexico residents in advanced below-the-line crew positions.

No state sales tax (Not to be used in conjunction with the 25percent tax rebate) An NTTC certificate is presented at the point of sale, and no gross receipts tax (sales tax) is charged. Used primarily for commercials and PSAs

[www.nmfilm.com](http://www.nmfilm.com)

### New York State Governor's Office for Motion Picture & TV Development

Commercial Production Tax Credits

Refundable tax credits available for qualified commercials with added incentives for companies increasing volume of work in New York

A three-pronged incentives program specifically designed for commercials. For details on the Empire State Commercial Production program, log onto

[www.nylovesfilm.com](http://www.nylovesfilm.com)

### North Carolina Film Office

Legislation that took effect in summer of 2006 provides for a full 15 percent tax credit on productions \$250,000 and over, and not exceeding a credit per-project of \$7.5 million. Also, filmmakers pay only one percent sales and use tax on all production-related items purchased.

[www.ncfilm.com](http://www.ncfilm.com)

[www.ncfilm.com/incentives-benefits.html](http://www.ncfilm.com/incentives-benefits.html)

### Film Wisconsin

25 percent Film Tax Credit program with two types of credits; a refundable credit of 25 percent of qualified in-state production expenses including non-resident wages and salaries for services provided directly for the production in the state and paid by another entity (e.g., a payroll company) subject to certain restrictions; and a non-transferable (and non-refundable) tax credit of 25 percent of the first \$100,000 of wages paid to Wisconsin residents, excluding the two highest paid employees. The state also provides a non-transferable and non-refundable credit equal to the sales use tax paid for purchases and services which can be carried forward for up to 15 years.

15 percent Film Production Company Investment credit for residents interested in investing in a film or multi-media project. This credit is also non-transferable.

[www.filmwisconsin.net](http://www.filmwisconsin.net)

[filmwisconsin.net/Incentives/](http://filmwisconsin.net/Incentives/)

## Former Avenue Staffers Form Boutique Post House The Colonie

CHICAGO—Three Chicago post-production industry veterans have teamed to launch The Colonie, a boutique post studio which offers a varied mix of creative services for all types of advertising content.

Editors Bob Ackerman and Brian Sepanik and executive producer Mary Caddy are all former staffers at the former Avenue Edit in Chicago.

Their new venture, The Colonie, offers creative editorial as its bedrock service as well as finishing/visual effects and motion graphic design.

The Colonie's aim is to provide advertising agencies with a complete, flexible and creatively oriented solu-

tion for traditional broadcast advertising (both HD and SD) as well as new media such as virals, webisodes and branded entertainment.

"Bob, Brian and I wanted to create a company that's tailored to the changing needs of the advertising industry today," explained Caddy. "We envisioned a company that is multifaceted and able to easily adapt."

The Colonie styles itself as a modular company that can assemble different components to match the requirements of individual projects. The approach gives it the ability to tackle projects outside the confines of traditional broadcast advertising and those

with unusual creative requirements.

"Today, you need more than one skill set," observed editor Ackerman. "But having everything in one company can be clumsy. We want to be lean and flexible."

Sepanik added, "As Colonie, we can take on smaller projects and different kinds of projects that a larger company with more overhead could not. I like the idea of being part of a small group of passionate people where everyone has a role in the work that we generate."

With several projects already in hand, The Colonie has hit the ground running. Ackerman has just completed a pair of TV packages for Hallmark. Sepanik has

recently wrapped a series of videos, conceived by Leo Burnett and directed by Steve James, that are part of Chicago's bid to land the 2016 Olympics. At press time, Sepanik was also embarking on a Blackberry project.

Ackerman, Sepanik and Caddy were each at Avenue Edit for more than 10 years. Ackerman's editing credits include "Required Reading" a primetime Emmy Award-winning spot for the Hallmark Hall of Fame. He was nominated for an AICE Award earlier this year for another Hallmark spot, "First Card." Ackerman has cut spots for assorted clients over the years, including Corona and Toyota.

Sepanik's tenure at Avenue Edit spanned 11 years, including eight as an editor. His credits include commercials, webisodes and other advertising media, as well as a number of documentaries and independent films. His recent spot credits includes work for Mongoose, Moen and Homelife.

Caddy served as executive producer at Avenue Edit since 1992. Her background includes posts with such music houses as Libman Music and Shafer Antelis. She began her career as an account executive with Chicago agency Eisaman, Johns & Laws and is a graduate of The School of the Art Institute of Chicago.

## Kodak Wins Prestigious Arbus Award at Muse Celebration

New York Women In Film & Television Recognizes Company's Major Support of Female Cinematographers

NEW YORK—At the 28th annual Muse Awards last week (12/9) at the Waldorf Astoria Hotel, Kodak became the first corporation to receive the prestigious Loreen Arbus Award. The honor, given annually, recognizes the contributions of individuals or organizations that are proactive in ensuring equality for women in film, television or new media.

Kodak was singled out for its support of female cinematographers.

The award was presented by New York Women in Film & Television (NYWIFT) member Loreen Arbus, a successful and celebrated producer who established the accolade to recognize those who take significant ac-

tion to affect change.

"Kodak has long been a driving force behind giving opportunities and recognition to women cinematographers and others in the motion picture and television industries," said Terry Lawler, executive director of NYWIFT. "Kodak was nominated by its customers and chosen for this award because the company has done so much to create new opportunities for women in the business."

Ann Turner, chief marketing officer of Kodak's Entertainment Imaging group, accepted the award on the company's behalf. "This award has special meaning for us," said Turner. "It provides recognition of what

we've accomplished, but more importantly, it serves as a reminder of the responsibility we have—not only to provide innovative products, but to support the imagination, the creativity, and the talent of those who use them. We're honored to continue to accept that responsibility."

The award recognizes Kodak's leadership role in celebrating and providing recognition for the artistry, creativity, and accomplishments of women in the entertainment industry, especially the cinematographers who create the images and collaborate on the telling of the story. More than a dozen female cinematographers have been featured

in Kodak's long-running On Film campaign, and the company has recognized other women in the industry through various advertising and promotional efforts. At Kodak's invitation, increasing numbers of female cinematographers are leading seminars, workshops, and panel discussions—or presenting their work and artistic techniques at major festivals, conferences, and other industry gatherings.

"When we support women, we are really supporting those with the imagination and ability to bring us together, to make us better informed, to help keep us entertained," added Turner. "Kodak's investment in them—and in organizations like NYWIFT that recognize them—is really an investment in our collective future."

With almost 2,000 members, NYWIFT is a leading entertainment industry organization for professional women in film, television and new media in New York City. A champion of women's rights, achievements, and points of view, it sponsors educational forums and other activities for women to share experiences, exchange information, and develop new resources. The Muse Awards attract more than 1,000 industry leaders from all aspects of the entertainment industry.

"By presenting this Arbus award to Kodak in recognition of the difference they continue to make," Lawler remarked, "we hope to also inspire others to follow the example they've set and to develop initiatives that help our industry and its female talent to continue to grow."

## AHAA Forms An Online Task Force

MCLEAN, Va.—José López-Varela, chairman of the Association of Hispanic Advertising Agencies (AHAA), recently tapped several of the organization's members to lead an initiative designed to unify agencies, research companies and online publishers and deliver more precise Hispanic market online data. Members of the newly formed AHAA Online Measurement Task Force met for the first time in

New York last month to discuss the issues and next steps.

With approximately 52 percent of the U.S. Hispanic population online—more than 23 million Latinos—Hispanic-specialized marketing agencies didn't feel like they could waste any time in addressing the need for accurate research data.

Members of the AHAA Online Measurement Task Force include:

Marla Skiko, senior VP/director of digital innovation at SMG Multicultural; Alberto Ferrer, managing partner, the Vidal Partnership; Anne Howard, group account director interactive marketing, Lopez Negrete Communications; and Matias Perel, CEO, Latin3. Skiko will head the task force and Perel, also a member of the AHAA board of directors, will serve as board liaison. The group will meet with all of the stakeholders and key players regarding online measurement of the Hispanic population and make a recommendation to the AHAA board of directors in April.

The AHAA is the national organization of firms that specialize in marketing to the nation's Hispanic consumers, the most rapidly growing segment of the American population. AHAA promotes the strength of the Hispanic marketing/advertising industry to the private and public sectors.

December 19, 2008 SHOOT 21

### For The Record

In the POV column titled "How Artful Images Were Created For GM" (11/21) by Bill Bennett, ASC, credit is due others besides those cited. Damon Live Action, Long Beach, Calif., produced the job. That house's executive producer Caroline von Weyher, director Tim Damon and producer Nancy Fulton headed a production team that managed the size and scope of the assignment. DP Greg Baldi shot more than half of the footage. Also earning DP credit were Thom Cox and Scott Luhrs. Bennett shot for the Chevy portion of the assignment. Additionally, Tim Damon not only directed the project but shot still photography for all the brands (Saturn, Chevy, Pontiac, GMC).

## CLASSIFIEDS

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For further info/rates/deadlines go to [www.shootonline.com/go/classified](http://www.shootonline.com/go/classified)

### EMPLOYMENT

Head of Production, for an LA based AICP Commercial Production company, **SEEKING A PERSONAL/OFFICE ASSISTANT** to work out of home office. Duties include, but are not limited to: Managing the home office, liaison between current productions and office, research, phones, business and personal errands, and assistance with personal projects. Position is F/T. Weekly wage \$1,500. Starts January 5th. Send resumes to (818) 883-0034 fax, or [assistantresume1@gmail.com](mailto:assistantresume1@gmail.com)

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News

## street talk

Karen Monahan has joined BBH New York as head of interactive production. Her background includes leading teams at both large and small agencies, with expertise in campaign work for web and mobile, Flash multi-player games as well as major brand global relaunches and e-commerce experiences. Prior to joining BBH she served in such roles as managing director of Perfect Fools New York, director of production at Big Spaceship, and executive producer/senior account lead at R/GA....R&R Partners, Las Vegas, has brought creative director Doug Finelli and associate creative director Steve Andrews on board. Finelli joins the R&R team headed by group creative director Arnie DiGeorge that oversees the Las Vegas Convention and Visitors Authority account and the "What happens here, stays here" brand. His background includes stays at Publicis, DMB&B, Ogilvy & Mather and Dentsu. Meanwhile Andrews will manage creative development for such R&R clients as Wynn Las Vegas and the Las Vegas Convention and Visitors Authority. Andrews comes to R&R from Publicis, Seattle where he served as senior art director from concept to production on T-Mobile's multi-million dollar cross-platform promotional campaigns, along with work for Hewlett Packard, Real Networks and Washington Lottery. Prior to this, he was with Atlanta-based West Wayne.....Noted audio post mixer David Gerbosi has joined Another Country, Chicago. He comes over from Chicago Recording Company where he's spent most of his mixing career. Over the years, Gerbosi has mixed and sound designed more than 75 Super Bowl commercials....Animator Jessica Plummer, who had been freelancing, has joined Calabash Animation, Chicago....

## rep report

Bicoastal 89 Edit has signed Doug Sherin and Kimberley Griswold of Los Angeles-based independent repping firm OPTIONS to handle the West Coast....Integrated media rep firm Aarra, headed by James O'Brien, has been named to handle New York-based Transistor Studios for integrated and interactive media....Synthetic Pictures, bicoastal and Austin, Tex., has signed independent rep firm Schafner Artists Management, New York, to cover the East Coast....United Talent Agency (UTA), Beverly Hills, has signed DP David Higgs. He is now represented by UTA's Wayne Fitterman, Pete Franciosa and Robert Arakelian....Cinematographer James Whitaker has joined The Skouras Agency, Santa Monica, for exclusive representation.... DP Nicolaj Brüel has joined Endeavor, Beverly Hills, as a client in features, television, music videos and commercials....Talent agency Top Shelf Artists has opened in Fort Lauderdale, Fla. The new venture—which was founded by fashion producer Sydney Faye-Davis and make-up artist Melory Johnson—has assembled a roster of wardrobe stylists, hair dressers, make-up artists, photographers and effects artists....

## bulletin board

- >January 7/Las Vegas, Nevada: Tech & Engineering Emmy Awards. [www.cesweb.org/awards](http://www.cesweb.org/awards)
- >January 15-23/Park City, Utah: Slamdance Film Festival. [www.slamdance.com](http://www.slamdance.com)
- >January 15-29/Park City, Utah: Sundance Film Festival. <http://festival.sundance.org/2009>
- >January 26-29/Las Vegas, Nevada: NATPE. [www.natpe.org](http://www.natpe.org)
- >January 30/Los Angeles, California: The Annie Awards. [www.annieawards.org](http://www.annieawards.org)
- >January 31/Los Angeles, California: DGA 61st Annual Awards Dinner. [www.dga.org](http://www.dga.org)

To all of our readers...

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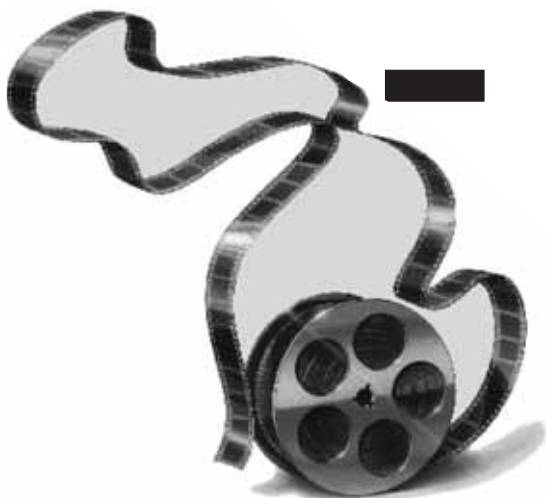
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