

## New York Takes On An Extra Credit Assignment

Gov. Elliot Spitzer wants to increase the size and scope of New York State's tax credit initiative for film and TV in order to better compete with aggressive production incentive programs in other states, including neighboring Connecticut and Massachusetts. Spitzer's proposal has already generated industry-wide support

See page 19

## RSA Comes Down With A Spreading Case Of ACNE

Building upon its longstanding relationship with ACNE Film, RSA Films has entered into a relationship with ACNE Digital, a year-old interactive unit that has already firmly established itself in Europe. Per the arrangement, RSA gains in-house web/interactive resources to offer to its clients state-side and internationally.

See page 4

## Elizabeth O'Toole Visits SHOOT's Chat Room

Recently marking her 20-year anniversary at Goodby, Silverstein & Partners, San Francisco—first as a producer and then in her current role as an executive producer—O'Toole reflects on her tenure at the agency, the evolving nature of the business, her career mentors and the ongoing challenges she and her colleagues face in a brave new media world.

See page 10

## Music & Sound Series: Agency Experiments

Grey, TBWA\Chiat\Day Initiatives; Plus SHOOT's Top Ten Tracks Chart

See page 15



# Agency Workshop: 180's Collective Approach

By Robert Goldrich

AMSTERDAM—While emerging media have caused the role of agency executive producer and producer to change over a relatively brief time, that evolution is being felt not only on the traditional and nontraditional content sides but has also extended to other artisans out of creative necessity. That contention came from Cedric Gairard, executive producer of 180 Amsterdam and a voice of experience—specifically the experience he and 180 producer Cat Reynolds had teaming on the recent adidas "Originals" campaign, which kicked off with the three-minute stop motion animation web film *Adi Dassler*, from which has been culled both cinema and broadcast commercials.

This campaign centerpiece introduces us to adidas founder Adi Dassler, taking us back in time to his 1920s workshop where it all began. The 1:3 scale recreation of the workshop set itself took 30 people over a month to build and became the perfect interactive backdrop for the Adi Dassler "Originals" website where visitors can spend time with Dassler inside his workshop. Shoes,



trophies and Dassler himself are meticulously crafted in miniature and then brought to life using stop frame animation.

Just as Dassler is an original,

other groundbreaking talents are introduced in four subsequent films in the "Originals" campaign:

• *Sounds of the City* features DJ/  
Continued on page 8

## Will Finds Way Into SXSW Fest

By Robert Goldrich

AUSTIN, Tex.—Copywriter Will Hartman of Ogilvy & Mather, Culver City, Calif., has made some side forays into directing over the years, underscored by a couple of his helming endeavors gaining exposure in *SHOOT's* "The Best Work You May Never See" gallery, the latest being in Dec. 2007 for an NHL Phoenix Coyotes spot out of MMA Advertising, Phoenix.

While Hartman's full-time gig continues at Ogilvy, his directorial stock has risen exponentially with a short film, *The Art of karaoke*, slated to make its world premiere at the South by Southwest (SXSW) Film Festival, which runs from March 7-15 in Austin.

The genesis for the seven-minute documentary came when Hartman and editor Grant MacDowell of Optimus, Santa Monica, decided to have a beer one night after work at a karaoke club in L.A. "Out of the blue a little old man walked up to the stage and blew the audience away with a perfect pitch, three-octave range performance of the Frank Sinatra song 'My Way,'" recalled Hartman. "The crowd loved it. I looked at Grant and said, 'Dude, that's a movie right there.' If I film this guy, would you edit it?" Grant said, "Absolutely."

Hartman approached the senior citizen—the 82-year-old Art Himmel—and  
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## DGA's A.D. Training Program Makes Spot Headway

NEW YORK—Otis Fung and John Scott Wilson are hardly household industry names. Yet they are of precedent-setting significance to the spotmaking community as the first two trainees in the Directors Guild of America's (DGA) professional apprenticeship program geared towards training second assistant directors in commercial production.

The New York-based program was

born out of collective bargaining last year between the DGA and the Association of Independent Commercial Producers (AICP).

Fung and Wilson have completed the first year of the two-year program, working closely as trainees with second and first assistant directors. Thus far Fung's and Wilson's apprenticeship experience spans more than a dozen AICP-member

houses. And if all goes according to plan after they wrap their second year, both will be eligible to join the DGA as second ADs, and to be listed on the Commercials Qualifications List (CQL).

Currently the call is out for commercial production companies and other industry entities to recommend additional leading candidates for the apprenticeship program from the

ranks of production assistants, assistant coordinators and the like who have the talent and aspiration to move up the ladder to assistant director.

These candidates will be encouraged to apply in order to be considered for two more slots that are opening up in the two-year DGA Commercial Assistant Director Training Program. The application deadline is March 1.

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1993: A POLAR BEAR SLIDES DOWN A SNOWBANK

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# Changing Channels

Many years ago in this column I extolled the virtues of a local cable access channel in Los Angeles, an endorsement which on the surface seemed a bit strange.

After all, it was a channel providing a forum for local oddballs, some of whom were spouting vitriol. And it was a channel that served as a haven for ads promoting such essential products as balding remedies, suspect weight-loss programs and get rich quick schemes.

Yet the station's saving grace was it being the only outlet on which I was able to consistently view some of that era's outstanding public service spots. That in and of itself was a sad commentary in that it was work deserving of much more exposure—not only for its creative merits but also because it helped to advance worthwhile causes of benefit to society at large.

Fast forward to today and that sad

commentary is still the case as evidenced by a Kaiser Family Foundation study released last month (see POV column below). The research concluded that much of today's public service fare runs during dawn-of-the-dead insomnia hours. So much for public interest obligations mandated by the Federal Communica-

**Don't count on primetime placement for deserving public service spots, according to a study by The Kaiser Family Foundation.**

tions Commission for stations to earn their licenses.

The main difference today from the time my original column ran is that we now have the Internet through which it's possible to at least access notable PSAs. But the public has to seek out this work—and that's not enough to get much needed messages to the masses, including spots that carry inspired, moving calls to action.

A prime case in point is the entry in this week's "The Best Work You

May Never See" gallery, the North Carolina Council on the Holocaust's "Remember" a spot directed and conceived by Allen Weiss.

Among those starring in the spot is Weiss' father Harry, a 78-year-old man who introduces himself as "89444," the number the Nazis tattooed on him 65 years ago. Harry Weiss still has

daughters)—urge us to "remember," a word which then appears by itself on screen to finally be joined by a more complete message, which reads, "Remember 6,000,000" and then encourages us to attend a "Holocaust Commemoration" on Sunday, May 4, at the Jones Auditorium at Meredith College in Raleigh, N.C.

that tattoo on his arm, a reminder of his time spent at Nazi death camps in Landsberg, Dachau and Auschwitz.

Harry Weiss is one of three Holocaust survivors featured in this :30. One man was at a concentration camp in Bergen Belsen, another recalls the haunting sight of the crematory smokestacks "going twenty-four hours a day."

Descendants of Nazi death camp survivors—including Harry Weiss' two granddaughters (and Allen Weiss'

The PSA is being distributed to stations in such markets as Raleigh, Durham and Chapel Hill, with the hope that it will be aired to promote the May 4 event.

But it remains to be seen how much meaningful exposure "Remember" will receive. If the Kaiser Family Foundation study is correct in this case, there's sadly the distinct possibility that stations won't pick up the spot—or if they do, don't count on primetime placement.

## Study Hall

# Not Ready For Primetime

In this week's spot.com.mentary, we bemoan the lack of meaningful on-air exposure for creatively deserving public service spots promoting causes that benefit society at large.

The issue again came to the fore with last month's release of a Kaiser Family Foundation study which concludes that PSAs, no matter how worthy, are undermined because they often run on air too little and too late at night.

The Kaiser Family Foundation, a public health group, found that half of the PSAs aired in the wee morning hours when the TV audience is the smallest. In response to the study, Federal Communications Commissioner Jonathan Adelstein quipped that maybe insomniacs are well informed but the public deserves better.

According to the study, which is titled "Shouting to be Heard," cable and broadcast television stations ran 46 percent of pro bono PSAs between the hours of midnight and 6 a.m. For broadcast stations only, that number increases to 60 percent. The daypart with the fewest donated public service spots was primetime (8-11 p.m.), with 13% of all donated PSAs.

In total, broadcast and cable stations donated an average of 17 seconds per hour to PSAs, amounting to one half

of one percent of all television time.

"PSAs can be an important tool but obviously they have to be seen to be effective," said Vicky Rideout, VP and director of Kaiser's Program for the Study of Entertainment Media and Health. "With so little airtime being made available, making sure PSAs get seen frequently by their target audience can be a daunting task."

The report updates a study released in 2002 which allows for comparisons over time. While the time allotted to donated PSAs increased from seven to 15 seconds per hour on cable TV during this period, overall there was no statistically significant change in the average amount of time donated to PSAs when broadcast TV was factored in. Also during this period, the study found that paid commercial advertising increased from 11 minutes and 45 seconds per hour to 12 minutes and 25 seconds.

On a positive note, at least an element that facilitates a call to action has become more prevalent. During this time span, the proportion of donated ads featuring a website address increased from 32 to 75 percent. On the flip side, those PSAs tagged with a toll-free phone number decreased from 49 percent to 38 percent over the same period.

In today's PSA mix, health was the most common topic/issue, accounting for 26 percent of all donated public service spots. Assorted health issues were addressed, the most frequent being fitness (six percent of all donated PSAs), cancer (four percent), HIV/AIDS (three percent) and overall wellness (three percent). Next up were environmental issues which accounted for four percent of all donated PSAs.

The Kaiser report was released at a

January 24 forum that featured FCC members Adelstein, Michael Copps and Deborah Taylor Tate along with representatives from News Corp., CBS, Time Warner, Univision, the Ad Council and the American Legacy Foundation. The study was designed by the Kaiser Family Foundation in collaboration with professor Walter Gantz of Indiana University. Implementation of the study was overseen by IU's Nancy Schwartz.

## Flash Back

**Feb. 28, 2003** Framestore CFC, London, and Venice, Calif.-based Digital Domain topped the spot portion of the first annual Visual Effects Society Awards during a ceremony held last week in Los Angeles.... JGF, the Hollywood-based commercial production house headed by director Jeff Gormann, has brought two executive producers on board: Lily Weingarten LaBonge and Damien Stevens.... Director Carl Willat—best known for different forms of animation, at times mixed with live-action elements—has opened his own San Francisco-based Carl's Fine Films.

**Feb. 27, 1998** Approximately 20 New York-based commercial music and sound design houses have committed to unite to promote communication and address common concerns.... Director Gore Verbinski has departed his longtime commercial roost, L.A.-based Palomar Pictures, for a spot representation and feature development deal at Propaganda Films.... Director Bob Shallcross and exec producer David James are launching their own Chicago-based Shallcross James Films.

## PEOPLE & PROJECTS

# ACNE Spreads Into Web Relationship With RSA Films

By Robert Goldrich

LOS ANGELES—RSA Films, which entered into a working relationship stateside with Stockholm-based commercial production house ACNE Film in 2002, has now extended that collaboration to ACNE Digital, a sister interactive unit to ACNE Film launched in Sweden last year. Through the affiliation, RSA Films gains integrated web design offerings and interactive services in-house.

In its relatively brief existence, ACNE Digital, which sports a staff of 15 headed by executive producer Da-

Givern, takes on the additional exec producer mantle for ACNE@RSA.

McGivern noted that "Sweden is a recognized leader in global film/web campaigns today and ACNE's amazing client work for global brands clearly positions them at the forefront of this exciting frontier."

Epica Award last year. A leading European creative competition, the Epica Awards recognized VW Sweden's "Golf Auditions" in the interactive category. Among the ACNE Digital artisans on "Golf Auditions" were interactive director Max Ahlborn, director Erik Winn and art director Markus Forsberg. DDB Stockholm's creative director on the job was Johan Holmström.

"As brands make interactive an integral element of campaigns, ACNE@RSA is uniquely suited to deliver 'one-stop shop services,' in-

cluding web design, virals and commercials," said Jules Daly, president of RSA Films.

Plans call for ACNE Digital talent to come to the U.S. as needed for projects. RSA Films' executive producer, the Los Angeles-based Fran Mc-

Olsson related that the relationship with RSA enables ACNE Digital to extend its reach. He added that the interactive unit has broadened what the overall ACNE can do both offline and online, and has helped the company to shape developing trends and creative in the marketplace.

The overall ACNE employs 120 people across five business divisions: ACNE Creative (design concept studio), ACNE Digital, ACNE Film, ACNE Jeans (fashion line) and ACNE Junior (toy and character development).

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**EP David Olsson of ACNE Digital will help with RSA's interactive diversification.**

vid Olsson, has already firmly established itself in Europe for such clients as McDonald's, the Swedish Army, online gaming company GnuF, Volvo and Volkswagen. In fact, ACNE's interactive work for Volkswagen out of DDB Stockholm garnered a Silver

EP David Olsson of ACNE Digital will help with RSA's interactive diversification.

cluding web design, virals and commercials," said Jules Daly, president of RSA Films.

SANTA MONICA—Editors Anthony Marinelli and Wendy Rosen have come aboard Red Car. They will both be based at Red Car's New York studio but will be available to cut at any of the Red Car offices as projects dictate. Red Car maintains shops not only in New York but also in Chicago, Santa Monica, San Francisco, Miami, Dallas and Buenos Aires.

Marinelli was most recently at Cut+Run, New York. Already at Red Car he's been cutting for Arnold New York as well as editing a feature-length documentary with vocalist Alicia Keys for Keep a Child Alive, a charitable organization which helps

provide anti-retroviral drugs and treatment to children and families in Africa who have AIDS.

Among the notable work Marinelli has edited over the years is the "I Love New York" campaign for the N.Y. Department of Tourism, which helped to revitalize the city's image and spirit after 9/11. His first commercial in that package, "New Day," premiered just one month after the tragedy and was nominated for an Association of Independent Creative Editors (AICE) Award.

Marinelli started out at DDB New York where he had a hand in transforming the agency's A/V facility into a full service production/post operation. There he was responsible for

editing, shooting and occasionally writing various New York Lottery commercials as well as editing spots for Johnson & Johnson, Dial, Volkswagen, Amtrak and Bud Light.

His first experience in long format came after leaving DDB, serving as senior editor on PBS' *New York Expeditions*, sponsored by the N.Y. Lottery, which was used in education programs throughout the city's public schools. Other long format projects followed: such as *Abercrombie & Kent's Destination: Botswana* for the Travel Channel, and the feature film *How To Go Out On A Date in Queens*.

In '05, Marinelli completed his first

*Continued on page 9*

## Red Car Adds Editors Marinelli And Rosen

## Porte Plays The Field, Opens New Edit Venture

NEW YORK—Michael Porte, whose extensive entrepreneurial track record includes being a cofounder of Mad River Post, Crush Digital Video and Calypso Films—as well as holding an ownership stake in audioEngine, which he divested himself of in 2006—is back in the new venture saddle, this time launching creative editorial house The Field in New York.

Porte, who serves as executive producer of The Field, opens the house with a roster of editors that consists of Fabrizio Rosetti, Mike Siedlecki, Joe Orlovski and Zak Tucker.

Rosetti is an accomplished cutter overseas with European spot credits for such clients as Lufthansa, Renault, Volkswagen Polo, VW Passat and Pirelli. He also is experienced in the American ad market, a prime example being his work for Toyota out of Saatchi & Saatchi LA, Torrance, Calif.

Yet while no stranger to U.S. advertising—working with such notable directors as Tony Kaye on both sides of the Atlantic—Rosetti now gains his first formal career representation for commercials stateside. According to Porte, Rosetti is committed to Ameri-

can advertising and plans to make his schedule accommodating to take on U.S. ad assignments.

Siedlecki, formerly of Concept Farm, New York, has cut projects for ESPN, Home Depot and Bank of New York, among others. Porte cited Siedlecki's sense of comedic timing as being a strong suit.

Orlovski meanwhile had been at the former New York edit shop Convergence, with spot work for such advertisers as Kodak and editorial experience in branded content (i.e., Cadillac's Five Minute Film Festival).

And Tucker has a background spanning commercials and longer form fare. In fact, he continues to maintain his long-form banner, Swete Post, which now works in tandem with The Field. He is currently editing the documentary *Who Is Wyclef Jean?*, served as director/editor of the feature *Poster Boy* starring Karen Allen and Michael Lerner, and recently wrapped an edit of the film *Parting Word*, directed by noted spotmaker Stan Schofield.

The Field is in the same building as Nth Degree, a three-year-old brand-

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## Steve Lewis Reflects On A Pioneering Entrepreneurial Career

*Hands Reins of TDN ARTISTS/The Directors Network To His Son Jeff*

By Robert Goldrich

ENCINO, Calif.—Upon entering his 48th year in the business, Steve Lewis has decided to formally relinquish the full-time gig he's held since 1985 at the helm of talent agency The Directors Network. Now the Encino-based TDN ARTISTS/The Directors Network is under the day-to-day aegis of Lewis' son, production vet Jeff Lewis. While SHOOT will cover the younger Lewis' plans for expansion and diversification at TDN ARTISTS/The Directors Network in the coming months, we thought it a good idea to focus on Steve Lewis as he looks back on his multi-faceted career, which he describes simply as having been "a great ride."

Well, the ride isn't totally over. He plans on consulting to TDN ARTISTS/The Directors Network as well as perhaps some other industry entities. He has a couple of projects in development he'd like to get off the ground. And he will fill in on occasion for son Jeff as needed. But even in semi-retirement, Steve Lewis' "great ride" is worth taking



Steve Lewis

stock of, in that he set a couple of business model precedents along the way as an entrepreneur, director, editor and a business rep/agent for an ensemble of directors and DPs.

He broke into the business in 1961 as an apprentice editor and runner at National Screen Service, which was a major movie trailer house in Hollywood. Some editors there, most notably Danny Donahue, took him under their wing. "It was a great place to learn," recalled Lewis. "You had an overview of the complete creative process and all aspects of postproduction."

Several folks from National Screen Service went off and started a short-lived commercial production house. Lewis went with them and continued to assistant edit while experimenting in editing. He then established himself as an editor, freelancing from '63 to '66 and working on such series as *I Dream Of Jeannie* for Screen Gems. He then went to commercial production house The Haboush Company as its editor, back in the days when the spot norm was for production and editorial to be under one roof. He even cut a feature for one of The Haboush Company directors. Though the film, titled *Dreams of Glass*, bombed, the experience was a great one for editor Lewis, who went on to be the editor at the venerable DeSart & Sam Productions, hiring along the way an assistant editor named Rob Lieberman, who has gone on to a storied career as a director, winning the DGA Award for commercials twice in his career.

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## Tom Gatsoulis Signs With Boxer Films

LOS ANGELES—Director Tom Gatsoulis has joined Boxer Films for exclusive U.S. representation. He comes over to the Los Angeles-based shop from bicoastal Anonymous Content. Gatsoulis first worked through Anonymous Content's V3 division for up-and-coming directors.

More recently, Gatsoulis directed via Anonymous Content Emerging Media where his endeavors included short web films for Verizon out of McCann Erickson, New York, Sprint via San Francisco agency Organic, and Philip Morris for Leo Burnett, Chicago. He also recently directed broadcast spots for ESPN, NASCAR, Hasbro, Universal Studios, DirecTV, Comcast and Novartis.

Gatsoulis was introduced to Boxer Films through John Quinn, its head of production, and had previously worked with Boxer when the company facilitated production on a PSA for PAUSE, a non-profit formed by the Kaiser Family Foundation and Fox Networks promoting healthy lifestyles among young people.

Gatsoulis has already wrapped his first project since formally joining Boxer, serving as one of five filmmakers selected by Gap to direct music



Tom Gatsoulis

videos based on original songs created by five musicians, each one inspired by a different color.

The music videos are featured on the website [www.soundofcolor.com](http://www.soundofcolor.com) where the songs are also available as free downloads. Gatsoulis directed a video, inspired by the color green, featuring hip-hop artist Swizz Beatz and his song "Candy Green." The action-driven video follows three unlikely smugglers running from the law under the cloak of desert darkness.

Boxer executive producer John Clark described Gatsoulis as being a very strong conceptual and strategic thinker, something that is evident in his work for Gap and other emerging

media projects. "That kind of ability is becoming increasingly important as agencies look for creative partners who can shape and drive content," related Clark.

Gatsoulis likes to say that he got into advertising from the client side. After graduating from USC in Los Angeles with a business degree, he founded a beer marketing firm, and, with the help of some creative friends, did all of the marketing for the company, including three commercials. After selling the company, he went on to study film, advertising and photography at Art Center College of Design in Pasadena. He then signed on as a director with now defunct A Band Apart's commercial division where his first job was a spot for United Way featuring rapper LL Cool J.

By the end of his tenure at A Band Apart, Gatsoulis had directed campaigns for ESPN and Bally Fitness in addition to several music videos. He then came aboard the aforementioned V3 in 2005.

Influencing his decision to join Boxer was his favorable experience on the PAUSE PSA. He said the shop struck him as being "a good place to grow a career."

ARTISANS

## Dir. Wayne McClammy Joins Oil Factory

LOS ANGELES—Wayne McClammy, a segment director for ABC-TV late night program *Jimmy Kimmel Live*, has come aboard the roster of Oil Factory, the Los Angeles-based commercial/music video production house under the aegis of company president Billy Poveda. McClammy recently completed work on two Kodak spots out of Ogilvy & Mather, New York.

McClammy is perhaps best known for the infamous short video *Who's F\*cking Matt Damon?*, which was featured on *Jimmy Kimmel Live* and has gone on to generate considerable viral buzz. The short, which stars actor Damon and comedian Sarah Silverman, continues to gain fans and hits on YouTube. It was not only directed but also edited and co-written by McClammy.

McClammy's directorial endeavors also include an episode of the Comedy Central series *The Sarah Silverman Program*.

McClammy made his first major mark with shorts that garnered attention on the film festival circuit. Among them was *Triple Threat*, which he co-wrote and co-directed with Joshua J. Smith. *Triple Threat* went on to win the Audience Award at the 2002 Austin Film Festival.

This short fare went on to have a life playing in front of R-rated mov-

ies shown in the Texas theater chain The Alamo Drafthouse Cinemas. The work got noticed by, Kimmel and Silverman. Kimmel was so impressed he brought McClammy on board to be the comedy segment director for his ABC show.

The *Who's F\*cking Matt Damon*



Wayne McClammy

clip aired on *Jimmy Kimmel Live* on Feb. 1. The video represented Damon's payback to Kimmel as part of their long-running fake feud in recent years. In the clip, Silverman "reveals" to boyfriend Kimmel that she is romantically involved with Damon.

The back and forth began when Kimmel began closing out his show with "apologies to Matt Damon, but we ran out of time," intimating that

the big-time actor was left in the green room as a secondary guest who didn't make that night's program. The fact is that Damon wasn't a guest during that time but that all changed in Sept. '06 when he appeared on Kimmel's show. After a lengthy introduction by Kimmel, Damon came on stage only to be cut off by the host because time had run out. Damon then unleashed a flurry of expletives on Kimmel and stormed off, pretending to be upset.

Last year Damon could be seen in segments with Kimmel Live parking lot security guard Guillermo, including an unofficial trailer for *The Bourne Ultimatum*. In the trailer Guillermo is the star of the third movie in the Bourne trilogy, replacing Damon. The video ends with a confrontation between Guillermo and Damon, with the latter going into a tirade over Kimmel's attempt to oust him from his own movie.

Finally Damon exacts revenge in the McClammy clip with Silverman. Other McClammy-directed segments for Kimmel Live include shorts in which Kimmel helps drain an unsightly zit from the forehead of Jon Stewart prior to his hosting the Oscar telecast, and another clip in which Kimmel is a co-conspirator with Donny Osmond on numerous pranks.

## Short Takes

### GSD&M IDEA CITY "UNSCREWS AMERICA"

Austin, Tex.-based ad agency GSD&M Idea City has turned out an integrated campaign, "Unscrew America" spanning TV print, online media, viral videos and a website. The genesis for the project came when Leslie Chilcott, a producer of Al Gore's *An Inconvenient Truth*, approached Idea City CEO/cofounder Roy Spence about developing a campaign that would encourage people to make the switch to energy-efficient lighting.



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"Not everyone can rush out and buy a hybrid [vehicle], especially if you're 13 years old," said Chilcott. Changing a lightbulb is great, but what happens when we all change five? Ridiculously good things."

In one TV spot, "Dead Serious," actor Paul Reubens surprises actress Missi Pyle as she is changing her closet light bulb to an energy saving Compact Florescent Lightbulb (CFL). The comedian then surprises her by being uncharacteristically humorless when it comes to the subject of global warming. The commercial then ends with a voiceover saying, "If we all switch to CFLs and LEDs (Light-Emitting Diode), it will have the same effect as taking millions of cars off the road. Learn more at [unscrewamerica.org](http://unscrewamerica.org)."

"Dead Serious" was one of two TV campaign spots directed by Mark Palansky of Company, Los Angeles. Editor was Scott Philbrook of Fluid, New York.

For Idea City, Jeff Nixon and David Stanton were group creative directors; Mitch Bennett was associate creative director/writer; Wes Whitener, associate creative director/art director; and Paul Golubovich the producer.

### MJZ'S DANTE ARIOLA FINDS A CHAIR

Director Dante Ariola of MJZ has been named executive chairman of the 2008 Clio Awards' Technique Jury. Ariola won the DGA Award last year as the best commercial director of 2006.

Ariola joins a roster of '08 Clio executive jury chairpersons that includes Content & Contact chair Johnny Vulkan, partner in Anomaly, New York; TV/Cinema/Digital chair Tony Granger, chief creative officer, Saatchi & Saatchi, New York; Print, Poster, Innovative and Integrated chair Jeremy Craigen, executive creative director of DDB U.K.; and Interactive chair Matias Palm-Jensen, creative president of Farfar, Stockholm. The Clio Fest is set for May 14-17 in Miami....

### PEOPLE IN THE NEWS

Deluxe Vancouver Ltd., a division of Deluxe Entertainment Services Group Inc., has appointed Mark Atkinson as VP/general manager. Atkinson will be responsible for the new direction of Deluxe Vancouver, the former postproduction unit of Rainmaker recently acquired by Deluxe. He will segue from his current role as general manager of creative services for Deluxe Digital Studios, to his new



Mark Atkinson

position at Deluxe Vancouver effective March 1. Prior to joining Deluxe, Atkinson spent six years at DreamWorks SKG in a senior postproduction capacity. Deluxe has split the former Rainmaker post and effects company into two divisions. Atkinson will direct all motion picture lab, telecine, editorial and media management operations under the Deluxe Vancouver umbrella while Marianne O'Reilly continues to manage the visual effects division as president of the new CIS Vancouver entity. CIS Vancouver and the newly named CIS London, formerly Rainmaker U.K., are part of CIS Visual Effects Group. President of CIS Visual Effects Group is Don Fly who also leads CIS Hollywood....

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## HD Essentials

### DARK BECOMES SHINING LIGHT FOR MAKE-A-WISH FOUNDATION

Maxell Corp. of America has recognized Randall Dark, CEO of Randall Dark Productions, for his work on the comedy feature *Closing Escrow* which was lensed entirely on Maxell HDCAM. Maxell awarded Dark, who's considered an HD pioneer, with a glass trophy featuring the Maxell "Blow Away" icon, unlimited Maxell HD product for use on his next project, and \$5,000 to donate to a charity of his choice. Dark, who recently relocated from Los Angeles to Austin, Texas, designated the Make-A-Wish Foundation of Central and South Texas to receive the \$5,000 gift.

"HD is the very best technology in filmmaking, allowing me to preserve, duplicate and edit media without compromising quality," said Dark. "Maxell's products provide a superior digital picture, while maintaining a high level of reliability, durability and overall performance."

The road to what is now Randall Dark Productions started just over 20 years ago when Dark started working in HD on a miniseries that was being shot in Toronto. Hooked on the attributes of this emerging technology, Dark founded HD Vision a few years later in New York. The company set out on a goal to be an integral part of the growth of digital content worldwide. Carrying the HD torch, Dark became a pioneer of the technology and the images his company generated helped set the standards by which HD tools and content are judged to this day. In 2002, Randall launched HD Vision Studios in Los Angeles. Last year Dark opened Randall Dark Productions, starting the next HD chapter in his career....

### HD DVD VS. BLU-RAY

Toshiba is reportedly pulling the plug on HD DVD, putting Sony's Blu-Ray in the proverbial driver's seat. To some extent, the handwriting was already on the wall for HD DVD. Earlier Warner Bros. announced that while it would honor its remaining HD DVD commitments through May 31, it has decided to then switch to Blu-ray only. Furthermore word is that Paramount has an escape provision which it can activate in its HD DVD agreement if Warner drops support for HD DVD. Meanwhile, Universal opted to no longer go exclusively with the HD DVD format....

### JVC HITS THE CLASSROOM

Wisconsin-based Madison Media Institute, a leading college for training in digital media arts, recording and video, has upgraded its Video Production department to HD with JVC's GY-HD200 cameras.

"The GY-HD200 provided us with an extremely cost-effective way to upgrade to HD," said Erik Higgs, an instructor at Madison Media Institute. "JVC's cameras are intuitive and have a very functional design. With the affordable price point, we were able to convert our studios and editing suites with ease."

Department of Visual Arts Chairman Nella Citino commented on why JVC is the school's camera of choice, "JVC cameras have kept the traditional approach for manually adjusting white balance, focus, iris and zoom. It's vital that our students understand how to use these cameras since many broadcast outlets utilize cameras with manual adjustments." He also cited JVC product durability.

The school is additionally utilizing the GY-HD200s for live concert recordings, educational seminars, the Madison Media Institute's 48-Hour Film Festival, guest artist recordings, as well as local media events and student demo reels.

For classroom and lab exercises, first and second semester students record on tape. They can understand the basics of shooting and postproduction editing. However, third and fourth semester students learn to record to DR-HD100 to familiarize themselves with a different workflow and process.

Madison Media Institute uses BR-HD50s for digitizing and capturing footage, which is edited in a variety of formats in Final Cut Studio.

\*\*\*\*

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

## 180's Exec Producer Affirms Need For

Continued from page 1

producer Theo Parish who creates a distinctive soundtrack using the city of Detroit as a sonic palette.

- *Handbags for Feet* centers on Amelie, a young girl living in Berlin, who expresses her creativity and carefree attitude by photographing the things around her that most people don't notice.

- *Original Games* is a celebration of the Olympic Games but experienced in a unique way by a group of friends in Cape Town who have an urban take on sport.

- And *Grun* (German for "Green"), which follows eight young people in London who spruce up the city by planting anything from cabbages to palm trees, leaving their mark by turning gray into green.

All but *Original Games* have or will take on a life outside their initially planned web existence, with edited versions of the films gaining exposure in cinema theaters and on television.

And all the films were produced through Stink, London, which deployed four directors on the campaign: Martin Krejci who helmed *Adi Dassler*; James Brown on both *Sounds of the City* and *Grun*; Ben Dawkins on *Handbags for Feet*; and Henry-Alex Rubin who helmed *Olympic Games*.

For the "Originals" campaign, 180 sought a journalistic approach and tapped into a researcher who works with the international magazine



Cedric Gairard

*Colors*. Through a network of photographers, journalists, writers and filmmakers in different regions of the world, 180 discovered the "original" subjects who would be profiled in the films. This research, for example, led to the London-based, eco-friendly guerrilla gardener in *Grun*.

### Integration

Just like a properly integrated campaign has become advertising/marketing nirvana, so too should integration apply to those collaborating on projects, related Gairard. He said it was particularly beneficial for him and his 180 colleagues to meet the four Stink directors at the same time during a spirited meeting in London as the "Originals" campaign was being shaped and developed.

"This way the directors not only saw what they were individually involved in but perhaps more importantly got a sense for the overall

campaign," said Gairard. "They saw their projects in relation to the whole, helping them to do a better, more relevant job with the parts they were responsible for. This kind of sharing and collaboration with one another—and with us—helped to develop this campaign and make it possible. It also ultimately made the work better to the point where what were originally going to be web films managed to attain a level worthy of us cutting down the content to also play in cinema and on TV. That means greater exposure and impact for your creative, which is what every good agency producer strives for. Having four directors in the same room enabled them to reach a collective understanding of their own work, the challenges and missions—and infused everyone with a feeling of teamwork. Stink became a partner with us in all of this."

This dynamic, noted Gairard and Reynolds, prompted the client to approve a slight incremental budget increase to go from shooting DV to HD. This, said Gairard, offered more flexibility in "the way we film, the way we can post produce and how the quality will stand when you play the work in the cinema."

Gairard described the "Originals" project as "a family of films, a collective of stories—so we felt strongly that we needed to build a collective of talents that would work closely together and attach themselves to the concepts as they relate to the total campaign. We were able to create a collective of not just directors but also editors, sound designers, composers, creatives to ensure we would have a consistent unifying quality across different films. And once you reach this understanding, it's easier to let go and trust people. We had a short time, four months, in which to do all these films and as producers we had to let go—we couldn't be on top of every single detail at every single moment with shoots going on in different parts of the world. That's why we ourselves have to be integrated with our collaborators when we produce."

With this kind of integration, said Gairard, "You can function better when necessary in a feature film world model where it's not uncommon to work with different studios in different parts of the world. For example, you can have one post studio taking care of water scenes, another will be filling in the crowds, another the fur on a coat. You're breaking down the process to be quick and responsive and to go where the best talent is for each particular aspect. It's interesting to see how some of that production model is coming more to the world of



Scenes from *Adi Dassler*

## Integrated Collaboration

digital content and commercials.”

### Early dialogue

Gairard stressed that “the integration concept should not just happen when you have different media. You have to feel integrated in each media channel you’re working in. That’s what helps you attain high production value and how within a tight budget for four films you can end up with five—and how within a web film budget you can expand into cinema and television.”



Cat Reynolds

Having this upfront dialogue with the various directors, creatives and other artists coming together early on in the process affords the agency the luxury of a different channel of communication. “We are not naive. When we’re shooting there has to be a vertical communication on the set or location—otherwise there can

be chaos,” related Gairard. “But the habit of being very vertical and disciplinary during the shoot doesn’t have to apply to the entire process. By getting the artists together earlier, you open up horizontal communication, a much more collective, open dialogue. You have directors voicing their perspectives in a collective manner, each being enriched by listening to other points of view and interpretations, helping to define the best way to tackle scripts along with producers, creatives and others. This integration isn’t common but I think it needs to be. It’s production model 2.0, the next level we have to get to.”

Digital production, he continued, lends itself to this open production and creative development approach. “As an agency develops digital talent and expertise, there’s a tendency to break down the linear way of doing production into a much more nonlinear way of working. And that influences how you approach traditional commercials. There are healthy dynamics and new working models starting to emerge.”

To see Adi Dassler and experience the workshop site (made by 180 Digital), log onto <http://adidas.com/com/adidassler>

In the coming weeks and months, three of the other films will be seen on TV and cinema. But the direct immediate path to find them online is on the adidas “Originals” site, [www.adidas.com/originals](http://www.adidas.com/originals).

## Red Car Adds Two Editors

Continued from page 4

Super Bowl spot, Visa’s “Superheroes,” which featured Spider-Man, Captain America and Underdog. The following year, another Super Bowl spot emerged, this time for Aleve. He has recently edited spots for Bayer, Miracle-Gro, SecureHorizons Healthcare, Arbor Mist, Visa and Wendy’s.

Meanwhile editor Rosen had been freelancing with Red Car New York over the past year. Prior to that she was a principal in New York edit

house 3 Fingered Louie. She recently wrapped projects for AXA out of Merkley, New York, and Progresso out of Saatchi & Saatchi New York.

Rosen broke into the spot editing business at Crew Cuts, New York, then spent five years at Mad River Post, New York. She next cofounded 3 Fingered Louie. Over the years she has cut spots for such clients as Pepsi, Mercedes-Benz, Coors, Verizon, the U.S. Army, General Motors, MTV, Procter & Gamble and the New York Lottery.



Anthony Marinelli



Wendy Rosen

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# Elizabeth O'Toole

*Goodby, Silverstein & Partners' executive producer reflects on her 20 years at the San Francisco agency.*



**By Robert Goldrich**

In April, Goodby, Silverstein & Partners, San Francisco, will enter its 25th year in business.

But we're not commemorating that in this installment of Chat Room.

Instead our focus is on Elizabeth O'Toole, who's been on hand for all but five of those Goodby years. O'Toole recently celebrated 20 years at the agency—the first 10 as a producer, and the rest in her continuing role as an executive producer.

O'Toole broke into the business as a broadcast department secretary at Ogilvy & Mather, San Francisco, which then became Hal Riney & Partners (now Publicis & Hal Riney). She served as a coordinator there and eventually got the chance to produce some work although she didn't have the formal title of producer.

Then O'Toole was one of many laid off at Riney after a business downturn in 1988. But in retrospect, the layoff proved fortuitous as O'Toole heard of an opening at this then fledgling shop named Goodby, Berlin & Silverstein. Debbie King, Goodby's head of production, hired O'Toole as a producer.

"It was a major step for me to become a producer," related O'Toole. "The difference is that I wasn't with this big established agency but instead one that was scrambling about. I first took on some homemade production for clients like *The San Francisco Examiner* and the Golden State Warriors [NBA team]. I remember the Warriors stuff being directed by Rich [Silverstein] and Jeff [Goodby]."

During her tenure, O'Toole has seen the ad shop with the at times run-by-the-seat-of your pants production become a world-recognized creative powerhouse.

She reflects on that ascent as well as her constantly evolving role at Goodby, Silverstein & Partners.

**SHOOT:** Tell us about your early work as a producer at Goodby?

**O'Toole:** The initial work consisted of guerilla-style, agency homemade commercials we first did for The San Francisco Examiner, the Warriors, for Skippy Dog Food. I remember our agency crew going up to people in the street and asking them questions about dog food. We even went to the airport and put dog food through the security screening scanner. I have a fond recollection of this early work because it was like advertising film school. How are we going to make this concept work with no money? It was all about the creative here—and still is.

**SHOOT:** And then you "graduated" to other, more high-profile executions. Does any work in particular stand out for you personally?

**O'Toole:** One of my favorites was the black-and-white Norwegian Cruise Lines campaign directed by Carlton Chase [then of Ritts Hayden Films] and shot by Vilmos Zsigmond. It was cruise line advertising done without being on a ship and without dialogue—but with a Cowboy Junkies soundtrack [their interpretation of the song "Blue Moon"]. We weren't showing people aboard a ship having fun on the deck or in the gym. The brief simply called for beautiful destinations. The film looked and felt elegant, capturing people in beautiful destinations with the theme being,

"It's different out here."

Meeting and working with [the now late Negro League Baseball star] Buck O'Neil also stood out for me. We did a Hewlett-Packard [HP] spot with him talking about change. Buck was a totally inspirational person.

When I was executive producer on HP, I also oversaw all the +HP Brand Partnership advertising. It was beautiful work coupling partnerships with companies such as Toys R Us, Federal Express, Formula One and the U.S.



**O'Toole:** When I first became an executive producer, I was responsible and accountable for TV. Now my responsibilities encompass much more—all aspects of print, interactive and TV. And you have to know about all aspects so that you can better produce the TV. You're integrating and communicating constantly with all people—clients, planners, creatives, account people, other producers, interactive producers.

But what's great is that while I'm

work feel right and work together as an integrated campaign. I love the fact that I am still learning new things.

**SHOOT:** What about your role has stayed the same during your lengthy tenure at Goodby?

**O'Toole:** When I came here, the agency had about 30 people on staff. Now, counting some freelancers, we're at around 600. There are 39 full-time people in the broadcast

their offices, call them on the phone and count on their help.

**SHOOT:** Who are your mentors?

**O'Toole:** I learn everyday from Cindy Fluitt, our director of broadcast production. I've known her for 25 years, dating back to when I was at Riney. I had the good fortune to learn from the best in Debbie King, our director of broadcast production prior to Cindy. Debbie retired a few years ago. And then there's Barbro Eddy, another executive producer here. I used to be her coordinator at Riney. I've been lucky to be surrounded by these great icon producers. They've all helped me to grow.

**SHOOT:** And in turn you look to help the younger producers.

**O'Toole:** I love to teach the younger producers here. But it's not so much them learning how to produce. It's more about their learning how we work at Goodby. The culture here is so home grown.

**SHOOT:** Define that agency culture.

**O'Toole:** I work for Jeff and Rich. And it's all about the work. If the work is in danger of being compromised, you do whatever you can to preserve it. That's all I know. I will always fall on my sword for whatever the creative is. I'm told that's not the way it is at many other places.

*This Hewlett-Packard spot featuring the now late Negro League Baseball star Buck O'Neil was among many career highlights for O'Toole. She recalled that it was a thrill to meet O'Neil, a truly inspirational, positive person.*

Postal Service.

I'm also gratified by the long running campaigns for Foster Farms with the talking chickens and the Emerald Nuts stuff we did on the Super Bowl, including last year's Robert Goulet spot. We've continued with that client on a different creative path this year, the newest Nuts stuff being directed by Brian Lee Hughes [of Furlined].

**SHOOT:** How has your role as an agency executive producer changed over the years?

executive producer on some business, I still get to hands-on produce other business. I just wrapped a Hyundai campaign as a producer, working with our agency's executive producer on that business, Tod Puckett.

We also now have an interactive department, which didn't exist for most of my time here. The producers there are learning from the broadcast producers and we are learning from them. We're working together on shoots to get the maximum on the broadcast and interactive sides during filming. We strive to make all the

department alone. Yet even with the growth in numbers, the feeling is still the same as when I first joined. The work still feels very homemade, very hands on. There's the same attitude of let's figure out how to do complete justice to the concept. Not too long ago many people here came together to make a really fun pitch video for the Comcast business. It felt just like the homemade work we did when I first came here. And Jeff [Goodby] and Rich [Silverstein] are just as accessible as they were from the very start here. I can walk into

## Ogilvy's Hartman To Debut Documentary Short At SXSW Festival

Continued from page 1

mel- and found him to be charming, a World War II vet, a cancer survivor and happily married for 59 years. They agreed to meet him the following weekend, except Hartman was going to bring along a crew this time. The crew members included MacDowell, DP Warren Hansen and producer Jonathan Carpio (who was then a production assistant at 72andSunny and is now a production coordinator at davidandgoliath).

The team lensed Himmel and his wife at their home and followed him to the karaoke bar where they filmed most of the night with two cameras, capturing the senior's performance and interviewing members of the audience. Editing was later done by MacDowell at Optimus.

Hartman paid out of pocket for the production, calling in some favors along the way to keep the budget lean. "It was something I felt compelled to do," he said. "There's something beautiful about somebody that age singing his heart out. The tagline for the film is simply, 'You're never too old to be as young as you feel.' And this guy was absolute living, singing proof of that."

Hartman has enjoyed a fun film-making ride as of late. In addition to *The Art of Karaoke*, he recently won MySpace's Storyteller Challenge, becoming one of six finalists who got the chance to pitch a TV series pilot to the Fox network. His was the winning pitch and he sold the show to Fox, winning a \$40,000 prize. He described the show, titled *Tough Love*, as a supernatural comedy that's a cross between *Pushing Daisies* and *Quantum Leap*. The six finalists were chosen by judges from MySpace, Fox and the Producers Guild of America.

Hartman said that *Tough Love* and *The Art of Karaoke* bode well for what he can now bring to Ogilvy, which is actively involved in developing longer-form storytelling content on behalf of its clients, complementing the more traditional broadcast spot fare the agency continues to create.

### Spot contributors

Hartman is but one of many with ad community and/or spotmaking representation ties whose work will gain exposure at the SXSW fest. Among those debuting features will be director Brett Simon (who directs spots via DNA, Hollywood) with *Assassination of a High School President*; directing duo Jay Duplass and Mark Duplass (repped by bicoastal/international RSA) with *Baghead*; documentary makers Steve James and Peter Gilbert (repped by bicoastal Nonfiction Spots) with *At The Death House Door*; docu-

filmmaker Alex Gibney (handled for spots by bicoastal Saville Productions) with *Gonzo: The Life and Work of Dr. Hunter S. Thompson*; and feature filmmaker Robert Luketic (who's repped for commercials by Holmes Defender of the Earth, Malibu, Calif.) with the

film *21*. Additionally Celia Maysles directed *Wild Blue Yonder* which will premier at SXSW. She is the daughter of famed documentarian David Maysles and the niece of the lauded Albert Maysles, who launched Maysles Films, which continues to maintain a

commercialmaking division.

In the animated shorts category, director Dana Adam Shapiro (repped by Little Minx@RSA) will debut *My Biodegradable Heart*, and animation helmer Bill Plympton will unveil *Shut Eye Hotel*. (Plympton is handled for

commercials by Hollywood animation studio Acme Filmworks.)

And on the SXSW music video menu is Blonde Redhead's "Top Ranking," directed by Mike Mills whose spotmaking roost is The Directors Bureau, Hollywood.

## ORIGINALITY BEGINS WITH THE RIGHT FILM STOCK



### TREML

"I love using Fuji film stocks. They are fantastic and always deliver great results. In the past, I've used the 500 and 250 Tungsten for jobs at RSA. These were night shoots, and the Fuji stocks worked out beautifully, delivering good details in the blacks and excellent color renditions. They performed perfectly. No complaints at all!" - Eric Tremblay



### CAMERON

"I discovered the stock (Vivid) actually has its own unique look, unlike any other stock on the market. The develop normal test proved to be the most interesting. I was able to dial in or emulate a 50% skip bleach/pull 1 stop look. Although the film seems to love primary colors, it also is able to hold this somewhat de-saturated base, offering a great combination. Finally a stock with a personality!" - Paul Cameron



### BAZELLI

"I initially used Eterna Vivid 160 stock for a Mazda commercial and I liked it a lot. The color curves are easy to manipulate during post. It's really all about the style and feel you are trying to achieve and this stock provides a lot of style. I am planning to use it for my next feature film." - Bojan Bazelli



### SCHMIDT

"Fujifilm stock offers a modern look, very contrasty, with beautiful saturated colors. Their vibrant stock works really well in post and telecine, and especially great when we need to create an original look for the spot." - Eric Schmidt

  
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Top Spot of the Week

# Bryan Buckley Follows The Scent Of A Woman For Planters and DraftFCB

By Christine Champagne

Looks aren't everything as we see in "Perfume," a :30 for Planters Cashews that debuted during Super Bowl XLIII. Set to Frankie Valli's classic "Can't Take My Eyes Off You," the buoyant spot finds a physically unattractive yet charmingly confident woman (who has come to be known as the Unibrow Lady) turning heads wherever she goes. Men are instantly smitten with her, so distracted by their attraction that they ride bikes into the backs of taxicabs and walk through glass doors. A blind man, unable to resist himself, actually turns to follow the woman as she strides past. Eventually, we learn her secret: She has dabbed the alluring scent of Planters Cashews on her pulse points.

Created by DraftFCB, New York, and directed by Bryan Buckley of bicoastal/international Hungry Man, "Unibrow" is not only funny but offers a clever take on the overall Planters campaign theme "Instinctively good," which posits that men are naturally drawn to Planters nuts.

DraftFCB creative director/art director Noah Davis credited fellow creative Howie Ronay, also creative

director/art director, with conceiving the original nugget that "Perfume" was born out of, which was the idea of men blinded by pheromones. This eventually led to the thought that the scent of cashews would trigger this pheromone frenzy.

Buckley, a regular Super Bowl spot contributor, thought it was a brilliant idea, but knew it would be a challenge to execute. "The upside was huge," Buckley shared, "but there was also a big downside if you didn't pull it off."

## Casting

In order to make the spot work, Buckley said he had to get the casting of the Unibrow Lady right. During extensive casting sessions held in cities including New York, Los Angeles and New Orleans, the hunt was on for a woman who "had eyes with a certain spark," Buckley said. "We created the character via makeup and teeth and prosthetics, but [the actress] had to have an inner beauty that transcended that."

Buckley continued, "The challenge was to take this character beyond one level and give her confidence and the sense that she's smart and believes in herself and doesn't need the conven-

tions of 36-24-36 measurements and a boob job to be a beautiful person."

After seeing numerous candidates, the director knew he found the right actress the second he met Christa Woomer, a Los Angeles-based performer mostly known for stage work. Incidentally, she had a role in the feature film *Mr. Woodcock* (directed by Craig Gillespie of bicoastal/international MJZ). "When Christa walked in, it was done," Buckley said. "She had a spark, and we loved how she dealt with men. Her reactions were just so charming."

Woomer is fantastic in the role, following in the footsteps of actress Amy Sedaris, known for playing quirky characters, such as Jerri Blank from the cult Comedy Central series *Strangers With Candy*, who aren't physically beautiful but have a true sense of confidence and charisma.

Woomer had to undergo quite a physical transformation to become the Unibrow Lady. Buckley played around with her look to get it right, striving to exaggerate her appearance without making her too much of a cartoon. He ultimately employed a unibrow, a mole and prosthetic teeth as well as a device to push Woomer's ears out.

With the Unibrow Lady's look set and her male admirers cast, "Perfume" was shot by Buckley and DP Scott Henricksen over the course of three days, mainly at Los Angeles Center Studios, with some location work in downtown L.A. Buckley said he aimed for a 1970s *That Girl* look and feel.

## "Eyes" have it

Chris Franklin of Big Sky Edit, New York, cut the footage into :30 and :60 versions, and came up with the idea of using Valli's "Can't Take My Eyes Off You" for the spot, Buckley said.

"Chris Franklin's selection for the music was brilliant," Buckley praised. "He told me he took the dailies home and watched them against music tracks and got a sense for who he thought the girl was. I thought that was a really interesting way to work."

In addition to jibbing with the look of "Perfume," Ronay said Franklin's choice of "Can't Take My Eyes Off You" enhances the spot by offering a male point of view on the situation.

The spot—not to mention the Unibrow Lady—certainly stood out during the Big Game. "There tends to be a certain kind of Super Bowl spot, which we've all seen before, centering on guys ogling some sort of pin up or

supermodel type," DraftFCB creative director/copywriter Rob Rooney said. "But we took that basic premise and turned it on its head. I think it helped the spot stand out."

There were some critics of the spot, although this reporter has to point out that all of her female friends loved it. "Most of the people who had problems with it were men," Rooney said.

Buckley disagrees with those who found "Perfume" offensive. "If you look at it on the surface—ugly girl attracts guys—it could be offensive. But it goes much deeper than that. Her character is much deeper than that," Buckley maintained. "So if you are looking at it only on a surface level, you are being sexist. You're not seeing this person for who she is because her beauty is [not just her scent], it is who she is."



Bryan Buckley



[CLICK HERE TO VIEW SPOT](#)

Never underestimate the power of the olfactory sense as a dab of Planters Cashews on the proper pulse points helps to make a woman irresistible to every male she passes. Her legion of admirers grows as she walks about the city, causing these smitten guys to be oblivious to everything else.

**TOP Spot OF THE WEEK**

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**CLIENT**  
**Planters Cashews**

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**AGENCY**  
**DraftFCB, New York.**

*Chris Becker, chief creative officer; Sandy Greenberg, Terri Meyer, executive creative directors; Rob Rooney, Gerald Cuesta, creative directors/copywriters; Howie Ronay, Noah Davis, creative directors/art directors; Andrew Chinich, director of broadcast production; Paddy Giordano, executive producer; Shayla Freeman, assistant producer; Gregory Grene, music producer.*

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**PRODUCTION COMPANY**  
**Hungry Man, bicoastal.**

*Bryan Buckley, director; Scott Henricksen, DP; Kevin Byrne, executive producer; Mino Jarjoura, line producer. Shot at Los Angeles Center Studios, Los Angeles, and on location in downtown Los Angeles.*

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**EDITORIAL**  
**Big Sky Edit, New York.**

*Chris Franklin, editor; Amy Matarazzo, assistant editor/online editor; Cheryl Panek, executive producer.*

---

**POST/VISUAL EFFECTS**  
**Nice Shoes, New York.**

*Chris Ryan, colorist.*

---

**Big Sky Edit.**  
*Ryan Sears, FX supervisor/artist; Agnes Gunawan, FX artist.*

---

**SOUND DESIGN**  
**Big Sky Edit.**

*Chris Franklin, sound designer.*

---

**AUDIO**  
**Sound Lounge, New York.**

*Keith Reynaud, mixer.*

---

**PRINCIPAL PERFORMER**  
**Christa Woomer.**

The Best Work You May Never See

# Weiss Tells Tale Of A 65-Year-Old Tattoo

By Robert Goldrich

Director Allen Weiss is well known in the ad biz with assorted commercials to his credit, many of them humorous. But the public service spot he most recently wrapped is hardly comedic. It's safe to say, though, that it is his most personal spot to date, featuring a cast that includes him, his two daughters and father.

The PSA opens on the latter, a 78-year-old man who introduces himself as "89444," the number that Nazis tattooed on him 65 years ago. Harry Weiss still has that tattoo on his arm, a reminder of his time spent at Nazi death camps in Landsberg, Dachau and Auschwitz.

Harry Weiss is one of three Holocaust survivors featured in this :30. One man was at a concentration camp in Bergen Belsen, another recalls the haunting sight of the crematory smokestacks "going twenty-four hours a day."

Juxtaposed with these survivors are some of their progeny, including director Allen Weiss and his daughters Emily and Natalie who refer to their grandfather as number 89444. They and other descendants of Nazi death camp survivors urge us to "remember," a word which then appears by itself on screen to finally be joined by a more complete message, which reads, "Remember 6,000,000" and then encourages us to attend a "Holocaust Commemoration" on Sunday, May 4, at the Jones Auditorium at Meredith College in Raleigh, N.C.

Titled "Remember," this PSA is being distributed to stations throughout North Carolina, including in such markets as Raleigh, Durham and Chapel Hill, with the hope that it will be aired to promote the May 4 event.

## Birth of a notion

"Being the child of a survivor, doing something to keep the Holocaust in the mind of the public was, to me, a given," related director Weiss. "The central concept of this piece is this: There is no better way to assert the fact that people are individuals and not numbers than to assign numbers to people. That's exactly what the Nazi machine did. So this concept is simple—have survivors, and their progeny, appear on camera and simply, bluntly, state their number."

Once he put the idea on paper, Weiss sought the approval of the person most responsible for it—his father.

"After he gave it his blessing, I brought it before the North Carolina Council on the Holocaust," Allen Weiss said. "They fully endorsed and approved the idea, but there was no money for production. So I called upon everyone I knew in the production community here, and the support was overwhelming. The biggest endorsement and commitment came from Trailblazer Studio which is right here in Raleigh. I have had an excellent relationship with them for many years, and their commitment was both immediate and comprehensive."

With the Council's help, Weiss sought out other survivors. "This is at once the toughest and easiest casting job I've ever had," Weiss said. "Easy because, well, they are who they are. And tough for the same reason."

Two other survivors—both of Raleigh—agreed

and came to Trailblazer's facility to commit their faces and stories to film.

Three children and two grandchildren of survivors also made themselves available to the production. (They don't want their names used for this article so that they can maintain some semblance of privacy.)

## Ripple effect

Allen Weiss expressed hope for the good that this PSA can help to bring about.

"In the wake of such a global catastrophe, this project is nothing more than a pebble tossed in the ocean," he said. "But the ripples that those pebbles create can be huge. As long as people keep tossing the pebbles, nobody will forget what they mean or where they came from."

Weiss directed the job via his own Brackish Films, Raleigh. The PSA was produced by Brackish and Trailblazer Studio. Weiss served as director, executive producer, creative director, copywriter and art director through Brackish. (In addition to Brackish, Weiss is repped for commercials via Sedna Films in Los Angeles and Juicy Films in Richmond, Va.)

The DP was Garye Costner of Trailblazer.

Joe Wilson of Raleigh-based Serious Robots served as the editor of the public service spot.

This marks the third Holocaust awareness spot reported on by SHOOT in recent weeks. The previous two, "Family Room" and "Subway" were part of an MTV campaign directed by Michael Franzini for Arnold Worldwide, Boston (SHOOT, 2/15).

**credits**

**Client** North Carolina Council On The Holocaust **Agency** Brackish Films, Raleigh, N.C. **Allen Weiss, creative director/writer/art director** **Production** Brackish Films **Allen Weiss, director/executive producer. Trailblazer Studio, Raleigh. Garye Costner, DP.** **Editorial** Serious Robots, Raleigh **Joe Wilson, editor** **Post** Serious Robots **Joe Wilson, colorist. Sound Design/Music** Peppered Sounds, Austin, Tex. **Principal performers** Allen Weiss, Harry Weiss, Emily Weiss, Natalie Weiss

Remember the numbers 89444 and six million.



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# SHOOT

<p style="color: red; font-weight: bold;">MARCH 14 ISSUE</p> <p>AD AGENCY CREATIVES</p> <p>EDITING &amp; POSTPRODUCTION</p> <p>Road to NAB: Part 1</p> <p>Latin America</p> <p style="color: red; font-weight: bold;">Ad Deadline: March 5</p>	<p style="color: red; font-weight: bold;">MARCH 28 ISSUE</p> <p style="color: green; font-weight: bold;">DIRECTORS EXTRAVAGANZA</p> <p>* Leading Directors Profiles</p> <p>* Emerging Directors</p> <p>* Cinematographers &amp; Cameras</p> <p>Road to NAB: Part 2</p> <p>AFCI Locations Preview</p> <p>Australia &amp; New Zealand</p> <p style="color: red; font-weight: bold;">Bonus Distribution: Locations 4/10-12</p> <p style="color: red; font-weight: bold;">Ad Deadline: March 18</p>	<p style="color: red; font-weight: bold;">APRIL 11 ISSUE</p> <p>AD AGENCY PRODUCERS</p> <p>BRANDED ENTERTAINMENT</p> <p>NAB Preview</p> <p>South Africa</p> <p style="color: red; font-weight: bold;">Bonus Distribution: NAB 4/11-17</p> <p style="color: red; font-weight: bold;">Deadline: April 1</p>
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iSpot

## Webisodes Promote Kraft Foods' Tassimo

By Ken Liebeskind

Kraft Foods, which introduced the Tassimo hot beverage machine to the U.S. in 2005, is promoting it with a series of humorous webisodes from Ogilvy & Mather, New York, and bicoastal production house Jimco that focus on an inept employee who has a thing for Tassimo.

"I'm trying to improve the quality of our office life," Bob says, after yanking the company's coffee machine from the wall, in an attempt to replace it with the coveted Tassimo dispenser.

*Bob's Big Break* is the first of two webisodes currently playing at Who-hiredbob.com that present "an annoying but lovable character who's focused on everything but work," said Joseph Frydl, director of Ogilvy's branded content and entertainment group and the executive producer of the webisodes. "The comedy unfolds as he displays his weird idiosyncrasies and love for the machine within a normal office environment."

**credits**

**Client** Kraft Foods **Agency** Ogilvy & Mather, New York. **Lino Ribolla, creative director; Joseph Frydl, executive producer; Meg Siegel, producer** **Production Company** Jimco, bicoastal. **Jim Biederman, producer/writer/director; John Plummer, co-writer/co-director; Sam Morales, director of photography** **Editorial** Jimco. **Paul Frank, editor**

Jim Biederman, a TV producer who heads Jimco, wrote, produced and directed the webisodes, which were shot in Ogilvy's offices in New York. He said he worked closely with Kraft to get the scripts approved and the shooting took place in December. Doug Moe, a New York actor with comedy and theater credits, played Bob.

The webisodes were shot

with a Panasonic HVX100 digital camera, "because we wanted the best possible look and resolution," Biederman said. "In addition, we weren't sure what kind of limitations we would have delivering for online over numerous websites and we felt the camera would deliver us a quality that would work."



[CLICK HERE TO VIEW SPOT](#)

*Bob's Big Break*

Viewers select one of two alternate endings to play for the webisode, which is an important marketing strategy. "We had to make it more than a passive viewing experience, so we added another layer of engagement," Frydl said.

Viewers are also asked to provide their e-mail addresses when they submit their own story idea which may be used in a future episode. "Asking for e-mail addresses is not an easy thing to do, so we wanted to provide original, entertaining content, which can be a valuable form of exchange. If I entertain you, it gives me permission to market to you," he said.

The webisodes are the sole advertising being used for Tassimo now. They "work well for the brand, because it has an upscale, educated target audience," Frydl said.

The webisodes are playing exclusively at Who-hiredbob.com. Short teasers that drive viewers to the site are playing at YouTube and other sites bought on a media buy at the Google AdSense network.



*This girl is.....*

- A. The stylist on a TV commercial shoot
- B. The guitar tech for a touring girl band
- C. The guitarist for a touring girl band
- D. An extra in a movie about a touring girl band
- E. The stage manager for the venue where the band is playing

*Answer:*

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# MIDEM's Progression: From *Grey's Anatomy* To Grey N.Y.

Underscoring the changing landscape in which advertising and the mainstream music/entertainment industry are coming together in myriad ways is a comparison of the session itinerary from last year to this at MIDEM, a longstanding annual event in Cannes billed as the world's largest music conference.

In 2007, a high profile MIDEM listening forum featured Alex Patsavas, TV music supervisor on *Grey's Anatomy*. Patsavas led a session in which he and attendees listened to select songs culled from numerous submissions considered for possible use in *Grey's Anatomy*.

Fast forward to January 29th of this year and *Grey's Anatomy* has been succeeded by Grey Worldwide, New York, as its senior VP, director of music, Josh Rabinowitz, headed a MIDEM forum in which he presented the top 20 tracks sent to him for possible usage in a Procter & Gamble spot promoting Pantene's women hair care products.

Through the MIDEM organization, Rabinowitz sent out a call for entries to conference attendees, which generated nearly 400 submissions to a joint MIDEM/Grey website. The call for submissions simply asked, "Can you write a head-turning song?, and then proceeded to run down some requirements such as it has to:

- Have a "loved by all" sound (a mainline pop feel).
- Make women feel good about themselves, strong and empowered.
- Be immediately branded yet never a jingle.
- Work as an instrumental and in various forms and lengths.
- And creatively interpret the brand message of "shine" and "let the best of you shine through" (without having to be a slave to those words).

## Quality returns

Rabinowitz estimated that 50 percent of those some 400 entries were "very good" while five percent were "excellent" and "none of them were horrible." Judging of the entries was done by Rabinowitz and Pantene, which narrowed the field to the top 20 playlist.

While it remains to be seen if indeed an entry will see the light of day on air or online as part of a Pantene campaign in that deliberations over this are ongoing, Rabinowitz noted that one thing is for certain—that the MIDEM competition

yielded some worthwhile work, uncovering new potential sources of music for him and his Grey colleagues.

"This call out to the music industry for entries is kind of a user-generated, new way of 'A&R'ing' music," related Rabinowitz, who noted that MIDEM is interested in a similar ad-related session next year. "The MIDEM session was in response to what the marketplace has expressed a need for. It shows how the advertising/marketing and music sectors are intersecting and cross-pollinating and that's a healthy dynamic."

Particularly healthy for Rabinowitz as a spot music veteran who's predicted

for some time that a piece of ad/marketing music will one day top the *Billboard* charts. "The world of branding is becoming part of the music industry at large and the attention paid at MIDEM to our contest reflects that to some extent," he observed. "The music business is shifting away from a totally record-dominated industry, getting into all forms of media space, including traditional, digital and mobile. Branding throughout this space also represents an opportunity for music. Music is essential to branding and our branding efforts represent meaningful exposure for music."

At the same time, Rabinowitz said that this new form of MIDEM-facilitated A&R and other such initiatives cut from the same cloth do not replace the talents of established advertising music artisans. "I come from that community and value it and its resources," he affirmed.

## Disruptunes

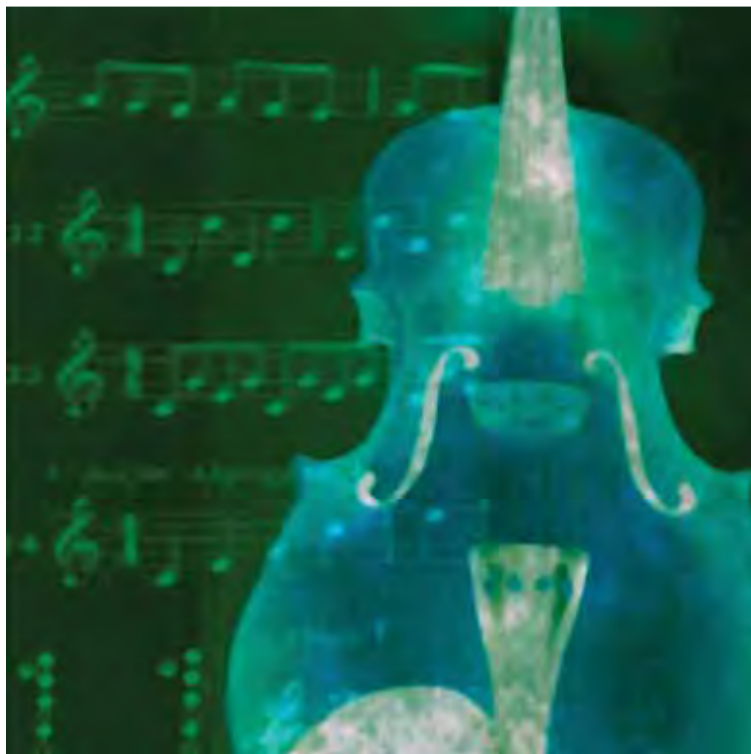
Similarly, Rob Schwartz, executive creative director of TBWA\Chiat\Day, Los Angeles, related that his agency's homegrown music initiative designed to foster creativity shouldn't been seen as any kind of attempt to encroach on the ad music community.

"Were not Jonathan Elias," quipped Schwartz in reference to the stalwart creative director of music and sound house Elias Arts. "What we're doing is more internally focused."

That inward focus is embodied in the TBWA\Chiat\Day initiative Disruptunes which lives on an internal TBWA website. Launched last year, Disruptunes

## Agencies Show Willingness To Experiment In Music, Sound

By Robert Goldrich



Continued on page 18

# SPOT TRACKS

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 <b>Coca-Cola's "It's Mine"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	stimmung, Santa Monica Robert Miller, arranger; Kelly Fuller, music executive producer; Gus Koven, sound designer.	Color, New York Kevin Halpin, mixer	Wieden + Kennedy, Portland, Ore.	MJZ, bicoastal/international Nicolai Fuglsig, director
2	 <b>Monster's "Daybreak"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Cherry-Tate Music Productions, New York Rebecca Cherry, Terressa Tate, composers/arrangers Final Cut, New York Terressa Tate, sound designer	Sound Lounge, New York Tom Jucarone, mixer	BBDO New York Loren Parkins, executive music producer.	MJZ, Nicolai Fuglsig, director
3	 <b>Nike Russia's "Ballerina"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Endless Noise, Santa Monica Jeff Elmassian, creative director/composer; Danya Turcotte, executive producer; Mary Catherine Finney, associate producer.	Endless Noise Erik Schuiten, mixer	Nitro London	Greatguns, London Paul Shearer, director
4	 <b>American Legacy Foundation "Truth" campaign's "Typo"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	David Yazbek, lyricist/composer	Soundtrack, Boston Mike Secher, mixer	Arnold Worldwide, Boston, and Crispin Porter+Bogusky, Miami	MJZ, Tom Kuntz, director
5	 <b>HBO's "Airplane"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Groove Addicts, Los Angeles Thomas Newman, composer; Dain Blair, creative director	Sound Lounge, New York Tom Jucarone, mixer	BBDO New York Loren Parkins, executive music producer	RSA, bicoastal/international Sam Mendes, director
6	 <b>Florida Citrus' "Miracle"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Primal Scream, West Los Angeles Klaus Badelt, composer; Nicole Dionne, executive music producer; Randy Kerber, pianist; Scott Burton, producer.	charlieuniformtango, Dallas Russell Smith, mixer	The Richards Group, Dallas	HanRaHan, London David Wynn-Jones, director
7	 <b>adidas' "Adi Dassler"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Agoraphone, New York Xavier Mosley, composer Soundsquare, Prague Viktor Erkt, composer Grand Central, London Raja Seghal, sound designer	Grand Central Raja Seghal, mixer	180 Amsterdam (180/TBWA Alliance)	Stink London Martin Krejci, director
8	 <b>Toyota Sequoia's "Star Party"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	HUM, Santa Monica Jeff Koz, Alex Kemp, creative directors; Tricia Halloran, director of A&R. Track is "Going Whichever Way The Wind Blows" composed by Pete Droge & Elaine Summers.	Lime Studios, Santa Monica Rohan Young, mixer	Saatchi & Saatchi LA, Torrance, Calif. Production	Park Pictures, New York Lance Acord, director
9	 <b>GE's "Tree"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	David Horowitz Music Associates (DHMA), New York David Horowitz, composer Buzz, New York Rob McIver, sound designer	Buzz Mike Marinelli, audio mixer	BBDO New York Melissa Chester, executive music producer	Partizan Traktor, directors
10	 <b>ESPN Nascar's "Duel"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Amber Music Bill Chesley, sound designer	Sound Lounge Keith Reynaud, mixer	Wieden+Kennedy, New York	Smuggler, New York Jon Watts, director

## From Super Sunday To Dreaded Monday

Coca-Cola's "It's Mine," Monster's "Daybreak" Top SHOOT's Winter Tracks Chart

### A SHOOT Staff Report

From a feel-good Super Bowl commercial for Coca-Cola in which the ultimate underdog comes out a winner to a Monster spot depicting the despair of Monday morning for a town's workers—that's the wide narrative range represented in entries number one and two, which head this Winter's SHOOT Top Ten Spot Tracks Chart.

Finishing first was Coke's "It's Mine," a Big Game spot that thrusts us into Macy's Thanksgiving Day Parade as we see two balloon characters—Underdog and *Family Guy's* Stewie—give chase after a Coca-Cola contour bottle balloon only to have a Charlie Brown balloon unexpectedly rise up and take possession of the coveted Real Thing. This charming piece dovetails perfectly with the feel and spirit of the continuing "Coke Side of Life" campaign.

Meanwhile, assuming the number two slot in SHOOT's quarterly Music Chart was Monster's "Daybreak," which takes place in a town during pre-dawn hours. People from all over are waking up and springing out of bed in a panic.

Still in their pajamas, they spill into the streets, grabbing items ranging from suitcases to satellite dishes and running toward a hill. They reach the top of the hill just as the sun is rising and use the items they've brought with them as shields against the sun.

The townspeople put up a valiant fight, but they fail to beat back the sun, which rises in the sky, signaling the start of another workweek. "Don't hate Mondays" appears on the screen as they trudge back home to get ready for work, followed by the Monster logo and the tagline "Your calling is calling," meaning that there's a great job out there for everyone and Monster is the means to finding it.

Both "It's Mine" and "Daybreak" were recent SHOOT "Top Spots of the Week," with music and sound being key elements towards helping them attain that distinction.

### "It's Mine"

Directed by Nicolai Fuglsig of bi-coastal/international MJZ, with visual effects from The Mill, New York, "It's Mine" unfolds to an inspired score arranged by Robert Miller and to sound design by Gus Koven. Both Miller and Koven are with Santa Monica, Calif.-headquartered stimmung.

For the spot out of Wieden+Kennedy, Portland, Ore., Miller arranged the version of Gioachino Rossini's robust overture to



Robert Miller

"The Barber of Saville" and conducted an orchestra comprised mostly of musicians from the Metropolitan Opera of New York. Also included in the ensemble were a couple of musicians from the New York Philharmonic.

"It was [Wieden+Kennedy creative director] Hal Curtis who first had the idea of using the overture," related Miller. "We had discussions along the lines of whether to go with the bright, energetic mood of the overture or to instead make it something that accompanies these floating balloon characters in a slower paced, lumbering way. The consensus was to go with the inherent energetic tone of the overture, particularly given the audience and the arena—the biggest arena of them all, the Super Bowl."

However, Miller still had to make some adjustments so that the score would fit the story. "In a sense my challenge was to make a more narrative score out of the overture, breaking it down and putting it back together so that some parts would—at the opportune moments—help to crystallize the idea that the balloon characters are acknowledging each other as well as the Coke bottle. And the score had to advance the notion that these balloons are going to compete in some way."

Miller also wanted to take advantage of what he regards as powerful "Beethoven-esque aspects" of the overture, bringing them into play when the two initial characters—Stewie and Underdog—are in full bloom in their mid-air competition, hitting the sides of buildings and bouncing off of one another."

Sound designer Koven experimented with various approaches and sounds, his most evident contribution coming when Stewie and Underdog come together at the Coke bottle balloon. "We went for a good, big bass-ey bump," related Koven, noting that small lavalier microphones normally used for dialogue were taped to the actual balloons as they bumped against each other and



Gus Koven

with different objects. These sounds were then taken into Pro Tools and manipulated, resulting in a resonant low-end bumping sound that flowed naturally into the action.

"Overall, what was most important from my perspective was staying out of the way of the story and Robert's arrangement," said Koven.

Audio post mixer was Kevin Halpin of Color, New York.

### Debut score

Also directed by Fuglsig with effects by The Mill, this time for BBDO New York, Monster's "Daybreak" is both driven and subtly enhanced by a raw and moody track from Cherry-Tate Music Productions, a New York-based company that was formed late last year by Rebecca Cherry and Terressa Tate, who is also a sound designer at Final Cut, New York.

Cherry and Tate served as composers/arrangers, with Tate additionally handling sound design for "Daybreak," which marks the Cherry-Tate shop's first job.

In terms of tone, Tate said that she and Cherry didn't want to go completely dark. "We thought 'quirky suburban' going into it, but it still needed an emotional edge," Tate said, crediting Cherry's violin playing with capturing the emotion



Rebecca Cherry

of the spot. "You really start to feel their struggle."

Interestingly, there isn't any dialogue in "Daybreak," and that's because the spot is running internationally. "To minimize anything being lost in translation we downplayed dialogue and went for big, visual, epic ideas [with all the spots in the campaign]," BBDO art director Chuck Tso explained. This made the soundtrack all the more important, supporting the concept of people who literally don't want to let the sunshine in.

Cherry-Tate's track also captured the pivotal moment in which the sun actually appears. An assist, though, goes to the spot's editor Rick Russell of Final Cut. One of the big decisions to make was whether or not the presence of the sun would take on its own sound effect. "We were possibly looking for a sound that captured the sun, but it was Rick's suggestion that we build it into the music track—the music could swell at a certain point when the presence of the sun was felt, then we would be killing two birds with one stone," Tso said. "That was a tremendous insight because we didn't want this thing to be too layered, too thick."

Audio post mixer on the job was Tom Jucarone of New York-based Sound Lounge.

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## TBWA\Chiat\Day Launches Disruptunes Initiative

Continued from page 15

tunes has seen in the last five months a total of some 50-plus agency artisans from 31 countries upload more than 100 original songs.

“We had an agency network-wide meeting for TBWA in May [‘07] and one of the many charges was to maintain our creative edge as an agency and a network,” said Schwartz. “That means putting a premium on fostering a dynamic and creative culture. Our people are doing creative work anyway but we want to enhance that by finding other ways for our people to continually be inspired, hungry and fresh. I have been talking to a lot of people here over the years regarding what they do during their off



Josh Rabinowitz

hours and found there to be an inordinate amount of musicians. Some of our agency bands and talent have consistently been winning or placing second in industry wide ad jams and competitions.



The Generators

“The point is we have all this creative talent that has a deep personal love and involvement in music,” continued Schwartz. “So through Disruptunes, we thought we’d give them a forum for their work. My dream is to put together ten great songs and an album by 2010.”

To get the ball rolling, Schwartz sent out an e-mail to Los Angeles agency staffers and then later to the entire network. Assorted songs were uploaded to the internal site, which elicited listener feedback. “We had enthusiasm on both the artists’ and listeners’ sides which is a positive creative dynamic,” noted Schwartz. “A prime mission for us is to keep our people happy and fresh creatively. To give them an energy and in this case with Disruptunes another reason to fall in love with the agency they work at. This isn’t an internal music arm looking to play in the advertising music sandbox. It’s a way for us to keep our creative edge. It’s another reason for the best people in our business to want to work here.”

### Grammy play

Still there was a practical marketplace application that emerged from



Rob Schwartz

Disruptunes, specifically for the Los Angeles band The Generators whose bass player is Eric Ortega, a production artist at TBWA\Chiat\Day.

Posted on the internal Disruptunes site was The Generators song titled “Thirty Seconds” which dovetailed nicely with a small, modestly budgeted :15 television promo commercial that TBWA\Chiat\Day, Los Angeles, created for the National Academy of Recording Arts and Sciences (NARAS), which presents the annual Grammy Awards. The :15 aired during the Grammy telecast and promoted a Grammy branded product and fashion line. Speaking of promotion, the piece also represented a nice piece of exposure for The Generators.

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## AMP Names New Slate Of Officers For National Board

NEW YORK— The Association of Music Producers (AMP) has announced new officers to serve on its national board. Lyle Greenfield of Bang Music, New York, is set for a two-year term as president of AMP. First VP is Ray Foote of Big Foote Music, New York. Second VP is Liz Myers of Trivers/Myers Music, El Segundo, Calif., and Jan Horowitz of David Horowitz Music Associates (DHMA), New York, is AMP secretary.

Also elected to the AMP national board were: Craig Hazen of Zen Music, Brooklyn Heights, N.Y.; Larry Pecorella of Comma Music and Sound Design, Chicago and Santa Monica (Pecorella is also president of AMP’s Midwest chapter); Jon Slott of Juniper, Dallas; Andy Snavley of Bendy Music, Inglewood, Calif.; and Roger Wojahn of Wojahn Bros. Music, Santa Monica.

Greenfield succeeds Tiffany Senft of tonefarmer, New York, who is immediate past president of the AMP board. “Since the national board was formed last year, it has taken on many tasks, including exploring performing rights issues and compensa-

tion models,” said Greenfield, who served on the 2007 national board and is a past president of the New York chapter. “As AMP celebrates its tenth anniversary, our intention is to turn up the volume—from celebrating the work of our member companies to increasing our presence and respect at the heart of the production process.”

Initiatives currently before the ‘08 AMP national board include the introduction of new business tools to streamline workflow, and forward-looking discussions with the musicians’ union involving contract models for new media. Additionally, AMP will host a multi-city event this spring to celebrate its 10-year anniversary.

AMP was founded in 1998 for the purpose of educating its members, as well as the production, advertising and media communities, on all facets of music production, from creation to final use. The national board was formed in ‘07 to work with the regional chapters in setting the agenda for the organization, and to support those chapters in their own programs and initiatives.

## A New York State Of Mind

Governor Spitzer's Proposal To Up The Incentives Ante Receives Growing Support

### A SHOOT Staff Report

In late January, as part of his proposed state budget, Gov. Elliot Spitzer (D-N.Y.) called for an expansion of the Empire State Film Production Credit. Gov. Spitzer advocated an increase of the film/TV production tax credit from 10 percent to 15 percent of a project's total spending in New York, plus backed broadening the scope of those production-related expenditures eligible for the incentive program.

The industry sector immediately rallied to support Spitzer's initiative, among the vocal proponents being Alan Suna and Stuart Match Suna of Long Island City-headquartered Silvercup Studios, a New York stage

York last year. Six of those pilots were picked up for the '07-'08 primetime season, with three of them produced at Silvercup.

"Productions filmed at Silvercup Studios have created hundreds of new jobs for New Yorkers of all backgrounds," said Stuart Match Suna. "New York State is helping to strengthen the industry and in so doing will benefit other businesses such as restaurants, retail shops and other services, making this a win-win for New York. These incentives will also give us the chance to better compete with studios in other states."

Pat Swinney Kaufman, executive director of the New York State Govern-

ment to open a studio in Stamford, Conn., which is in the midst of its first major feature visual effects gig, for *Ghost Town*, a DreamWorks/Paramount project written and directed by David Koepp (who's written such action blockbusters as *Spider-Man*, *Lost World: Jurassic Park* and *Mission: Impossible*). Creative director/director Arman Matin heads the rhinofx team on *Ghost Town*, a romantic comedy slated for an August 2008 release.

While *Ghost Town* is being shot in New York, with most of the post done in Gotham as well, the visual effects business came to Connecticut, said Geier, due to the combination of rhinofx talent and the economies offered



Camille Geier

a growth credit provision in which the refundable tax credit is 20 percent of qualifying production costs on newly generated business (the amount of expenditure increase from one year as compared to the next).

The filing period to tap into these incentives on spots filmed in New York over the past year began on Jan. 1, '08 and ends on April 1. At press time, applications to the New York Governor's Office For Motion Picture & TV Development hadn't started to come in yet. Thus, said Kaufman, "It is too soon for us to evaluate the impact of New York State's commercial production credit." She added that her office expects applications to start coming in closer to April 1.

Whatever the initial impact, the spot community is confident that the incentive program's long-range effect will be a significant boon to commercial biz in the state—and to the state itself. As chronicled in *SHOOT*, the Association of Independent Commercial Producers (AICP) had a major hand in helping to make New York's commercial incentives program a reality.

"There's no doubt that the program will prove to be a tremendous asset,"



**"It's about job retention and creation. While the industry has rebounded for a period [in New York], it has hit a wall with competition from other states. The new [proposed] incentives... mitigate some of that impact.**

—Alan Suna

facility mainstay.

"It's about job retention and creation," affirmed Silvercup CEO Alan Suna. "While the industry has rebounded for a period [in New York], it has hit a wall with increased competition from other states. The new incentives that the Governor is proposing are intended to mitigate some of this impact...We believe that this credit, combined with New York's talent pool, locations, studio facilities and technical and support services, will encourage producers to continue to increase working in New York."

Indeed the original Empire State Film Production Credit, passed in 2004, has had a profoundly positive effect on the New York economy in terms of increased feature film and TV program production.

"Following the Empire State tax credit program, New York City hosted more film and television production than ever before," continued Suna. "This program, coupled with the city's 'Made in New York' tax incentive, is the reason for the increased activity. New York City is back as a key player in the film and television business, with a growing number of productions that highlight the city's competitiveness in the industry."

Suna noted that just this past year alone, Silvercup was able to secure the TV productions *Cashmere Mafia* (ABC/Sony), *Gossip Girl* (CW/Warner Bros.), *New Amsterdam* (FOX) and the second season of Emmy Award-winning *30 Rock* (NBC) as a result of the state and city incentives.

Furthermore a record high of 10 TV series pilots were shot in New

York's Office For Motion Picture & TV Development, stated, "We are delighted that Governor Spitzer has taken the lead to increase New York State's film and television production credit in response to the heightened competition that we have faced since Connecticut, Rhode Island and Massachusetts have introduced such aggressive programs. Since its inception in August 2004, New York's program has attracted close to \$3.5 billion in production to New York in feature films, episodic television and pilots. In order to meet the challenges of our neighbors' programs, it is critical that the legislature support the Governor's vision and pass the proposed increases to the incentive program as it now exists."

### Increased competition

Indeed there has been increased competition from other states in terms of incentives designed to keep and attract production. Camille Geier, COO of rhinofx, noted that the visual effects studio has benefitted from the New York incentive program. In 2006, for example, rhinofx in New York garnered effects assignments on the movies *Perfect Stranger* and *The Nanny Diaries*.

And while it continues to encourage business in its New York hub, rhinofx has also taken notice of Connecticut's aggressive incentives program, the centerpiece of which is a 30 percent credit on all above-the-line expenditures in the state, including directors' fees, spanning projects ranging from commercials to features, TV and video games. This attractive incentives program prompted rhinofx

by being able to tap into Connecticut's incentives package.

"It's a win-win for us," said Geier. "The whole Tri-State area is growing thanks to incentives. We've been pursuing feature film visual effects for some time. It's been part of our business plan prior to any state incentives—but the incentives have helped us to accelerate our plan and bring it to quicker fruition."

She added that the spot production house community hasn't yet taken full notice of what's happening in Connecticut and the economic leverage that can be gained by doing business there. Geier related for example

**"In order to meet the challenges [of expanded programs in neighboring states]...it is critical that the legislature support the Governor's vision and pass the proposed increases to the [N.Y.]incentive program as it now exists."**

—Pat Swinney-Kaufman

that if a total CG spot were produced by rhinofx in Connecticut, the 30 percent tax credit would apply, translating into significant savings.

### Spot handle

Last year, New York State put an ambitious incentives program in place that specifically targeted commercials. The New York State initiative—funded to the annual tune of \$7 million—offers refundable tax credits of five percent for qualified expenditures upstate (on production costs in excess of \$200,000 during the course of a year) and downstate (on expenditures that exceed \$500,000), as well as

assessed Carl Sturges, president of AICP/East and executive producer of Michael Schrom & Company, Long Island City. "It may be hard to determine the initial impact as we're in the midst of a perfect storm of factors—the state of the economy, the tax incentives and the recently ended Writers Guild of America strike. But absolutely the incentives program will push things forward in New York. And as awareness throughout the production community increases about the tax credits, once it's seen that there's real money involved, you'll see more and more companies looking to take advantage of what New York has to offer."



## Commercial/Music Video/Film Editor Jane Keller Joins Version2

NEW YORK—Editor Jane Keller has joined New York-based editorial and VFX/motion design company Version2. Her prior most recent affiliations were at the Now Corporation and Company X, both in New York.

Keller has cut for such brands as

Nextel, NASCAR, Kodak, Royal Caribbean and Pilsner Urquell. Beyond her spot credits, she has edited assorted music videos as well as short and long-form films. For example, Keller shot the short *Vital Voices*, directed by noted documentary filmmaker

Barbara Kopple, whose commercial directing home is bicoastal Nonfiction Spots. Keller also cut a National Geographic special which chronicled a week in the life of a pride of lions in Tanzania. That documentary went on to win a CINE Golden Eagle Award.

Also among her longer form endeavors is a Lenny Kravitz documentary/concert film. Additionally Keller has edited episodes of *Dallas Swat* and *The First 48* for A&E.

Keller rounds out a Version2 roster of editors that consists of owner Vito



Jane Keller

DeSario, Tina Mintus, Sloane Klevin, Micah Scarpelli, Rick Waller and Mark Thomas

The VFX/motion design division is headed by creative director Kieran Walsh and features art director/Flame artist Nick Schlumpf, designers/animators Craig Davis and Michael McKenna, and online editor Tim Farrell. Kathy Misrock is head of business development and sales. Frank Devlin is head of production.



### SHOOT Introduces Publicity Release Distribution Service For The Advertising, Broadband, Filmmaking And Television Production And Postproduction Industries

#### New Service Targets Delivery Of Publicity Releases To Critical Vertical Market While Establishing Industry "Database of Record"

SHOOT Magazine introduces its new **SHOOT Publicity Wire**, a high quality targeted real-time news and information release distribution service.

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## Dir. Hamri Reaches Crossroads For Spots

LOS ANGELES—Bicoastal/international Crossroads has signed director Sanaa Hamri for its commercial and music video divisions. She is experienced in both those disciplines as well as in features and TV.

On the latter score, she has directed multiple episodes of ABC's primetime hit *Desperate Housewives*, as well as Mariah Carey's live concert documentary *The Adventures of Mimi*, which is currently available on DVD.

Hamri is currently in postproduction on her second feature film, *Sisterhood of the Traveling Pants 2*, which stars Amber Tamblyn and America Ferrera.

The director's spot credits include work for Coors Light and AT&T. And Hamri has directed music videos for such artists as Carey, Beyonce, Prince, Jay Z, Alicia Keys, Sting, Lenny Kravitz and India.Arie.

Crossroads partner/executive producer Cami Taylor described Hamri as being "an empathetic storyteller with the ability to delve deep in to the psyche of any subject."

Hamri made her first industry mark as a music video editor for such notable directors as Paul Hunter and Hype Williams.

## Klaus Heesch, Connor Swegle Come Aboard ClickFire Media

NEW YORK—Interactive design studio ClickFire Media has brought both partner/creative director Klaus Heesch and executive producer Connor Swegle on board

The duo enhances the New York-based shop's ability to deliver multi-platform media rich solutions that combine the latest interactive technologies with the design, video, ani-

mation, and live-action capabilities of strategic partner Click 3X.

Heesch and Swegle have already made a splash at their new roost, contributing to My Home 2.0, viewable at <http://2pointhome.com>, a multi-tiered campaign for Verizon to raise awareness of the Verizon FiOS experience. The package includes a five-episode reality TV show, live events,

trailers, a show package, and an on-line discussion community. Click 3X and Heesch produced the 30-minute shows, trailers, and website, working closely with New York agency Campfire on the project.

Prior to joining ClickFire, Heesch had founded his own design firm, Juicy Temples, in 1998. An industry veteran with more than 20 years of

design experience, Heesch has contributed to high-profile campaigns for Audi, HP/Dreamworks, Rockefeller Center, and *CSI: Experience*.

Heesch's design work over the years has been honored in such industry competitions as the ADDYs, the American Institute of Graphic Arts (AIGA), the Cannes Lions International Advertising Festival, the New York Book Show and the Marketing and Interactive Excellence (MIXX) Awards. Heesch was also named art director of the year by the Orlando Advertising Federation in 2003.

Meanwhile Swegle's background includes serving as global head of broadcast at The Ebeling Group (TEG), launching brand experiences for such clients as Nickelodeon U.K., Five, Virgin, Discover, HBO and MTV Europe, and also working with the National Geographic Channel and NBC. TEG is a design and production collective with bases of operation in Los Angeles, New York and London. Swegle also previously served as head of broadcast design sales at Click 3X, working with assorted agencies, brands and networks.

## Michael Porte Launches The Field

*Continued from page 4*

ing and motion graphics company that Porte had a hand in forming. As sister companies, The Field and Nth Degree can bring their resources to bear on projects when called for; Porte envisions that range of jobs will span the commercial, broadcast and indie film communities. He reasoned that The Field will help diversify Nth degree beyond its broadcast design niche into mainstream spot-making.

The Field sports four large offline suites with such resources as Avid Media Composers, an Avid Adrenaline and Final Cut Pro. Additionally, the boutique maintains four smaller Final Cut Pro rooms.

"These facilities and the talent we've assembled underscore that we've put together a company designed to accommodate the changing postproduction environment so that we can be responsive to the needs of commercials, Internet films and

other developing forms of content," related Porte. "We have the creative editing talent that can take on this varied range of projects plus we have the different sized accommodations to suit the nature of individual jobs."

Porte added that The Field and Nth Degree are in the same Flat Iron district building as independent animation studio Flickerlab. And he envisions some collaborative opportunities arising out of being in such close proximity to that animation house.



Mike Siedlecki



Joe Orlowski



Fabrizio Rosetti

## AICP Values DGA A.D. Training Program

*Continued from page 1*

"This is a building block so to speak in terms of our desire to help groom new talent—and it represents a tangible return on AICP company contributions to the overall DGA training program which prior to this was largely benefitting the feature

and TV business and not commercials directly," related Matt Miller, AICP president/CEO.

Miller noted that the program also has an eye on diversity in terms of drawing minorities and women. He added that while the regular DGA training program reaches out

primarily to college graduates, the commercial apprenticeship opportunity taps into another talent pool, namely those who already have some working experience in and have demonstrated a career commitment to commercials.

—By Robert Goldrich

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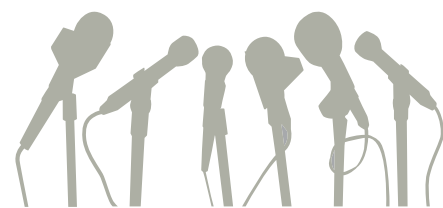
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## RSA Extends Its Interactive Reach

Continued from page 4

Meanwhile on another front, RSA Films will gain from expanded ACNE offerings on the commercialmaking front. ACNE Film has added three new spot directing teams to its core six-director roster.

Coming aboard are Swedish helming teams Alphabetical Order, Pop Core and Ensrettet, which have delivered a great body of spot and music video work for some of Europe's top brands, including Hugo Boss, Nike



Jules Daly

and Stella Artois.

Known for its comedic approach in the ad arena, ACNE Film over the years has delivered global spots for such clients as Coca-Cola, Comcast, Burger King, Guinness, Tele2, Sprite, Visa and Volvo.

ACNE Film's inaugural entry for the U.S. market—ESPN's "Shelfball" for Wieden+Kennedy, New York—garnered a Gold Lion at the Cannes Lions International Advertising Festival in 2003.

## Lewis Looks Back On His Career

Continued from page 4

### Declaring independence

Next Lewis went to production house Cass & Co. before coming up with the idea to go independent, literally. He opened FilmCore in '74, the first indie commercial editing house in Los Angeles.

He sold FilmCore in '78 and the company, now on both coasts, has since become part of the Ascent Media post family.

Lewis' multi-faceted career continued, first as an exec producer at Coast Special Effects, then as a director of remote video segments for syndicated TV series *Solid Gold*. Bitten by the directing bug, he became owner/exec producer/director of his own Cineman commercial production house in '81. During the course of that company's run, which lasted into '87, Lewis brought other directors on board and focused on managing the company.

"I came around to realizing that if you didn't have a superstar director and were a company in the middle of the pack, you were on the road to getting crunched by the major companies," he related. "We were relying too heavily on the L.A. agencies and a few out-of-town shops for business. But I was getting calls from regional production companies in markets like Dallas, Phoenix and so on, wanting to borrow our major market directors. Then the business model came to me of marketing L.A. and New York-based directors to regional production companies. I took an ad in what's now SHOOT to put a feeler out to regional production houses about linking with

major market talent and was inundated with responses.

"I wound up cutting the country into 13 territories and made exclusive deals with companies in each of those territories to rep my directors in their respective markets. It was a great marketing business model."

Eventually he went from exclusives in these regions to opening up his roster to any production company that wanted to work with his directors. Lewis had effectively started the only talent agency at the time specializing in freelance commercial directors. Even when major L.A. and N.Y. houses started tapping more heavily into regional ad agencies, Lewis maintained the niche of being able to send one of his directors to a regional production company to take on select assignments. And often regional shops would be more budget appropriate for jobs than larger out-of-town commercial production houses with bigger overhead.

The Directors Network evolved into being a talent agency not only for directors but then DPs as well. When Jeff Lewis came on board a couple of years ago, the company moniker was changed to TDN ARTISTS/The Directors Network to reflect its expanded talent offerings, which also extended to some international directors and DPs. Jeff came aboard as senior VP and Steve handed the talent agency reins to him in November '07 and began slowly easing his way out of the day-to-day biz at the company.

"Jeff always knew the door was open to him," said Steve Lewis, "but he loved being a production manager with com-

mercial production companies, traveling all over the place and working with top directors and agencies. When he got married and started a family, he wanted to settle down and that's how I finally got him to come around to TDN. He's poised to do some great things here, diversifying into new forms of content and developing those opportunities for the talent we represent."

Looking back, Steve Lewis credits a couple of prime mentors—editor Donahue as well as DeSort & Sam colleague, director Jack DeSort. "Jack taught me it was all about people. You could talk about equipment and technology but ultimately you have to put your money into people. Jack is a great guy, very creative. He also mentored me in the sense that as a director he gave other artists creative freedom. He gave me freedom as an editor, leaving room for an editor being able to see things in footage that nobody else saw going into the project."

As a lark, Lewis said he'd like to edit again on the Moviola. "The new technology is great but there was something so intimate about working with film on a Moviola. No one was looking over your shoulder. Even if they were, they couldn't see much on that tiny screen. The editing process was much more personal and a mystery to everyone else. Now that a dozen people can see everything on screen at the same time, the mystery is gone. But back in the old days, the editor got a chance to work by himself, to look and contemplate, change and hone, to be a true artist before revealing the work to others and then gaining their feedback."

## street talk

Feature filmmaker William Maher, whose movie *Sleepwalkers* starring Charlize Theron and Dennis Hopper premiered at Sundance and is slated for release next month, has come aboard the spot directorial roster of Sleeping Tree Films, a New York-based production house headed by owner/director Peter Odiorne. Additionally Rob Markopoulos, with a longstanding track record as a director and DP in the sports world, has joined Sleeping Tree. He comes over from NFL Films....Tom Van Daele has joined TBWA\Chiat\Day, Los Angeles, as a creative director. He had been with Duval Guillaume New York where he helped to build the trans-Atlantic hub of that noted Belgium ad agency....Scott Boyajan, formerly of a52, Santa Monica, has joined Luma Pictures, Venice, Calif., as executive producer of commercial VFX....Editor Steve Prestemon, formerly of bicoastal Cosmo Street, has joined The Whitehouse, Santa Monica, and will be available through all that company's shops, which also include New York, Chicago and London....Editor Robin Burchill has joined Fluid, New York. She comes over from Chemistri, New York, where she edited spots for such clients as Old Spice, Lean Cuisine, Verizon and Aamco....New York-based directorial collective HUSH—led by cofounders/directors Erik Karasyk and David Schwarz—has added designer, illustrator, and artist Laura Alejo to its roster. Fresh from Barcelona, Alejo has extensive experience in commercial and broadcast design and has won numerous international awards as an individual as well as with her previous collective, Studio Copyright in Barcelona....Veteran mixer/sound designer John Wilkinson has joined music/sound design/mix house Headroom Digital Audio, New York....

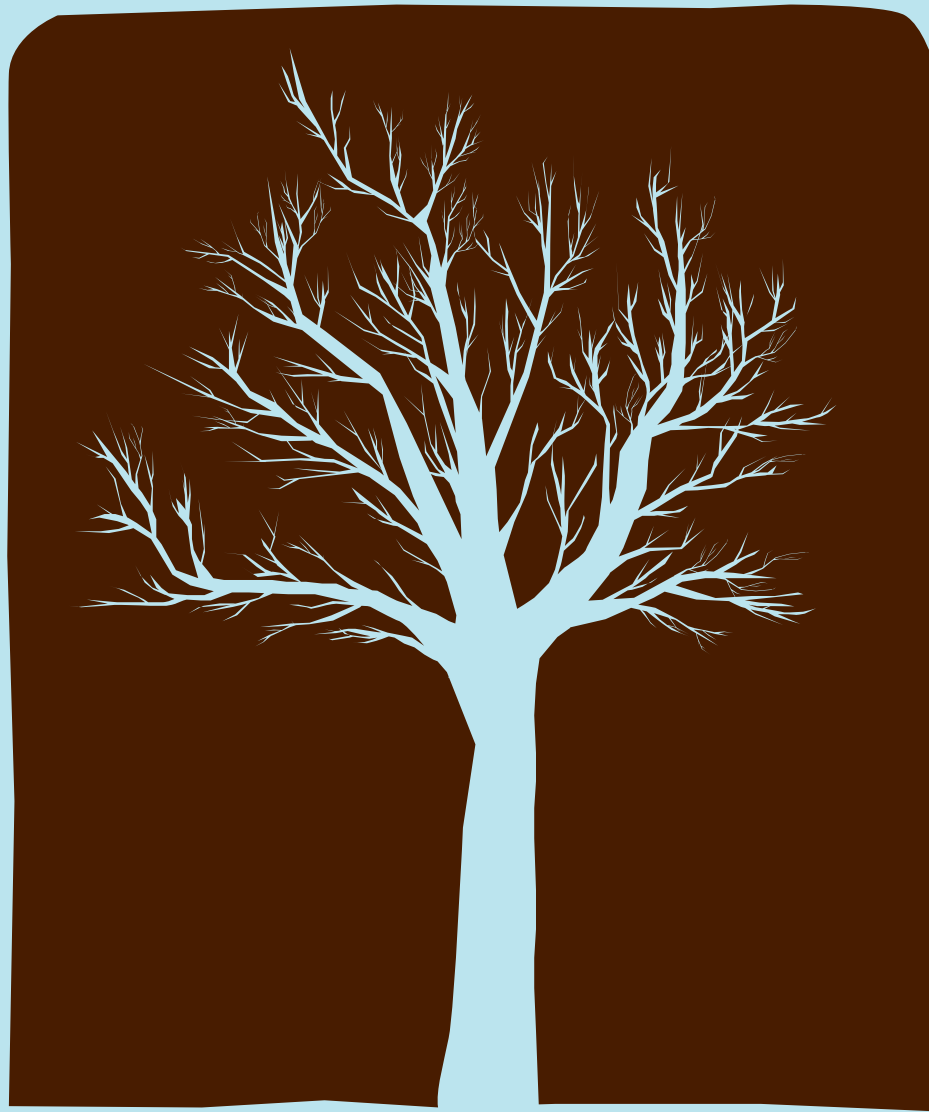
## rep report

Sleeping Tree Films, New York, has secured Kelly Flint of independent rep firm Strike! to handle the East Coast. Sleeping Tree continues to be repped by independents Connie Mellors on the West Coast and Donna D'Aguzzo in the Midwest....Danielle Ostrowski has been named West Coast rep for Chicago-headquartered Comma Music and Sound Design as well as its music licensing/supervision arm Fix Supervision and sister audio post company Particle Audio: design + finish. Comma also maintains a production studio in Santa Monica.... New York-based digital studio Click 3X has signed independent rep Maria Elgar of Hardtribe to handle the West Coast...DP Marcel Zyskind has joined endeavor, Beverly Hills, for feature and commercial representation. He shot Michael Winterbottom's *A Mighty Heart* and has just finished lensing *Mammoth* starring Gael Garcia Bernal and Michelle Williams....Production designer Brian Branstetter has joined The Skouras Agency, Santa Monica for exclusive representation and is now available for commercial, music video and feature film projects....

## bulletin board

- >February 29 midnight PST: AICP entry deadline for work airing 2/4-24. [www.nicespots.com/aicp/login.php](http://www.nicespots.com/aicp/login.php)
- >March 11-12/Los Angeles: Multicultural Media Expo: [www.mcmexpo.com](http://www.mcmexpo.com)
- >March 27/New York: AAF Advertising Hall of Fame Luncheon. [www.advertisinghalloffame.org](http://www.advertisinghalloffame.org)
- >April 4-10/Santa Monica, CA: AFCI Locations Trade Show. [www.afci.org](http://www.afci.org)
- >April 11-17/Las Vegas, NV: NAB. [www.nab.org](http://www.nab.org)
- >April 18: SHOOT 6th Annual New Directors Search Entry Deadline. [www.shootonline.com/go/search](http://www.shootonline.com/go/search)





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