

**Cinematography Series:
Focus On New Milestones**

Roger Deakins, ASC, BSC, Ellen Kuras and Simon Thirlaway reflect on recent personal and professional breakthroughs. Kuras makes her directorial debut at the Sundance Film Festival. Deakins sets precedent in the ASC Awards feature category. And Thirlaway shares feedback on his Red One lensing experience.

See page 10

**Director/DP Eric Saarinen
Rides John Deere To TWC**

After being heavily courted by assorted production houses once he and partner/exec producer Chuck Sloan decided to close Plum Productions, Saarinen has opted to make TWC his new spotmaking roost. The clincher was his favorable experience during a trial run with the company on a John Deere campaign for GSD&M.

See page 4

**Mooney "Moons" Biz With
New Production House**

Veteran executive producer Tom Mooney has returned to the commercial production house fray, teaming with Screen Gems to launch New York-based Moon. The new boutique venture opens with a spot directorial roster that includes Agust Baldursson, Philip Kates, Adriano Falconi, Ducio Fabbri and feature filmmaker John Moore.

See page 4

**VFX Artisans Identify
Creative Challenges**

VES nominees reflect on work; Fall chart runs down best FX, animation

See page 17



Super-Duper Sunday

The Big Game Gets Even Bigger In Light Of Writers Guild Strike

A SHOOT Staff Report

NEW YORK—An indelible part of mainstream popular culture and a mega event on all fronts, including advertising, the Super Bowl may loom even larger this year, casting a viewership and marketing shadow greater than the proverbial blimp that hovers above the football stadium. The prime catalyst behind the Super Bowl growing beyond its already larger than life stature is the ongoing strike by the Writers Guild of America (WGA) against TV and feature studios.

For one, in a TV program landscape where reruns figure to run rampant—except for reality programs—sports events have become all the more attractive to advertisers. Additionally audiences generally watch such live original programming as it's happening rather than recording and later viewing the game sans commercials.

Continued on page 12



Directors Reflect On Their DGA Spot Nominations

By Robert Goldrich

LOS ANGELES—When Dante Ariola received his first career Directors Guild of America (DGA) Award nomination seven years ago, he didn't fully appreciate what he had accomplished. "I had no idea until later," Ariola recalled. "The irony is that I was with Propaganda at the time and they hadn't paid my [DGA] dues so I was kicked out and nominated on the

very same day."

Ariola has since more than paid his dues—literally and figuratively speaking. He joined his current roost, bicoastal/international MJZ, at the end of 2001 and has gone on to land four more nominations, winning last year as the Best Commercial Director of 2006. And now, he's received his latest nomination for the DGA top spot director honor on the strength

of Sony PlayStation 3's "Grenade" for TBWA\Chiat\Day, Los Angeles, Wrigley's "Flare" via Energy BBDO, Chicago, and Nike's "Addicted" out of Wieden+Kennedy, Amsterdam.

"Being nominated feels good every time. There's nothing lost the fifth time around," said Ariola.

As for selecting what spots to submit to the DGA for consideration, Ariola keeps it simple. "I choose work

that I like and generally try to show some variety."

Ariola noted that it's also special to be included in this year's strong field of DGA nominees, which consists of two of his MJZ colleagues—Fredrik Bond and Nicolai Fuglsig—Noam Murro of Biscuit Filmworks in Los Angeles, and Frank Budgen of London-headquartered Gorgeous Enterprises and

Continued on page 8

IP Debate Figures To Heat Up

By Robert Goldrich

LOS ANGELES—In our Agency Creative Survey that kicked off the new year, Roger Camp, chief creative officer at Publicis & Hal Riney, San Francisco, identified intellectual property (IP) ownership as a prime "hurdle that will continue to play out [in 2008]...It's been a sticking point both with agencies and clients, agencies and production companies, as well as agencies and agency creatives. As agency offerings continue to become more diverse, I can imagine the IP waters will get murkier before they get better."

Looking to address the issue by helping to shape new business models beyond the traditional work-for-hire scenario is the Association of Independent Commercial Producers' (AICP) next committee which was formed in 2006. The committee made a formal presentation to the AICP national board during its semiannual meeting in Los Angeles last month, submitting a package of proposals along with relevant tools, including a contract for longer form interactive content covering such projects as webisodes.

Indeed the AICP has reason to thoroughly explore these avenues as evidenced by the results of its fifth annual, independently conducted Survey of the Commercial Production In-

Continued on page 11



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Pioneer Spirit

As we enter the new year, it's tempting to look ahead, envisioning what might unfold and identifying key areas that will help to determine the course of 2008. To be sure, that brand of forward thinking was sprinkled throughout our first issue of 2008 as reflected in our Agency Creative and Edit & Post surveys, and in our report on "Labor Pains Or Gains?" relative to what might be in

store. And this week we report on how the intellectual property (IP) debate is starting to heat up. Clearly IP will be a prime topic of '08 and beyond.

But our present and future have also been shaped by the past and it's in this spirit that we pause to pay respects to the contributions of a couple notable ad agency artisans who passed away during the latter stages of '07 without being duly noticed.

These pioneers from what many regard as being the "Golden Era"

were Joseph D. Lamneck and James Carroll. The latter was head of production at Benton & Bowles, New York, for 10 years before becoming an executive at Kenyon & Eckhardt. Under his aegis and guidance at Benton & Bowles, classic campaigns were produced for Crest toothpaste and Charmin bathroom tissue. Carroll also

So much, said Dusenberry, still comes down to creativity based on strategy, connecting with an audience and being true to the brand.

served as the liaison for the advertising industry labor committee.

A native New Yorker, Carroll served in the U.S. Army for the 101st Regiment, 26th Yankee Division, during World War II, after which he studied at Iona College in New Rochelle, N.Y. where he earned a Bachelor's degree and later returned to serve as a trustee on the board of his alma mater.

Meanwhile Lamneck was a trusted friend of New York Giants football

team owner and NFL pioneer, the late Wellington Mara. Lamneck rose from live television art director to award-winning commercial producer for Warner Bros., Leo Burnett and Kenyon & Eckhardt. His breakthrough campaign featuring Lee Iacocca telling America, "If you can find a better car, buy it" in the early 1980s proved

athletes.

Both Lamneck and Carroll had the ability to tap into the audience zeitgeist, creating enduring pieces of communication in the process. And while we sadly report on their passing—just as we did in our prior column this month on the late great ad industry legend Phil Dusenberry of BBDO—it's

important we remember their contributions and learn from their philosophies, successes and setbacks. Indeed the lessons learned by Dusenberry over the years yielded relevant advice from him on today's ever evolving new media landscape. He recently noted that the more things change, some things remain constant. So much, he stressed, still comes down to creativity based on strategy, connecting with an audience and being true to the brand.

Lamneck also wrote and directed the film *Champions of Life* featuring many NFL athletes, which led Mara to create Life Athletes Inc., an organization that continues to promote virtuous life values with the help of more than 300 professional and Olympic

Creative Voice



Will McGinness

It's fitting that creative director Will McGinness of Goodby, Silverstein & Partners, San Francisco, has been named jury chairman of the 2008 One Show Interactive awards in that he comes from a shop that's undergone what he described as "a seismic transformation" in recent years, diversifying successfully into the interactive space.

"Over half the work we do now is in new media and digital," he related. "Interactive is a huge part of the agency's DNA."

But it's important to note, continued McGinness, that the agency's transformation "has been about tearing down disciplinary walls so that we can work across mediums. That's a big part of the agency dynamic. Creatives here have the opportunity to move back and forth, in and about new media, digital and the more traditional, working in TV and print. It's an exciting time creatively to be able to span all of this."

McGinness has been working most recently, for example, on Hyundai, encompassing TV, print, interactive, outdoor and other media. He also had a creative hand in the TV, print and online for Rolling Rock and the inter-

active for the California Milk Processor Board's "got milk?" campaigns which includes the currently running "Get The Glass." initiative.

McGinness said he jumped at the chance to serve as One Show Interactive chair. "It's just a great barometer of the interactive world. Chairing the jury is a great opportunity to not only see what the industry is up to but to meet some incredible people. You can get so bogged down with your day-to-day workload that you don't always get the chance to see all the worthwhile work that's being done throughout the world—and you definitely don't get the opportunity to meet and exchange ideas with creatives from other agencies from all over the globe."

Hailing from 10 countries, the jury will meet in New York from March 24-27 to select the recipients of the One Show Interactive awards. Winners will be announced on May 9 at an awards ceremony in New York.

McGinness will chair a jury that includes such creatives as: Mauricio Alarcon of Crispin Porter+Bogusky, Miami; Mathias Appelblad and Sophia Lindholm of Foresman & Bodenfors, Stockholm; Sam Ball of Lean Mean Fighting Machine, London; Laura Jordan Bambach of Glue, London; Lars

Bastholm of AKQA, New York; Nicke Bergstrom of Farfar, Stockholm; Jorge Calleja of Wieden+Kennedy, Amsterdam; Xavi Caparros of DoubleYou, Barcelona; Pete Case of Gloo Digital, Cape Town; Hillman Curtis of Hillman Curtis, New York; Dirk Eschenbacher of Tribal DDB, Asia Pacific, Shanghai; Bjorn Hoglund of Daddy, Gotenburg, Sweden; Rei Inamoto of AKQA, San Francisco; Kris Kiger of R/GA, New York; Sean Lam of Ki-

netic, Singapore; Alessandra Lariu of Agency Republic, London; David Lee of Wieden+Kennedy, London; Michael Lebowitz of Big Spaceship, New York; Mauricio Mazzariol of Big Man, Sao Paulo; Entic Nell-jo of Shackleton Digital, Barcelona; Benjamin Palmer of The Barbarian Group, Boston; Fabio Simeos Pinto of F/Nazca Saatchi & Saatchi, Sao Paulo; Matt Powell of Profero, London; and Koichiro Tanaka of Projector, Tokyo.

Flash Back

Jan. 24, 2003 According to the Entertainment Industry Development Corp., which oversees the Los Angeles City/County Film Office, film permits were issued to cover 5,615 commercial shooting days in Los Angeles last year, compared to 5,580 lensing days in 2001....Director Craig Henderson, best known for his high-concept automotive work, has signed for exclusive commercial representation in the United States with Santa Monica-based Area 51 Films....Audio postproduction house RavensWork has broadened the scope of its services to encompass original music composition and sound design for commercials.

Jan. 23, 1998 Bicoastal OneSuch Films has launched ViewMasters, a new commercial production division in New York to tap the city's wealth of independent filmmakers for spotwork. The first two directors named to the ViewMasters' roster are Nancy Savoca and Jonathan Nossiter, both of whom have directed independent feature films....One of the worst ice storms in memory hit Eastern Canada and the North-eastern U.S., freezing Montreal production....Director Mike Bennion has joined The End for representation in spots and music videos.

PEOPLE & PROJECTS

Director/cameraman Eric Saarinen Signs With TWC

By Robert Goldrich

SANTA MONICA—Noted director/cinematographer Eric Saarinen has signed with Santa Monica-headquartered TWC for commercials. The deal ends his search for a new home after he and former partner/executive producer Chuck Sloan decided to wind down operations at Plum Productions (*SHOOT*, 9/28/07), the venerable 26-year-old production house they co-founded.

Once word got out of Plum's closure, Saarinen found himself courted by assorted companies. He ultimately

which became a five-day shoot due to weather," related Saarinen. "The entire John Deere project was quite ambitious and TWC and executive producer Steve Ross were tremendous in terms of their support throughout."

Saarinen said that also drawing him to TWC were the directorial career management prowess of company partner/executive producer Mark Thomas, as well as the high caliber work of the shop's directors, most notably Suthon Petchsuwan.

"While most companies asked me for eight to fourteen spots from which

and work I had done some time ago that could have been done today. The reel shows a lot of caring on his part about how I'm presented, and it reflects a strategy designed to help me get great work. For me at this point, it's all about the work—not the money. I grew up with a family psyche where

it was about the work—and art was God. In that sense, I'm a very religious person."

The reverence for art is indeed part of the director's family tree, which includes his father, famed architect Eero Saarinen. In fact, Eero Saarinen designed the John Deere headquar-

ters in Moline, IL. Both this assignment and a recent job for BMW, also out of GSD&M, had Eric Saarinen hearkening back to his dad's accomplishments. The BMW commercial, "Feats," showcases great feats of engineering—among them the Gateway

Continued on page 21



A successful John Deere campaign for GSD&M clinched Saarinen's decision to join TWC.

chose TWC, based in part on a favorable experience he had during a trial run with the shop on a John Deere campaign out of GSD&M, Austin, Texas.

"It was quite a proving ground—seven :30s during a four-day shoot

to fashion a reel, TWC requested that I provide as much work as I wanted. I gave TWC eighty-five spots—I have about 500 I could choose from in my career—and Mark Thomas culled them down to a new reel which I'm quite proud of. He used new spots

Full Moon Is Rising For EP Tom Mooney

By Robert Goldrich

NEW YORK—Tom Mooney, perhaps best known for his tenure as president of production house Headquarters, has returned to the spot shop scene, launching Moon in association with Screen Gems. The new venture is located on the Screen Gems premises in New York, and has access to the stage and other resources there as well as those at Screen Gems Studios in Wilmington, N.C.

Mooney and Screen Gems' John Posimato are exec producers at Moon, which has already wrapped its first job: Oil of Olay directed by Agust Baldursson for Saatchi New York. Moon's spot directorial roster

consists of Baldursson, Philip Kates, feature filmmaker John Moore and a pair of newcomers to the U.S. ad market, Adriano Falconi and Ducio Fabbri (who have both moved stateside). Falconi and Fabbri have established themselves as spotmakers in Europe via Italian houses Film Master and BRW, respectively. Baldursson, Kates and Moore now reunite with Mooney as they all worked together at Headquarters. Baldursson, whose recent credits include McDonald's in Europe and New Balance, was most recently at Partizan. Moore's feature credits include Behind Enemy Lines and the remake of Flight of the Phoenix. His roots are in commercial-

making, though, as evidenced by his noted Sega Dreamcast "Apocalypse" spot. And Kates, active in the Canadian market, diversified stateside via Headquarters and more recently bi-coastal The Joneses. His work won a Cannes Bronze Lion in '01.

Prior to Moon, Mooney maintained indie firm Mooney Marketing. Earlier he was partnered with exec producer Tara Fitzpatrick and director Joe Pytka of PYTKA in The Mothership. This came after Mooney's 14-year run at Headquarters.

Via Screen Gems' production resources, Moon can offer cost-effective options to agencies for spots, virals and other content, said Mooney.

Music Libraries Step Outside the Box

By Nicole Rivard

Milestones were made in the music library industry in 2007. In addition to Getty's acquisition of Pump Audio, Warner/Chappell Music (WCM), the global music publishing arm of Warner Music Group Corp., acquired Non-Stop Music, enhancing WCM's presence in a fast-growing, high-margin segment of the music publishing business and underscoring the importance of film, television, Internet and corporate outlets to the music publishing industry.

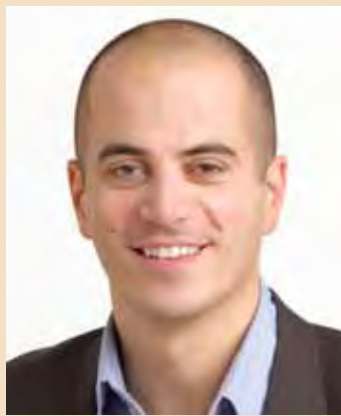
Formed by two musicians in 1981, Non-Stop Music has built a library of more than 35,000 song titles that it licenses to film, television, Internet and corporate clients. Non-Stop also operates its own state-of-the-art recording studio and has a stable of musicians it draws upon to compose original film scores, music for film trailers, television theme songs, theme music for corporate films and commercial jingles.

"This is truly one of the brightest moments in our 26-year ride in the production music library business," commented Randy Thornton, co-founder of Non-

Stop, on the acquisition. "We have been continually surprised and thrilled by the strong reception we have gotten for our library from our growing client list and look forward to be part of one of the more forward-thinking music companies in the world."

In yet another example, more recently in December, Chuck D, hip-hop icon and founding member of the controversial and pioneering rap group Public Enemy, signed a worldwide production deal with Killer Tracks. Chuck D's new hip-hop music library, Chuck D Presents, will feature emerging artists and producers from his own record label, SLAMjamz Records, as well as guest performers including Public Enemy's Professor Griff. The library will be distributed by Killer Tracks and is scheduled to launch in spring '08.

Chuck D commented, "Killer Tracks has a reputation for delivering the best music in this industry. My production standards and policies stem from the SLAMjamz and Public Enemy approach of producing high-quality music that is diverse not only in sound and tempo but in attitude and



Steve Ellis, CEO, Pump Audio

purpose as well. Killer Tracks is the perfect fit. This partnership is a milestone not only in the music library business but also in the world of hip-hop."

Looking ahead to '08, outside-the-box thinking like the kind demonstrated by the aforementioned deals will be crucial as web, mobile and other new media content becomes increasingly popular. Music libraries will also need to respond to the prevalence of longer form projects. Below music library execs discuss their roles in the new year and trends in the music library/licensing arena and share their thoughts on

Continued on page 22

TBWA\Chiat\Day's Burke Comes Aboard Cut+Run

SANTA MONICA—Michelle Burke—who had been with TBWA\Chiat\Day, Los Angeles for the past 17 years, most recently serving as an executive producer—has joined Cut+Run\Los Angeles as its executive producer/managing director. She succeeds Christie Cash in the exec producer's capacity while managing director is a new role at the Southern California shop, underscoring Burke's involvement as an integrated creative partner in helping to shape the future of Cut+Run on a global level.



Michelle Burke

At TBWA\Chiat\Day, Burke oversaw production for such clients as Visa, Nissan, Infiniti, Energizer, Taco Bell, Apple and Sony. Over the years, her work earned numerous awards, including Cannes Lions, Clios, One Show and D&AD Awards.

Burke joined TBWA\Chiat\Day as a producer, then was promoted to senior producer and officially assumed the exec producer mantle last year.

She was drawn to the coterie of talent at Cut + Run and the body of work done at the company spanning spots, features, shorts and music videos. Burke cited such Cut+Run proj-

ects as the feature films *Sicko* and *An Inconvenient Truth*, and commercials for clients like Xbox, Guinness and Altoids. She added that also drawing her to the company were prospects for taking on a mix of traditional and nontraditional fare. Burke said that "crafting multi-platform content is part of the very fabric of Cut+Run."

The reference to Guinness includes the lauded "Noitulove" which won the Grand Prix at the 2006 Cannes Lions International Festival, Best of Show at the One Show and the Best of Show GRANDY at the ANDY Awards, among other honors. The spot was directed by Daniel Kleinman, now of Rattling Stick, London, and edited by Cut+Run founder Steve Gandolfi.

Gandolfi described Burke as "an incredible addition to the company because she speaks our clients' language and knows how to build brands and collaborate with creative teams. She has worked as a client at editorial companies around the globe and we are pleased she's made ours her new home."

Cut+Run maintains shops in New York, Santa Monica and London.



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Crossroads Signs The Goetz Brothers

LOS ANGELES—Directorial duo The Goetz Brothers—Kevin and Michael—have joined Crossroads, bicoastal, Chicago and London. The helming team comes over from bicoastal The Joneses and has to its credit commercials for such clients as Nissan, State Farm, McDonald's, Home Depot and BMW.

The Goetz Brothers have also been active in other disciplines over the years. For example, when they were part of directing trio Goetz & Goode, with Michael Goode, they earned a 2001 Emmy nomination for creating the main title sequence for *The Wonderful World of Disney* on ABC. The title sequence was done for Buena Vista Marketing. Goetz & Goode first garnered industry attention with "Dream," a Mercedes-Benz spec spot that was honored in the spec category of the '00 Association of Independent Commercial Producers (AICP) Show.

Goetz & Goode became The Goetz Brothers in '02 when Goode departed to go solo as a director, joining great-guns: usa. At that time The Goetz Brothers were repped by the spot shop Copper. In '03, the duo moved over to The Joneses.

The Goetz Brothers are known for



Michael (I) and Kevin Goetz

their ability to draw natural performances from actors, something they learned first from their father, stage and film actor Peter Michael Goetz. Their body of work exhibits a mix of narrative and visual sensibilities.

Crossroads owner/executive producer Cami Taylor sees the Goetz duo as not only well suited for commercials but also content opportunities emerging in different media in the ad sector. Sharon Lew, Crossroads' New York-based executive producer/head of sales, related, "Kevin and Michael have a narrative style that evokes such a strong sense of humanity and reality into every piece. Their style and quality of work is so in tune with

one another they're consistently able to pull memorable performances out of their actors."

The directing team joins a roster at Crossroads commercials division which also includes, Russell Bates, Trudy Bellinger, Steve Eshelman, the mono-monikered Harvey, Bruce Hurwit, Samuel & Gunnar, Wayne Isham, Julia Jason, Sam Katay, Nick Lewin, Nic Mathieu, Marcus McCollum, Jayson Moyer, Mike Nelesen, Mark Pellington, Gillean Proctor, Kevin Samuels and Kieran Walsh.

Michael Goetz earned a Masters degree in Film from USC's School of Cinema while Kevin received a Bachelor's in Film from the Art Center College of Design in Pasadena. While still in school, they penned the screenplay for *Tycus* starring Dennis Hopper.

The sales efforts for Crossroads are headed by Sharon Lew who works with independent reps Samantha Tuttlebee and Kamila Prokop of Muse, also on the East Coast, staffer Mary Matusz out West, and senior in-house rep Janice Harryman in the Midwest. Crossroads, which was founded in '89, maintains six divisions spanning film, TV, spots, music videos, new media and creative services.

ARTISANS

Compulsive Signing: Director Kate Riedl

NEW YORK—Having recently relocated from Sydney to New York, director Kate Riedl has signed with Compulsive Pictures for exclusive North American representation. This marks the first time that she's had a stateside roost for commercials.

Riedl, who's been directing spots via 8 Commercials in Australia, will continue to maintain that affiliation. But as evidenced by the move to New York, developing her spotmaking career in the U.S. is a priority. Over the years, she has to her credit varied campaigns for such clients as Kellogg's, Wyeth, Bonds, Orange, and Unilever, while collaborating with agencies primarily Down Under that include JWT, BMF, The Campaign Palace, Euro, Lowe and Singletons. The director's work is mainly actor performance-based with a visual aesthetic. On the former score, Riedl has directed supermodel/actress Sarah Murdoch in a number of ad campaigns.

Riedl graduated from the Australian Film, Television & Radio school in 2000 where her spot "Crossing" garnered a Sydney Film Festival Award. Upon graduation, Riedl won the prestigious Kenneth Myer Fellowship allowing her the opportunity to study and intern with acclaimed di-

rector Zhang Yimou (*Hero*, *Raise The Red Lantern*) as he traveled throughout China filming *Happy Times*. Returning to China and Tibet in '05, Riedl directed *The Man Who Saved A Million Brains*, a documentary that aired and was well received in her homeland Australia. The film earned



Kate Riedl

distinction in the best documentary—science, technology and environment category at the '06 Atom Awards. It has gone on to screen at numerous international film festivals and recently aired on the Discovery Channel.

Actor/producer Brian Brown (*Cocktail*, FX) then selected Riedl for one of the sought after "Fresh New Voices" director spots on his television series *Two Twisted*, with her episode,

starring Melissa George, being chosen for series pilot status. Riedl's dramas have won her awards at festivals including Palm Springs and the Sydney Film Festival. Invited to participate in a group of eight directors for the inaugural POV Film Festival, Riedl's film *Baggage Claim* won the best actress award for Daniela Farinacci and saw the helmer selected as one of five Australians to the Berlinale Talent Campus at the Berlin Film Festival, Germany.

Riedl was signed by talent agency Endeavor for feature film and television representation. She set out to find a production company to rep her for commercials in the U.S. She was introduced to Compulsive Pictures, Inc.'s executive producers/founders Donald O'Connor and Jack Turney "The strong storytelling of Kate's spots coupled with the natural performances and beautiful visuals were what caught our eye," said O'Connor. "The work is diverse but has a common thread. You can see Kate's talent not only in the beautiful look of her work but also in the performances she gets out of the talent."

Riedl joins a Compulsive directorial roster that includes Mark Celentano, Laura Murphy, Tony Ober, Magnus Reed, and Sergio Henriques.

Short Takes

CUPID AND FATE GO AWOL

Match.com has kicked off the new year with a major U.K. ad campaign—from New York agency hanft raboy and partners (HRP)—in which Cupid and Fate, as played, respectively, by actors Glenn Hirst and Spencer Jones, constitute a lazy, hapless comedic duo. Instead of connecting two star-crossed lovers, Cupid and Fate shirk their responsibilities, wasting their time on such activities as doing their hair, cavorting at a playground (with Cupid and Fate skateboarding, the former belly down on a slide), and quasi-aerobics while watching television.



CLICK HERE TO VIEW SPOT

The tagline to the multiple TV spots: "Don't wait for Cupid & Fate. Find love for yourself at Match.com."

Jason Stockwood, managing director of Match.com International, said, "At Match.com we aim to 'Make Love Happen' and yet time and time again we hear singles say they are holding out for that chance meeting with the 'One.' That may well happen but our new campaign says you just might need a helping hand to open the door to your perfect match."

Complementing hanft raboy's creative efforts were London outfit Monkey Communications with creative communications planning, and M2M which handled the media buying.

Nick Jones—known for his work with comedians Simon Pegg and Mitchell & Web, as well as the 118 118 commercial campaigns—directed the spots via bicoastal/international Partizan. The hanft raboy creative contingent included creative managing partner Doug Raboy, creative director John Tumelty, copywriter Heather English, art director Beth Wetzel, producer Emma Johnston and associate producer Namik Minter.

The main editor on the campaign was Adam Jenkins of Cut+Run, bicoastal and London.

NATAS GAME FOR AUTODESK

Autodesk's 3ds Max software and Autodesk Maya software for 3D modeling, animation and rendering have won Technology and Engineering Awards from the National Academy of Television Arts and Sciences (NATAS) in the gaming category of visual digital content creation tools and their impact. Now in its fourth year, this category award recognizes pioneering efforts and breakthroughs in the gaming world. Maya and 3ds received the honors earlier this month at the 59th annual Technology and Engineering Awards ceremony held in Las Vegas.

PEOPLE IN THE NEWS

Mike Levy has been upped from VP of long form post services to executive VP at The Post Group, Hollywood. In his new capacity Levy will supervise business development and marketing for The Post Group and its sister companies known collectively as the Post



Mike Levy

Start2Finish family of companies: iO Film, Runway Edit, Novastar Sound, and Lightning Media. Levy brings more than 25 years of postproduction experience to the role, including previous stints as VP/general manager at Matchframe Video and The Post Group....The Martin Agency, Richmond, Va., has promoted producer Kerry Berkbigler Ayers from producer to senior producer/production supervisor, and Amy Trenz from broadcast business manager to senior business manager. Ayers joined the ad agency in April 2001 and works in the broadcast department on the Wal-Mart account. Trenz has been with The Martin Agency for nearly five years....


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XDCAM EX

Directors Gratified Over Their DGA Award Nominations

Continued from page 1
bicoastal Anonymous Content.

Noam Murro

Ariola and Murro are the only two directors among these nominees to have won the DGA Award. Murro

earned distinction as the DGA's Best Commercial Director of '04. He has been nominated five out of the last six years.

"The fifth time still feels like the first," related Murro. "I'm as excited and honored as I was the very first

time. It never gets old to get this kind of recognition from your peers. A big part of the DGA honor is being included with the other nominees whose work I love," continued Murro. "It's a great group."

Murro's latest nomination came for

Volkswagen Golf's "Night Drive" for DDB London, Orbit Gum's "Affair" via Energy BBDO, Chicago, and the NBA's "Remember" from Goodby, Silverstein & Partners, San Francisco.

"The idea is to put forth work that represents a variety of styles and

tones—in this case, humor ["Affair"], heart ["Remember"] and visual ["Night Drive"]," said Murro.

Fredrik Bond

Bond now has two career DGA Award nominations, the first coming for his work in '04. This time around he's a nominee thanks to a pair of commercials: the California Milk Processor Board's "Straw" for Goodby, Silverstein & Partners; and JCPenney's "The Aviator" out of Saatchi & Saatchi New York.

Of being nominated, Bond related, "It's a great honor. I'm really quite flattered—especially flattered since the award is chosen by my peers who are directors themselves. Their interest is filmmaking. It's one of the very few awards for commercial directors that focuses on the actual directing part of it."

As for what it means to be nominated along with two MJZ colleagues, Bond said, "It's great. Because it means that MJZ and [company president] David Zander will make the after party three times bigger—three DJs, three clowns, three times the fun. Everyone's invited and free balloons... if one of us wins."

Nicolai Fuglsig

Fuglsig's first DGA Award nomination came on the basis of: Guinness' "Tipping Point" and Motorola's "Journey," both from Abbot Mead Vickers/BBDO, London, and JCPenney's "It's Magic" out of Saatchi & Saatchi New York.

"I didn't pick the spots to submit to the DGA. I wasn't as busy in commercials this past year due to the ongoing writing and development of my feature film," said Fuglsig. "In fact I had no idea whatsoever that my work was submitted [to the DGA] until David Zander told me.

"Still, I'm so pleased with the nomination. It's a filmmaker's award. I feel honored to be in the fine company of great directors. All their work is so good. I'm a big admirer of all the guys in my category."

Frank Budgen

Budgen wasn't available for comment in that he was immersed at press time in the Sundance Writers Lab in Park City, Utah. He earned the DGA Award nomination, the first in his career, for Sony Bravia's "Playdoh" out of Fallon, London, and Live Earth's "S.O.S., Save Our Selves" via Young & Rubicam, Chicago.

This year's DGA Award winners—spanning features, TV, documentaries and commercials—will be announced and honored this weekend (January 26) during a gala ceremony in L.A.



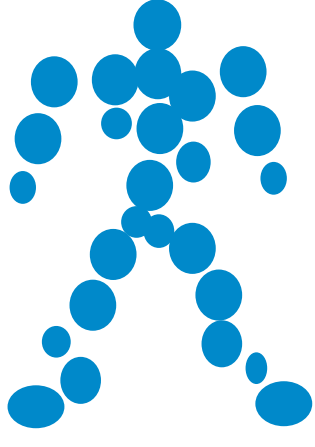
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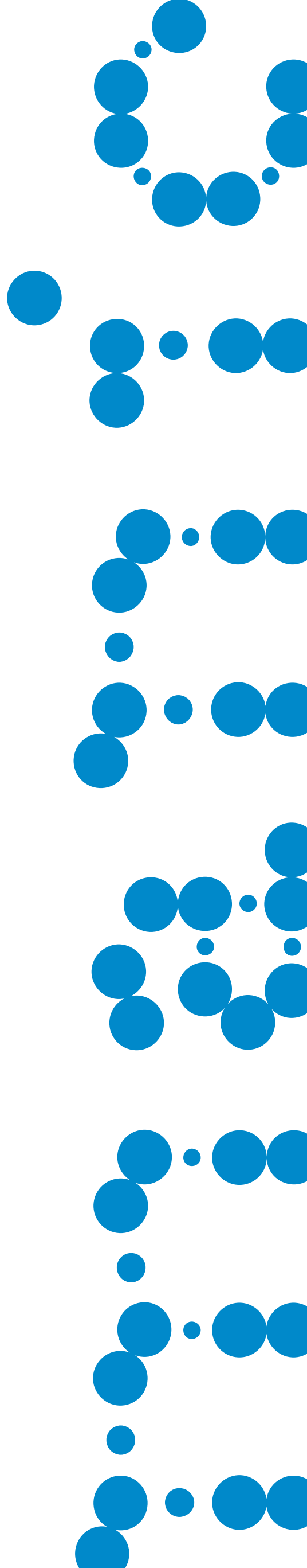
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Reflections On Personal And Professional Milestones Come Into Focus

Three cinematographers share insights on breakthroughs spanning Sundance, ASC Awards and Red One

By Robert Goldrich

While they are of distinctly different type and origin, three milestones have drawn *SHOOT* to a trio of cinematographers to start the new year: Roger Deakins, ASC, BSC, who just became the first DP in the history of the American Society of Cinematographers (ASC) Outstanding Achievement Awards competition to receive two nominations in the feature film category in the same year; Ellen Kuras, the accomplished feature and commercials cinematographer whose directorial debut, *Nerakhoon* (the Lao word for *Betrayal*), made its world premiere at this month's Sundance Film Festival in the Documentary Competition; and Simon Thirlaway, who recently put the Red One through its paces in what is believed to be the first widely released cinema commercial lensed with the new, at times controversial camera.

Here are some reflections of Deakins, Kuras and Thirlaway on these latest chapters in their careers:

Ellen Kuras

To say that *Nerakhoon* has been a labor of love and social commitment for Ellen Kuras is an understatement. Twenty-three years ago she began exploring the prospects of what it means for people to be forced from their homeland and having to find new lives elsewhere. At first this exploration took her to a Laotian woman in New York, the intent being to show how American culture has impacted her.

In order to do justice to this filmmaking quest, Kuras felt the need to learn how to speak Lao, the language of Laos, which in turn led her to a young teacher/translator, Thavisouk ("Thavi") Phrasavath.

But Kuras got far more than she bargained for when she got to know Phrasavath whose family was forced to emigrate stateside due to the secret U.S. bombing campaign in Laos during the Vietnam War.



Ellen Kuras

The Phrasavaths' story is moving, poignant, an intimate love story, a soulful dramatic narrative that blends with documentary to show how a family copes and perseveres in the face of varied betrayals—personal and sociopolitical, the latter including the communists' betrayal of the country's soldiers and U.S. betrayals relative to denying the bombing and to what America is supposed to be about.

Over the past 21 years, Kuras has been documenting the life of Thavi's family. It's been done in piecemeal fashion in that Kuras has worked on the project in-between her extensive cinematography duties which have spanned assorted features such as the Michel Gondry-directed *Eternal Sunshine of the Spotless Mind* and his *Be Kind Rewind* (which also just debuted at Sundance), and commercials like the Spike Jonze-directed "Hello Tomorrow" for adidas, which scored four honors at the 2006 AICP Show.

While Kuras directed and shot *Nerakhoon*, she felt that Phrasavath deserved a co-directorial credit for his contributions, particularly so that people in his home country would know that this is a film which one of their own is presenting as a gift to them.

For Kuras, to see *Nerakhoon* premiere at Sundance is a special honor—not just for the obvious reasons but because Sundance has become a home to her over the years. It's where in 1992 she won the Cinematography Award for the film *Swoon*, which put her on the industry map. She then went on to win Sundance Cinematog-

raphy Awards again in '95 and '02 for, respectively, *Angela*, and *Personal Velocity: Three Portraits*.

And 18 months ago, Kuras brought her *Nerakhoon* footage to the Sundance Institute Documentary Film Program's Composers Lab where for the first time she started to seriously edit sequences of the film, a process which benefited from being in a friendly, nurturing environment in which other artists offered constructive feedback. This experience, said Kuras, helped immeasurably in her shaping *Nerakhoon*.

In a very real sense *Nerakhoon* also means everything in terms of Kuras' career, not solely because it represents her first time in the director's chair or that the film has garnered recognition at Sundance—but more because it helped set her on her career path as a cinematographer. Twenty-plus years ago, Kuras wasn't sure of her professional aspirations but with this project and the desire to capture the profound loss-of-homeland theme through images, she found herself gravitating to cinematography.

While she's not sure if *Nerakhoon* will serve as a catalyst to other directorial pursuits, Kuras firmly knows that she will continue to be a cinematographer. She is slated to shoot director Sam Mendes' next film and she is committed to continuing to lens commercials.

"One informs the other," she said of her feature and commercialmaking endeavors for which she's repped via United Talent Agency (UTA). "Features have influenced how I shoot commercials in terms of bringing in at times a more emotional, dramatic feel to the work. And my commercial career has definitely influenced what I do on the feature side. Being able to experiment in commercials in so many areas, working with directors who want to push the envelope visually to capture a certain look, has been of great value. My experimenting with film stock in commercials is clearly evident in how we shot *Summer of Sam* [for Spike Lee]. And *Eternal Sunshine of A Spotless Mind* is in many ways a culmination of the work I've done in the commercial world—Michel [Gondry] and I came together on this project, bringing our filmmaking experiences, including in commercials, to bear."

And Kuras' spotmaking definitely impacted her directing of *Nerakhoon*. "This film is more allied to a commercials point of view than to a traditional narrative point of view," she observed. "It steps outside the convention of a documentary to a place between



Roger Deakins

documentary and narrative and uses both. I always wanted to experiment in both mediums...And that's what commercials are all about—finding a new way to tell a story and breaking outside of convention."

Roger Deakins

For the first time in the 22-year history of the American Society of Cinematography (ASC) Awards, a cinematographer has garnered two feature film category nominations in the same year.

The accomplishment came earlier this month with Roger Deakins, ASC, BSC, earning the distinction for his work on *No Country For Old Men* (directed by the Coen Brothers) and *The Assassination of Jesse James By The Coward Robert Ford* (directed by Andrew Dominik). And at press time, the two films also garnered Deakins a pair of Oscar nominations for best cinematography.

These represent the seventh career ASC Award nominations for Deakins, who has won the award twice—for *The Shawshank Redemption* in '95 and *The Man Who Wasn't There* in '01. Over the years, Deakins has also received seven best cinematography Oscar nominations, the others coming for *The Shawshank Redemption*; *The Man Who Wasn't There*; *Fargo* in '97; *Kundun* in '98; and *O Brother, Where Art Thou?* in '01.

Reflecting on his precedent-setting two ASC Award nominations this year, Deakins said, "It came as completely unexpected. I shot *Jesse James* awhile ago and it could have easily been released the previous year so in that regard I'm fortunate to have it considered in the same year [as *No Country For Old Men*]....*Jesse James* didn't get much traction at the box office—although I'm quite pleased as to how the film turned out. It's gratifying that my peers saw value in the film."

Of the ASC Awards, Deakins related, "The event itself is a celebration of cinematography and I know virtually all of the ASC members. To be nominated twice for features in the same year is just wild. I'm sure my friends at the ASC will tease me something

wicked for that."

Deakins hasn't yet had much occasion to experiment in electronic cinematography—though he shot via cell phone and deployed some mini DV for the feature *In The Valley of Elah*, directed by Paul Haggis. The cell phone visuals were called for in the actual storyline. As for whether he'd like to take on the task of shooting a major feature digitally, Deakins—who's repped via ICM—said, "I'm not at all averse to it. But up until now I've shot mostly film. The latitude of film is tremendous and lends itself just beautifully to the films I've been asked to do thus far."

Simon Thirlaway

DP Simon Thirlaway recently wrapped what's billed as being the first cinema ad lensed by the Red One digital camera and released wide in theaters. The precedent-setting spot is a :30 teaser for this year's Doritos "Crash The Superbowl Contest." Directed by art director Trevor Shepard of bicoastal Stardust Studios for Goodby, Silverstein & Partners, San Francisco, the piece premiered in theaters across the U.S. last month.

The spot features dramatic concert footage. Thirlaway captured dark crowd scenes with paparazzi-style lights flashing all about, then shot the band members on a green room set, a concert venue backstage and then finally performing on a small stage.

Thirlaway—who's repped by The Sheldon Prosnit Agency—said that overall the Red One experience was positive. At the same time, he acknowledged that there were "a few hiccups" which is to be expected. "The bottom line is that as a tool Red One performed well."

In fact at press time, Thirlaway was again shooting with Red One—this time on a package of spots for fast food chain Der Wienerschnitzel. He has had his share of additional electronic cinematography experience spanning such cameras as Sony's F900 Cine Alta and F950 models and Thomson's Grass Valley Viper.

Thirlaway broke into the business in London in the early '90s, starting out in the lighting department and working his way up the ranks to DP. He then moved to the U.S. where he is firmly established in commercials and music videos—and now he's looking to diversify into features. While his first love is shooting 35mm film, Thirlaway welcomes the emerging digital toolset. "It's an exciting time in terms of the digital cameras that are gaining momentum and others that will be introduced to the market," he affirmed.



[CLICK HERE TO VIEW SPOT](#)

Doritos "Crash The Super Bowl Contest," lensed by Thirlaway

Intellectual Property, Compensation Issues Loom Large In '08

Continued from page 1

dustry. Nearly 70 percent of member production house survey respondents produced "nontraditional advertising projects" (i.e., Internet or broadband virals, branded entertainment) in '06.

Furthermore, producers estimated that about 18 percent of their current billings are generated by nontraditional projects. But respondents projected that by 2010, that figure will increase to an average of 38 percent of their billings.

Underscoring the need to develop new ways of doing business in terms of compensation and contractual working relationships is the survey finding that production houses most frequently get traditional agency broadcast agreements from ad agencies when working on nontraditional projects. In the same vein, survey respondents said they often provide a standard AICP bid form when in the running to produce nontraditional projects. This outdated way of doing business, said AICP president/CEO Matt Miller, needs to be rethought.

AAAA Study

Miller opined that when reading between the lines, even the American Association of Advertising Agencies' (AAAA) Television Production Cost Survey, which centers on mainstream spotmaking, raises questions about what constitutes fair compensation. The latest AAAA study (*SHOOT*, 1/11), which covers '06, reported that 33 percent of jobs were single bid.

By contrast, Miller noted that in the not publicly released portion of the aforementioned AICP-commissioned Survey of the Commercial Production Industry, member production houses said that typically in any bid that they are competing with two to three other companies. "That's a far cry from the AAAA finding that a third of the time houses are being single bid," said Miller. "And that begs the question—with both studies being reliable in terms of this kind of information—what are the agency and production house perspectives on a bid? When does a bid start?"

Miller continued, "From a production company standpoint, if you get a phone call and are asked to respond, the bid has begun because it involves research, leg work, a director developing his creative vision for the job. But an agency might not regard this as being a bid. Meanwhile production houses are investing time and money in formulating detailed presentations. The production company consensus in our survey is that they are bidding on more work and getting less of it."

According to the AICP survey, production companies are asked 82

percent of the time to do elaborate treatments. And these jobs often end up being postponed or cancelled. "This presents serious overhead issues," said Miller who acknowledged that many regard it as a cost of doing business. Nonetheless, elaborate treat-

ments conveying directorial visions and logistics represent IP, which can be misused—with another company ultimately being awarded the job and at times those ideas reflected in the final project.


"There's generally no compensa-

tion for those production houses that invest time, money and human resources into jobs that they don't end up getting—and there's no contract saying that these treatments are the property of the advertising agency and the client."


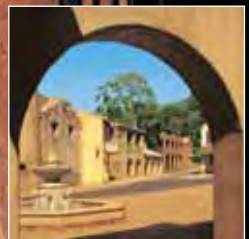


With this dynamic prevalent in traditional spotmaking, noted Miller, it behooves the industry to arrive at new, more equitable compensation models—which can entail equity ownership—when it comes to emerging forms of content.


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Super Bowl Spot Preview: Who's Doing What For The Big Game?

Continued from page 1

Furthermore, those advertisers and marketers looking to kick off the new year by sponsoring a major TV event in order to reach significant numbers of prospective consumers can no longer count on the Academy Award telecast next month (scheduled for Feb. 24 on ABC). Hence the Super Bowl becomes that much more attractive.

The Oscars, of course, have come to be regarded by many as a Super Bowl of sorts for women, delivering a huge audience, alluring demographics and heightened viewer attentiveness. But this year the WGA strike could result in a diminished Oscar ceremony. Without a settlement between the WGA and the Alliance of Motion Picture & Television Producers (AMPTP)—or an interim pact with the Academy Awards telecast producer—the WGA figures to picket the Oscar ceremony, and actors aren't likely to cross the writers' picket line. Indeed an Oscar night with no stars is an uninviting prospect that's a real possibility, meaning that the Super

Bowl might be the only game in town when it comes to a big-ticket TV event during the first quarter of 2008.

Thus it's little wonder that the Super Bowl ad inventory sold out this time earlier than ever with Fox (which telecasts the Big Game on Feb. 3) fetching in excess of \$2.7 million on average for 30 seconds of air time, an all-time high. And word is that the last :30 slots were gobbled up by advertisers for some \$3 million apiece.

Still, there's hope that the WGA strike can be settled, spurred in part by the three-year agreement reached last week between the AMPTP and the Directors Guild of America. It remains to be seen whether the success of the DGA negotiations translates into the AMPTP and WGA returning to the bargaining table and finding common ground.

Indeed even without the WGA strike dynamic, a TV event that can deliver a guaranteed mega audience has premium value for the advertising/marketing community in an age of audience fragmentation caused by

so many outlets and media options. Add to that the fact that many viewers actually look forward to seeing Super Bowl commercials.

Plus there's the opportunity for new media involvement and experimentation. Fox has offered advertisers the chance to place their commercials on MySpace (a sister company to Fox), and the network will broadcast on-air promos during the game that will urge viewers to check out the social networking website. Advertisers in turn will be able to offer bonuses—including coupons, extended content and links to related sites of interest—to those who watch the spots online. Extended movie trailers will be part of that MySpace mix, a factor which helped to draw more movie promo commercials into the Super Bowl advertisers' circle this year. In that vein, word is that New Line will promote Will Ferrell's sports comedy movie titled *Semi Pro*—with Ferrell also possibly appearing as his *Semi Pro* character in a Budweiser commercial on the Super Bowl.

MySpace also sports a "Forward to friend" button that can be used for relaying commercials, extending their broadcast reach.

The online impact of a Super Sunday TV commercial will also be measured as Nielsen BuzzMetrics data is mined. Nielsen intends to track assorted blogs, message boards, online communities, video sharing and sports fan sites—as well as ads viewed on MySpace—in order to get a handle on the online reach generated by a Super Bowl TV :30.

Both the small (computer) and big (HD TV set) screen will indeed play prominently in advertiser and agency thinking. On the latter score, the number of commercials being completed in HD for the Big Game telecast has steadily risen in recent years. The upcoming Super Bowl XLII—pitting the New England Patriots against the New York Giants—should see a continuation of that trend.

Lineup card

Per usual during this pre-pre-game

juncture, many advertisers, agencies, production houses, post shops and other support services are reticent about their Super Bowl projects. In some cases, secrecy has been heightened as clients don't want to tip their ad strategies to the competition. Nonetheless, through the industry grapevine and other circuitous routes, *SHOOT* garnered details and a number of credits for some of what may very well emerge during the Super Bowl telecast.

Anheuser-Busch again is the most prominent Super Bowl advertiser, this time with a reported 10 spots on tap, primarily from DDB Chicago, with the possibility of entries from Goodby, Silverstein & Partners, San Francisco, Cannonball, St. Louis, and LatinWorks, Austin, Tex. The annual rite of Big Game advertising is Anheuser-Busch's 11th hour decision as to what spots to run from a pool of commercials that have been produced for possible Super Bowl use promoting such brands as Budweiser, Bud Light and Bud Select.



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Among work that's in the running for air time is some Bud Light fare directed by Stacy Wall of bicoastal Epoch Films for DDB Chicago, as well as some Bud directed by Chris Koch of Konk Inc., New York, for Latin-Works.

A Super Sunday mainstay, Joe Pytka of Venice, Calif.-based PYTKA, has directed a Budweiser spot for DDB Chicago which figures to make the cut. (Pytka has also helmed an ad for McDonald's via DDB Chicago and a client-direct National Football League spot slated to debut during the Big Game telecast.)

Fast becoming a Super Bowl fixture is director Bryan Buckley of bicoastal/international Hungry Man who helmed a Bud Light spot for DDB Chicago. Buckley also directed a :30 for Planters nuts out of DraftFCB, New York. This will mark Planter's first Super Bowl appearance and Kraft's first ad in the game in about 10 years.

Another perennial Big Game player is BBDO New York, which has spots for such clients as FedEx and Pepsi slated this year. Included in the Pepsi mix is "Magnetic Attraction," a stunt-filled commercial starring Justin Timberlake and directed by Craig Gillespie of bicoastal/international MJZ. Another Super Sunday candidate, this one for Pepsi AMP, was directed by Epoch Films' Wall. Director Simon McQuoid of bicoastal Go Film is also believed to be linked to some Big Game action for BBDO New York.

Toyota is again in the Super Bowl via Saatchi & Saatchi LA, Torrance, Calif., this time with two spots—one directed by Jesse Peretz of bicoastal/international RSA, the other by Lance Acord of Park Pictures, New York.

For the fourth consecutive year CareerBuilder.com will be on the Big Game, but this time via Wieden+Kennedy (W+K), Portland, Ore. (The first three years the agency was Kramer Crasselt, Chicago.) Word on the grapevine is that director Suthon Petchsuwan via TWC, Santa Monica, wrapped one of the CareerBuilder commercials for W+K. Also up for consideration is some CareerBuilder work directed by Mike Mills of The Directors Bureau, Hollywood.

W+K also has spotwork for Coca-Cola slated for the Big Game. Meanwhile Goodby, Silverstein & Partners will be putting on its Super Sunday best for Hyundai as well as for Frito-Lay Doritos' "Crash The Super Bowl" contest. Audi is also scheduled to make its first Super Bowl appearance since '91, this time via Venables Bell & Partners, San Francisco.

Gatorade is set to strut its Big Game stuff via Element 79, Chicago. Look for some possible Chevy fare directed by Joseph Kosinski of bicoastal Anonymous Content for Campbell Ewald,

Detroit. Cadillac could surface with a spot helmed by Joe Carnahan via RSA for Modernista!, Boston. Reportedly submitting storyboards to Fox for clearance is GoDaddy.com. Hershey's may appear with a spot featuring Carmen Electra. Victoria's Secret is returning to the Super Bowl for the first time since '99 with a :30 directed by Michael Bernard via cYlops pro-

ductions, New York.

Coming back to the Big Game is the White House Office of National Drug Control Policy (ONDCP) via DraftFCB. Word is that Rennie Maslow directed via bicoastal Smuggler. And TBWA\Chiat\Day, Los Angeles, will have spot buys for an '09 Nissan Murano ad directed by Bram van Riet of Caviar LA.

There are some first-time Super Bowl advertisers entering the stadium this year, including Procter & Gamble's Tide from Saatchi New York; Unilever's Sunsilk via Brand-ThinkTank and Desgrippes Gobe, Paris; Cars.com via DDB Chicago, which could entail work directed by Matt Aselton of Epoch Films; Dell Computers from Mother, New York,

with a piece directed by Samuel Bayer of bicoastal/international HSI Productions; Bridgestone with work believed to be directed by Kinka Usher from House of Usher, Santa Monica, for The Richards Group, Dallas; and client-direct fare for Under Armour. Word is that the latter was directed by Ericson Core of Backyard Productions, Venice, Calif.

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Top Spot of the Week

Director Nicolai Fuglsig, BBDO Wage War Against Mondays For Monster

By Christine Champagne

New York-based BBDO Worldwide didn't waste any time getting a new campaign for Monster underway. In fact, it was just 70 days from the time the agency won the account to the end of production on a worldwide multimedia campaign for the client. The resulting "Your calling is calling"-themed effort includes television, radio, print and online components and strives to get people to take a look at the connection between what they do for a living and their personal fulfillment.

Regarding the four spots featured in the campaign, BBDO art director Chuck Tso, who conceptualized them with copywriter Adam Kanzer, said, "We wanted to do something different for the category—something interesting in terms of telling different visual stories." One of the commercials in the package, a :60 titled "Daybreak," is SHOOT's *Top Spot* this week. The beautifully executed epic idea will certainly resonate with anyone who has woken up on a Monday morning dreading going to work.

Directed by Nicolai Fuglsig of MJZ, the spot opens in the pre-dawn hours.

People all over town 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," which, according to Kanzer,



Nicolai Fuglsig

represents "the broader idea that there is a great job out there for everyone, and Monster is the way to find it."

Neither Kanzer nor Tso hates Mondays, by the way. "I think we're some of the rare exceptions. We love what we do," Kanzer said. "But when Chuck and I were working on this campaign, we came across the truth that most people don't like their jobs, and we got this idea that if you love what you do, you don't

dread Sunday night, and you're not trying to fight against Monday morning happening."

From the beginning, Kanzer and Tso knew that the execution of "Daybreak" would be challenging given the abstract concept of people battling the sun. "We all had different ideas," Kanzer said, "and we really have to give a lot of credit to Nicolai because he had the idea—and really felt strongly about it—that people should be grabbing random items from their homes and from the streets and using them almost as shields to fight back the sun."

Fuglsig, who could not be reached at press time, and DP Benoit Del Homme shot "Daybreak" in Tandil, a town about five hours outside of Buenos Aires. A few principal performers were cast and brought in from Buenos Aires, and several hundred locals played the rest of the roles, braving four, 14-hour shoot days and bright lights that replicated a sunrise. "We tried to get as much of [the sun] as we could in camera. In fact, some of the shots—one in particular where we see the sun really strengthening its push back—are in camera," Tso said.

Kanzer added, "The light flares you see are actual light flares that the camera guy caught when he was shooting it, then The Mill enhanced it."

The Mill

A lot of credit goes to The Mill (N.Y.), Tso praised. "We collectively worked with The Mill to visualize what the sun would look like," Tso said, noting, "It was a careful balance. We wanted to push the boundaries of what natural light can be versus a look that was more *Close Encounters*."

Rick Russell of Final Cut, New York, edited "Daybreak," working alone, then with Fuglsig and later the agency creatives. "Rick had several versions to show us that first day we came in, all of which were great," Tso said. "There was one particular cut we liked, and we just finessed it." Russell was also instrumental in the music. 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."

Debut score

The raw and moody track came from Cherry-Tate Music Productions, New York, recently formed by Rebecca Cherry and Terressa Tate, who is also a sound designer at Final Cut. "Daybreak" marks Cherry-Tate's first job, and the duo worked together to compose and arrange the piece. 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 of the spot. "You really start to feel their struggle."

There isn't any dialogue in "Daybreak" 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]," Tso explained.



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People from all walks of life don't want to let the sunshine in, using varied items to shield themselves from morning rays so they will not have to face yet another Monday and the start of a workweek leaving them to cope with jobs they hate. A better solution: find a job you love via Monster.com.

TOP Spot OF THE WEEK

CLIENT
Monster

AGENCY
BBDO New York
David Lubars, chief creative officer; Eric Silver, executive creative director; Chuck Tso, art director; Adam Kanzer, copywriter; Anthony Curti, Ed Zazzera, senior producers; Loren Parkins, executive music producer.

PRODUCTION COMPANY
MJZ, Los Angeles.
Nicolai Fuglsig, director; Benoit Del Homme, DP; David Zander, Eric Stern, executive producers; Anna Hashmi, producer. Shot on location in Tandil, Argentina.

EDITORIAL
Final Cut, New York.
Rick Russell, editor; Rana Martin, executive producer; Laura Lamb Patterson, producer; Anchor Mak, assistant editor.

POST/VISUAL EFFECTS
The Mill, New York.
Angus Kneale, lead Flame artist; Corey Brown, VFX supervisor; Jo Arghiris, producer; Fergus McCall, telecine.

MUSIC
Cherry-Tate Music Productions, New York.
Rebecca Cherry, Terressa Tate, composers/arrangers.

SOUND DESIGN
Final Cut.
Terressa Tate, sound designer.

AUDIO
Sound Lounge, New York.
Tom Jucarone, mixer.

The Best Work You May Never See

Director Nir Bashan Goes Viral For Coke

By Robert Goldrich

Two guys seated in a restaurant booth fervently discussing some triviality hardly rates as an attention getter. However, this slice of life as it unfolds in a spec viral spot steadily builds to show there are just some things you can't compromise on, translating into a clever, charmingly disarming pitch for "The Real Thing," a.k.a. Coca-Cola.

At first our male protagonists are discussing Lewis & Clark, which one guy initially mistakes for the Superman TV series *Lois & Clark*. Once he's corrected, they both begin to wonder why the pioneering explorers don't have their own coin. Obviously this is a serious oversight on the part of the U.S. government. After all, note the guys, Pocahontas is on a coin. And if she ranks, certainly Lewis & Clark should as well.

The off-camera waiter then comes to ask if the gentlemen would like something to drink, giving us a brief reprieve from this silly debate. Both guys order Coca-Cola.

The waiter nonchalantly asks, "Is Pepsi okay?"

This raises an issue even more heartfelt than that of the merits of Lewis & Clark on American coinage or currency. "No," affirm both guys about a Pepsi substitute. Clearly, their lunch is ruined and they're not going to take this lying down.

One of them asks if the waiter will accept buttons and trinkets instead of cash as payment. The other relates that the Pepsi query is tantamount to asking a customer ordering meatloaf if fried shrimp would be okay instead.

It wouldn't be says his buddy, noting that he has a shellfish allergy. "Want a lawsuit?"

The waiter then says he'll get the manager, leaving the guys to continue to discuss how they've been wronged. One of the men equates it to a bait-and-switch ploy, only to be put on the defensive on another front by his pal.

"Why did you pick this place?"

The reply is that he assumed every place has Coca-Cola. What eatery wouldn't have Coke?

The restaurant, they concur, should have a sign out front that states they don't have Coke—which in turn would mean that they won't have any customers. The two friends also agree that they're not waiting for the manager. They're getting out of this restaurant ASAP, particularly since they see a Coca-Cola vending machine at a gas station across the way.

The only potential problem is whether or not they have enough change. Indeed they do as one guy says that he has one of those earlier alluded to Pocahontas coins.

Incidentally the two buddies—who we see get up and leave—are named Lewis and Clark.

The spot, aptly titled "Lewis & Clark," ends with the Coca-Cola logo appearing against the backdrop of the now empty booth.

"Lewis & Clark" was written, directed, shot and edited by Nir Bashan who also handled the audio

and performed as the off-camera waiter. The spec viral was executive produced by Patti and David Coulter, partners in BeachHouse Films, Santa Monica.

Virally viable

BeachHouse signed Bashan to its directorial roster last year in large part due to the strength of a spec viral he did on his own, Honda's "Brand New."

That original comedic Honda spec piece made its way into SHOOT's "The Best Work You May Never See" gallery last March, then went on to win a Silver Clio Award and helped Bashan earn inclusion into the 2007 SHOOT New Directors Showcase.

In fact, this is Bashan's third entry in our "Best Work" gallery in that a follow-up Honda viral he created and helmed, "Hot Date," scored last May.

Filmography

In '06 Bashan graduated from Art Center College of Design in Pasadena, Calif. His filmography includes other spots, three short films—such as *The Good Book*, which enjoyed success on the festival circuit, and a feature-length documentary titled *The Kitchen*.

The latter is a behind-the-scenes look at the trials and tribulations of the chefs at work in the noted Santa Monica eatery Michael's Restaurant. Bashan wrote, produced and directed *The Kitchen*, which gained exposure on Italy's equivalent of HGTV and won the best-of-fest feature film honor at the 2006 White Sands International Film Festival in New Mexico.

credits

Client Coca-Cola (spec viral spot) **Agency** Nir Bashan, creator/writer **Production** BeachHouse Films, Santa Monica. Nir Bashan, director/DP; Patti Coulter, David Coulter, executive producers. **Editorial** BeachHouse Films Nir Bashan, editor **Audio** Nir Bashan **Principal Actors** Kurt Long, Brian Beck, Nir Bashan

How to empty a diner booth—don't serve Coke.



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VFX Teams Score Big

Feedback from effects artists who had a hand in this year's crop of commercials earning Visual Effects Society (VES) Award nominations yielded some common, shared themes when it comes to turning out high caliber work, perhaps the most prevalent dynamic being teamwork whether it be between the 2D and 3D teams, and/or positive cooperative collaborations among the director, the effects studio ensemble and agency creatives.

Teamwork was cited as being key in meeting creative and technical challenges, not to mention the ubiquitous time crunch. On the latter score, when 2D supervisor Katrina Salicrup of Method, Santa Monica, Calif., first got the call that the visual effects team she works with had a scant one month timeframe to produce two 60-second spots for client Microsoft, she knew that there was going to be a lot of long working days.

"Basically the team and I didn't have a day off for something like 30 days straight." Salicrup added, "It was a tremendous challenge for us to be able to do the kinds of shots that we wanted to do in the time we had...[A tight schedule] can actually be a blessing or curse depending on how you look at it. Essentially, for us, it came down to the entire production team from the director all the way through, being able to work together in order to get the work out on time."

One of those spots was Microsoft Zune's "The Ballad of Tina Pink" directed by Patrick Daughters of The Directors Bureau, Hollywood, for San Francisco agency T.A.G.. "Tina Pink" earned a VES Award nomination in the mainstay VES competition category honoring outstanding visual effects in a commercial.

Also nominated in that category were: effects studio Digital Domain, Venice, Calif., for BMW's "Road" directed by Carl Erik Rinsch via Marken Film, Hamburg, for German agency Jung Van Matt; Fuel International, Sydney, for BMW's "Hydrogen" directed by Andrew van der Westhuyzen of Sydney-based Collider for GSD&M's Idea City in Austin, Texas; London effects house Moving Picture Company (MPC) for Bacardi's "Bacardi Sun" directed by Plex of Blink, London, for Rainey Kelly Campbell Roalfe/Y&R, London; and Framestore-CFC, London for Smirnoff's "Sea" directed by Daniel Kleinman of Rattling Stick, London, for JWT, London.

Other visual effects studios scored VES Award nominations in other competition categories inclusive of commercials. Asylum, Santa Monica, garnered three nominations, including two in the compositing category: Nike's "Leave Nothing" directed by feature filmmaker Michael Mann via Alturas Films, Venice, Calif., for Wieden+Kennedy, Portland, Ore.; and Levi's "Change" helmed by Filip Engstrom of bicoastal Smuggler for BBH, London.

Additionally Asylum earned a nomination for outstanding animated character in a live-action broadcast program or commercial on the strength of Propel's "Stress Monster" directed by Baker Smith of Santa Monica-based harvest for Element 79, Chicago.

Two other spot-related VES Award categories also produced nominations. For outstanding created environment in a live-action broadcast program or

Continued on page 19

VES Nominees Face And Overcome Creative, Technical Challenges

By Mark Foley



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Clockwise from left: Bacardi's "Sun," BMW's "Hydrogen," Zune's "The Ballad of Tina Pink," BMW's "Road" and Smirnoff's "Sea" (center.)

VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ ANIMATION	AGENCY	PRODUCTION
1	 Dell's "Out With The Old"	rhinofx, New York Vico Sharabani, VFX supervisor; Jim Rider, lead Flame artist; Julie Mai, Udi Edni, Ricky Weissman, Flame artists; Karen Bianca Bisignano, VFX producer. (Toolbox: Linux Flame)	Mother, New York	Smuggler, bicoastal The Snorri Brothers, directors
2	 adidas' "Together"	Psyop, New York Pakorn Bupphavesa, lead TD; Kim Dulaney, Marie Hyon, Joshua Harvey, designers; Theo Maniatis, VFX supervisor; Pat Porter, lead animator; Mike Papagni, Rich Magan, Pete Hamilton, Helen Choi, Anthony Patti, Tatchapon Letwirojkul, Andreas Berner, CG artists; Joerg Liebold, Dave Barosin, Massive artists. Boolab, Barcelona Lucas Elliott, exec producer; Barbara Saenz de Buruaga, producer (Toolbox: XSI, Maya, Massive, After Effects, Flame)	TBWA\China	Stink/Psyop Marie Hyon, Marco Spier, directors
3	 Beringer's "Vineyard"	Paranoid U.S., Los Angeles Olivier Gondry, visual effects lead artist; Christine Schneier, producer; Len Burge, Mike Mayfield, Ben Zerkowitz, Sam Winkler, Emile Gondry, animators; Su Blackwell, paper artist (Toolbox: Premiere, Combustion, Flame.)	Publicis & Hal Riney, San Francisco	Paranoid U.S. Olivier Gondry, director
4	 Monster.com's "Slots"	a52, West Hollywood, Calif. Patrick Murphy, VFX supervisor; Andy Hall, 3D supervisor; Linda Carlson, executive producer; Scott Boyajan, producer. (Toolbox: Maya, Mental Ray, PF Track, Thankless (proprietary crowd simulator), Shake, Flame)	BBDO New York	Gorgeous Enterprises/ Anonymous Content Frank Budgen, director
5	 JC Penney's "The Aviator"	The Mill, New York Angus Kneale, Flame artist; Bethan Thomas, Dan Roberts, VFX producers; Fergus McCall, colorist (Toolbox: Flame, Spirit)	Saatchi & Saatchi, New York	MJZ, bicoastal/ international Fredrik Bond, director
6	 Scion's "Pit Stop"	Shilo, bocoastal Shilo, animation director; Jose Gomez, creative director/lead design; Trentity DeWitt, Nate Davies, Matt Foley, Eugene Kim, 3D animators; Kiel Figgins, Richard Lico, Jorma Auburn, Chris Mead, Bren Wilson, character animators; Santino Sladavic, executive producer; Jake Hibler, producer. (Toolbox: Maya, After Effects, Photoshop, Smedge)	Attik, San Francisco	Shilo Simon Needham, director (Attik creative director)
7	 Virgin America's "In-Flight Safety Video"	WILDBRAIN, San Francisco Gordon Clark, animation director; Andrea Mansour, executive producer; Chris Whitney, producer; Nick Hewitt, design director; Nathan Stephens, Mac TD; Erika Kopman, Mac artist; Mike Overbeck, Tim Blair, digital animators; Ed Davis, Dado Feigenblatt, CG TDs; Seryong Kim, CG modeler. (Toolbox: Anime Studio Pro, After Effects, Maya)	Anomaly, New York	WILDBRAIN Gordon Clark, director
8	 Harley Davidson's "Hell's Bells"	resolution, Los Angeles Todd Iorio, VFX supervisor/senior VFX artist; Dominic Bauch, senior VFX artist; Michael Raimondi, executive producer (Toolbox: Avid/DS, Flame)	Carmichael Lynch, Minneapolis	MJZ, bicoastal/ international Marcus Nispel, director
9	 Zune Arts' "Laika"	Curious Pictures, New York Ro Rao, director; Taylor Jordan, Deirdre Merrigan, Helene Park, Luis Aguirre, Yi-Ju Chen, Jess Mireau, Mike Milavsky, animators; Mary Knox, executive producer; Sara Nahas, producer (Toolbox: Autodesk Maya and Adobe Photoshop, Illustrator and After Effects)	72andSunny, Los Angeles	Curious Pictures Ro Rao, director
10	 Mitsubishi Outlander's "Evolution"	Brand New School, New York Jonathan Notaro, director/designer; Brian Wilcox, director/art director; Ji Yoon, TD; Eli Mavros, Nathan Scholtens, lead compositor/2D animator; Han Ho, Andrew Ortiz, Mitch Hann Hu, Camilia Benitez, Mitch Deoudes, Rob Dollase, Mark Rohrer, 3D animation Manic, New York Johnny Starace, Flame artist (Toolbox: Autodesk Maya, Autodesk Flame, Adobe After Effects)	Rolf Import, Moscow	Monty, Moscow



Matt Hackett



Dave Peterson



Katrina Salicrup



Franck Lambertz



Jay Barton

VFX Artisans Discuss Challenges In VES Award-Nominated Work

Continued from page 17

commercial, Sway Studio, Culver City, Calif., attained nominee status for Subaru Impreza's "Peel Out" directed by Gavin Bowden via the former Plum Productions for DDB New York.

And for outstanding special effects in a broadcast program or commercial, Full Scale Effects, North Hollywood, earned a nomination on the basis of Lexus' "Hydrant" directed by Nicolai Fuglsig of bicoastal/international MJZ for Team One Advertising, El Segundo, Calif.

Winners will be announced and honored at the VES Awards ceremony on Feb. 10 in Hollywood.

And on a separate note, with its first quarterly Visual Effects & Animation Top Ten Chart of '08, *SHOOT* gets a jump start in this issue on what current work might garner VES and other industry awards attention down the road. For example, *SHOOT*'s very first Top Ten Visual Effects & Animation Chart in September '07 included two of this year's VES Award-nominated commercials, Levi's "Change" and Subaru's "Peel Out."

(The next installments of *SHOOT*'s '08 Quarterly Top Ten Visual Effects & Animation Chart will appear in the May 9, July 18 and Oct. 10 issues. Submissions for Chart consideration meeting criteria are accepted one month prior to issue date. Contact rgoldrich@shootonline.com for information.)

Meanwhile, read on to gain insight from some of the talented effects professionals behind this year's VES Award-nominated spots relative to the creative and technical challenges that these projects presented.

James Allen,
compositing supervisor,
Asylum, Santa Monica

Nike's "Leave Nothing"

"Leave Nothing" was an extremely challenging spot both in determining the final aesthetic of the commercial, as well as how to technically join multiple plates and make it feel seamless. The footage was shot entirely at the Rose Bowl on 35mm at frame rates of either 52fps or 104fps. While there were multiple cameras running on every take, in the end, every shot (with the exception of the first two) was taken from the hand-held cam or



Nike's "Leave Nothing"

Steadicam running down the field with the hero players.

We worked at 2K in order to have the ability to reposition where necessary, often removing players from one plate to put them in the next, so that we could transition cameras independently of the players. Compositing was done in Flame. Stadiums were all built in 3D using Maya. Massive software was used to create the CG crowds, Houdini was used for the weather effects and used as the main pipeline for all digital assets where it was finally rendered in Mantra.

Matt Hackett,
lead animator,
Asylum, Santa Monica

Propel's "Stress Monster"

The biggest challenge for us from a technical standpoint was to create the Stress Monster from thousands of various objects that ranged from Post-It-notes to crashing tow trucks, and ambulances. Our goal was to have the Stress Monster photo realistic, and all its components in the proper scale to the live action environment, as if it were an actual event that the audience was viewing.

We achieved this by mapping out the city while on the shoot, then



Propel Fitness Water's "Stress Monster"

animating the creature's movement in Maya, and exporting that into Houdini, where we attached the main mass of the creature. Once the full scale creature was established, we created various sized Stress Monsters for the erosion of the character as it peels away back to its human form.

Chris Nichols,
CG supervisor,
Sway Studio, Culver City

Subaru's "Peel Out"

Our team faced many challenges

while working on this fun and exciting project, one being the animation of the Subaru Impreza itself. By utilizing Sway's proprietary Drive-A-Tron(tm) driving simulator, we were literally able to get behind the wheel of the Impreza to create an extremely realistic car animation on a very challenging and nearly impossible-to-navigate terrain.

To make the interior living room environment look 100 percent believable, we employed strategic methods of combining photogrammetry and very high resolution HRI imagery. We used a more scientific approach capturing extremely precise textures and shaders allowing a



Subaru's "Peel Out"

very realistic look that served both in modeling as well as lighting.

Katrina Salicrup,
2D supervisor, Method,
Santa Monica

Microsoft Zune's "The Ballad of Tina Pink"

We had a lot of technical challenges for this spot, from having to mix 2D and 3D elements in order to make realistic looking water, to the use of extended sets, multiple rigs, and wires that we had to later remove. We had some stock HD jelly-

fish footage that we were using and must have done about 20 versions with changes in order to get the look for the scene that we wanted.

We had to make it simple, but real. I think that one of the biggest creative challenges for the team was the incredible amount of work that we had to do in a limited amount of time. The team had to know both the why and the what of what the client was looking for so we could get into it (the work) quickly and complete the spots. The biggest compliment we received is when a fellow professional said he couldn't tell where our work stopped and where the "real" elements started. It is the favorite spot I've worked on so far."

Simon Maddison,
VFX supervisor,
fuelFX, Sydney

BMW's "Hydrogen"

The biggest challenge on the BMW ad creatively was definitely the look of the liquid car at the end of the spot. The liquid had to look real to a degree, which in some ways conflicted with the client's needs. They effectively saw this shot as a product shot. They wanted to see the headlights defined, the shape of the grill, as well as some of the interior, to name a few points. As the interior of the car would be visible through the surface water layers, we were required to simulate a lot of different sections during the car's collapse. These included the drive chain, the steering column, the seats (front and back), the engine, the headlights and the suspension. As it is rather difficult with current tools to simulate

Continued on page 20



Tim Davies



Chris Nichols



William Bartlett



James Allen



Simon Maddison

Spot Feedback From VES Nominees

Continued from page 19

a body of water within another, we needed to generate these elements separately. And as we were dealing with refractions, they all needed to be rendered within the one scene.

William Bartlett,
VFX supervisor, Framestore
CFC, London

Smirnoff's "Sea"

As ever with these sorts of jobs, the biggest challenge is getting the most from the resources that the budget provides. Creativity, in this context, I take to mean the combination of inventiveness and judgment that take up a large part of the visual effects supervisor's time.

For example, we discussed a few ways of getting the oil rig for the sequence in the North Sea. We considered generating it entirely in 3D, we considered trying to shoot it for real, we considered stock footage, we considered models and we considered a combination of all these things. Overall, the thing I was most proud of was the way the team worked on this job. It really had everything in it. A lot of complex models with complicated textures, particle systems for the coins and water spray. Add to that the fact that there were many camera moves either tracked or constructed in Flame which needed to go back and forth to 3D and you can imagine how important it was to keep everyone coordinated and on track together.

Jay Barton,
VFX supervisor,
Digital Domain,
Venice, Calif.

BMW's "Road"

Our biggest technical challenge was to marry the extremely rigid and mechanical world of automotive engineering with the fluid and organic feel of time-lapse nature imagery. Starting with CAD data of the vehicle we had

to re build every piece of geometry to work with the advanced deformation necessary for organic growth.

The creative challenge was turning a four-minute movie into a 30 second spot. As can often be the case, the first meeting with the director we were presented with the boards for an epic four to five-minute film. It was obvious that there could be no compromise in the scale of the production even though we needed to fit it into 30+seconds of CG.

Tim Davies,
VFX supervisor,
Asylum, Santa Monica

Levi's "Change"

The biggest challenge, just like any compositing job, was to make this commercial look as seamless as possible. Levi's was particularly tricky due to the huge number of layers that needed to be created and integrated at just the right level. We needed to show as much carnage as possible, but retain enough of the outside world to show what was actually going on.



Levi's "Change"

Adding to this, the different color palates from the indoor world to the outer world also needed to be animated at just the right moment to keep everything convincing.

Franck Lambertz,
VFX supervisor,
MPC, London

Bacardi's "Bacardi Sun"

One of our core philosophies at

Moving Picture Company (MPC) is about keeping it simple.

For our Bacardi "Sun" spot we wanted to find the best solution for each element that we needed to produce.

For example we had one shot where we did not like the lighting at all. It wasn't bad lighting, we just didn't like it for that particular shot. So we recreated the light source in CG.

We also had a very good mix of 2D and 3D work. We had live actors that we had to put entirely into black by painting them in order to make it work.

So mixing the live action and the visual effects and making it all work was quite satisfying. It was up to us to turn the work around in five weeks.

The 2D and 3D units worked very well together. It is how things are in this business. You have to move quickly."

Dave Peterson,
general manager/special
effects coordinator,
Full Scale Effects,
North Hollywood

Lexus' "Hydrant"

From the creative side of things the challenge was coordinating all the movements to happen in the allotted time frame and from a technical perspective we had special rigs that we had to devise for the shoot.

We had to be able to roll up the streets with large drum rollers and build pivoting points for buildings to swing out and generally just large rigging for cranes for the spot.



Lexus "Hydrant"

Coming To Terms With The Toolbox

Here's a rundown of some of the software most frequently cited in visual effects for commercialmaking:

Maya

Autodesk

www.autodesk.com

Autodesk® Maya® software is a powerful, integrated 3D modeling, animation, effects, and rendering solution.

After Effects

Adobe

www.adobe.com

Adobe After Effects CS3 Professional software helps bring vision to life with visual effects and motion graphics for film, video, DVD, the web, and mobile devices. Version CS3 Professional adds shape layers, puppet tool, and per-character 3D text animation.

SOFTIMAGE|XSI

www.avid.com

SOFTIMAGE|XSI is 3D animation software facilitating modeling, animating and rendering for games, film and television. The XSI Gigapolygon core is capable of handling massively detailed models with millions of polygons.

Product: Endorphin

Company: Natural AMotion

www.naturalmotion.com

endorphin is the first 3D animation tool based on Dynamic Motion Synthesis. With endorphin, animators can create animation data in a fraction of the time of traditional techniques such as key-framing and motion capture.

Product: Shake

Company: Apple

www.apple.com

Shake includes two industry-standard keyers, a complete suite of color-correction tools, tracking/stabilization capabilities, integrated procedural paint, rotoscoping tools, support for leading plugin vendors and compatibility across Mac OS X, Linux, Irix and Windows."

Product: Toon Boom Studio 4

Company: Toon Boom

www.toonboom.com

Toon Boom Studio 4 is an all-in-one animation software. From drawing digitally, scanning hand-drawn animations or seamlessly importing existing artwork, Studio 4 enables you to lip-sync your animation, setup the action in a 3D space and publish your animation projects for TV, HDTV, the web and iPod.

Zbrush

Pixologic

www.pixologic.com

ZBrush is a digital sculpting tool that combines 3D/2.5D modeling, texturing and painting. It uses a proprietary "pixel" technology which stores lighting, color, material, and depth information for all objects on the screen.

Houdini

Sidefx

www.sidefx.com

Houdini combines superior performance and ease of use functionality to deliver a powerful 3D animation experience to CG professionals. Features new UI designed to meet industry standards. Houdini also reduces timelines and adds flexibility to the production timeline.



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TWC Signs Saarinen

Continued from page 4

Arch in St. Louis, an architectural creation of Eero Saarinen.

Eric Saarinen's lineage also includes his mother, the sculptress Lily Saarinen, and a grandfather, Eliel Saarinen, who was another renowned architect.

Body of work

Director/cameraman Saarinen is perhaps best known for his work in automotive advertising, which goes well beyond sheet metal. In fact, his exploits over the years have helped to redefine the car ad discipline, key examples being Jeep's "Snow Covered" (with effects by Digital Domain) for the then Bozell Worldwide, which won the Grand Prix at the 1994 Cannes Lions International Advertising Festival; the lauded documentary series of "Road To Rio" spots for Nissan Pathfinder via TBWA\Chiat\Day, Los Angeles; the Land Rover "Discovery" spot from GSD&M in which a 180-degree orbiting camera seemingly takes us around the world to depict Land Rover as the most well-traveled vehicle on Earth; and a whimsical Fiat commercial for Italy that thrusts us into a harried, heavily trafficked city commute featuring people who are riding aboard animals.

The latter demonstrates Saarinen's prowess in comedy. His affinity for comedy was also reflected in Reebok's "The Pump," a controversial 1990 spot which showed two bungee jumpers leaping off a bridge—one wearing a pair of Nikes, the other an air-pumped-to-fit pair of Reeboks. While the Reebok guy comes back up, all that's left of his competitor is a pair of sneakers attached to the bungee cord. The Chiat\Day commercial was pulled off the air after about a week but it made a lasting impression, not only generating much press but also earn-

ing a slot in the Clio Hall of Fame.

Other often overlooked comedy credentials for Saarinen include his lensing three of director Albert Brooks' films (*Lost In America*, *Real Life*, *Modern Romance*).

Also in Saarinen's filmmaking DNA are documentary sensibilities reflected in his camera work on the Rolling Stones' concert film *Gimme Shelter*, the TV series *The Underwater World of Jacques Cousteau* and several *National Geographic* specials. Saarinen's cinematography earned him an American Society of Cinematographers (ASC) designation.

Among Saarinen's first professional exploits were gigs for film producer Roger Corman. Saarinen, for instance, did second unit camera work on Corman's *Death Race 2000* and served as cinematographer for *The Hills Have Eyes*, one of horror-meister Wes Craven's earliest films. Saarinen went on to such projects as lensing the Oscar-nominated short *Exploratorium* and serving as director/cameraman on *Jimi Plays Berkeley*, chronicling guitarist Jimi Hendrix's concert performance in Berkeley, Calif., which turned out to be the musician's next to last concert engagement before his death.

In addition to his spotmaking last year, Saarinen directed and shot an HD documentary about Eskimos on a polar bear hunt. Shooting in weather ranging between zero and 20 degrees below provided him with yet another opportunity to challenge himself, experiment and grow as a filmmaker.

Saarinen now comes aboard a spot directorial roster at TWC that includes Brian Baderman, Martin Brierley, Sebastien Chantrel, Trevor Cornish, John Doe, Jeff France, David Jellison, Justin Klarenbeck, Alex Ogus, Petchsuwan, Bo Platt and Hamish Rothwell.

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Music Library Execs Discuss Trends

Continued from page 4
longer form fare.

Steve Ellis, CEO, Pump Audio

The process of selecting the right piece of music is changing to reflect the changing styles of creativity now required across all media.

There are long form, short form, web and TV, and each has a different creative and editing style and most importantly each has its own budget, often widely different. When combined with the broader rights often needed in music clearance uses, the new approach to music licensing needs to be more of a service than a static library. The music needs to be authentic, constantly fresh and broad and flexible when it comes to use rights and price. It's a complicated set of needs, but it provides a much greater opportunity for a wider array of artists, famous and independent, and I think it will develop further as the creative needs continue to change with the wider demands coming from the client.

Kat Green, VP of Music Production, Killer Tracks

Killer Tracks is finding that more and more advertisers are producing content outside the traditional :30- and :60 broadcast formats. As web, mobile and other new media content becomes increasingly popular, Killer Tracks is focusing on offering more flexibility than ever before with respect to both the music we produce and the licensing solutions we offer. On a production level, Killer Tracks releases always begin with a focused concept that keeps the

end use in mind. In other words, for radio spots, we create tracks with multiple cut-down versions for fast and easy editing. Now that longer form spots are popular, we create tracks that fit the format by including edit points within the track itself. Once each project is complete, we determine additional effective ways of producing alternate mixes, underscores, 30-second cut-downs and even stings for the short or long form spots. Many tracks also feature loopable sections. The goal here is to make sure that the perfect piece of music can be used to complement content of any length and format.

From a licensing perspective, repurposing content is a major issue. Advertisers who create content for broadcast are now repurposing that content for new media. This means that we must be more flexible and forward thinking in the licensing solutions that we offer and, where possible, proactive in anticipating when a client might need to repurpose content for additional media.

Doug Wood, president/CEO, Omnimusic

We have noticed an increased appetite among music supervisors for music that crosses traditional musical boundaries and defies categorization. Our new anti-library is called "Outside the Box," and it's made up of very modern and experimental tracks by some very interesting young and concert composers. It's designed for users who are looking for adventure in their music choices. Probably useless for real estate, banks, hair spray or soft drinks,



Doug Wood
but these days, who knows?

Nancy Jeffries, creative development and licensing, MPL Music Publishing

The music library/pre-cleared approach is very interesting and lends itself to the reduced costs of production engendered by the digital revolution. Now one can legally get music for a low budget production and that's great. Publishers need to be part of that trend and keep that customer on their list. Having said that, this does not take into account the feelings that a well-known song or a piece of music written by a great composer specifically for a film can create. Songs and scores that have that kind of "automatic" emotional impact are a different animal and need to be valued in a different way. An interesting side effect of the collapse of the traditional music business is that fewer new songs are becoming mainstream classics capable of enhancing a film project with its own layer of meaning. In the end this will make those songs in the public consciousness that much more valuable. Bottom line: two different markets, both worth the publisher's time and effort.

street talk

Nancy Hwang, formerly a producer at TBWA\Chiat\Day, Los Angeles, has joined MassMarket, a New York-based visual effects boutique that is a sister shop to production house Psyop. She comes aboard MassMarket as a producer while Jeffrey Dates, who had most recently been freelancing, assumes a staff role as CG supervisor....Bicoastal Transistor Studios has signed director/designer/illustrator Chris Eyeran to serve as web art director for interactive. He formerly served as interactive art director at Crispin Porter+Bogusky....Directors Brian Belefant and Steven Hood have come aboard Large Films, Portland, Ore....*The One and Only Herb McGwyer Plays Wallis Island*, directed by James Griffiths and produced by bicoastal/international Moxie Pictures, has been nominated for best short film honors in the British Academy of Film and Television Arts (BAFTA) Awards competition....Alex Bickel has joined Outside Editorial, New York, as editor/colorist. Already at his new roost, he has wrapped a round of projects for Jaguar, collaborating with Outside editor Neil Gust...Motion graphics and visual effects artist Phil Spitler has come on board Phoenix Editorial & Designs, San Francisco. The 15-year industry veteran, who had most recently been freelancing in Northern California, has worked with major ad agencies and blue-chip clients in both the United States and in his native England, where he was a founding partner of leading motion graphics studio Keyframe....Tim Gillingham has joined Minneapolis-headquartered ad agency Olson as executive creative director. Gillingham's past roosts have included Arnold Worldwide, Boston, and Minneapolis shops Fallon and Carmichael Lynch....

rep report

Hollywood-headquartered DNA, Inc., has signed New York-based independent rep firm FM Artist Management (Carl Forsberg and Marianne McCarley) for East Coast representation spanning spots, net work and branded content.... London-based Academy Films has secured representation for Canadian spots via Circle Productions, Toronto and Vancouver....West Post Digital, a Santa Monica-based post house best known for high end technologies and HD workflows (and which last year opened a visual effects arm, Elicit Effects), has hired industry vet Tom Jones to oversee sales and marketing. Jones' affiliations over the years have included Editel, TransAmerican Video (TAV) and most recently Match Frame Video....After wrapping *L'Instinct de Mort* and *L'Ennemi Public No. 1* for director Jean-François Richet, cinematographer Robert Gantz will once again be available for commercials and music videos starting Jan 28 via Dattner Dispoto and Associates, Los Angeles. Gantz previously collaborated with Richet on the action film, *Assault on Precinct 13*....

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- >January 26/Los Angeles, CA: The American Society of Cinematographers (ASC) Awards. www.theasc.com
- >February 8/Los Angeles, CA: Annie Awards (International Animated Film Society/ASIFA-Hollywood). www.annieawards.org
- >February 10/Los Angeles, CA: VES (Visual Effects Society) Awards. www.vesawards.com
- >February 28-29/Singapore: World Effie Festival/Global Effie Awards. www.ffie.org
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