

Music & Sound: Ad Biz On Track With Record Labels

The coming together of the advertising and record industry communities is evident on varied creative and business fronts. SHOOT explores that maturing, constantly evolving connection, releases its quarterly Top Ten Tracks Chart and delves into the backstories of the number one and two entries on that Chart.

See page 12

A Look At The Creative Art Of Working In Concert

Team Detroit and Reactor Films' director Kevin Donovan collaborate on a short that serves as an intro to the current concert tour of country music star Toby Keith. The film not only had to be entertaining but also deftly incorporate the Ford F150 truck and promote Keith's upcoming comedy/action theatrical feature.

See page 4

Sanders Named Creative Director At Viral Factory

Digital marketing/media agency tabs Glenn Sanders to be its Santa Monica-based creative director. He comes over from TBWA\Chiat\Day's Tequila division where he was associate creative director on the Infiniti account. Also at Tequila he had a creative hand in the noted "Giantology" viral campaign for PlayStation, working in tandem with The Viral Factory.

See page 4

VFX/Animation Series: Siggraph, Top 10 Chart

Siggraph confab preview and the quarter's best spot work.

See page 17



Dr. Kevin Hoshino, KCM SIGGRAPH 2008

Mid-Year Signposts*Agency Creatives Assess Direction Industry Is Headed***A SHOOT Staff Report**

LOS ANGELES—This year's SHOOT mid-term Industry Report Card taps into advertising agency creatives and producers for their takes on the first half of 2008 spanning the creative, business and media fronts. A mix of ad shop artisans—from Rich Silverstein, co-founder/creative director of Goodby, Silverstein & Partners, San Francisco, to Brian DiLorenzo, director of integrated production at BBDO New York, to Rob Reilly, partner/co-executive creative director of Crispin Porter + Bogusky, Miami and Boulder, Colo., and Richard O'Neill, head of broadcast production, TBWA\Chiat\Day, Los Angeles—offered their reflections on what they deemed significant thus far in '08, which at times serves as a portent for what might be in store for the second half of the year.

(For an additional informed perspective on the state of creativity in the digital realm, check out this week's story on

Continued on page 9

DeCourcy's Cyber Lion Reflections

By Robert Goldrich

NEW YORK—It's not so much the winning work but the entire body of entries that gives Cannes Lions International Advertising Festival judges a handle on the state of creativity. "Cannes is still this sort of mirror we use to reflect back at ourselves. And depending on what we see in that mirror, we can determine if we are raising the bar year after year," related Colleen DeCourcy, chief digital officer of TBWA Worldwide, New York, who recently served as president of the Cannes 2008 Cyber Lions jury.

Of this year's 2,700-plus Cyber submissions, DeCourcy observed, "In the past, the work was really from the realm of digital native shops. Now, though, the work is coming from everywhere, which is great. Digital is taking hold and getting respect in the sense that so many are entering the field. We had people with varying degrees of experience submitting work. Some people made their own content. Digital native shops did things very digital. Agencies worked with production companies to apply their production values to digital, treating microsites as spots."

Yet while the recognition of digital's significance and the involvement in the discipline by a wide industry cross-section are gratifying to a sea-

Continued on page 23

DDB Cleans Up With Reverse Graffiti For GreenWorks

By Robert Goldrich

SAN FRANCISCO—Though it wasn't yet at liberty to publicly discuss the specifics at press time, DDB Worldwide, San Francisco, has been contacted by several media networks interested in airing *The Reverse Graffiti Project*, a documentary short made on behalf of client GreenWorks, an environmentally safe line of cleaning products from Clorox.

Noted documentary filmmaker Doug Pray of Oil Factory, Los Angeles, directed and edited *The Reverse Graffiti Project*, a three-and-a-half minute piece which has generated hundreds of thousands of hits and considerable buzz on the web. The DDB project underscores the changing media landscape as this docu-short with a relatively modest budget has made a significant impact first locally,

then nationally and now internationally on the Internet to the point where mainstream television exposure now appears to be in the offing—and we're not talking purchased media time but rather content that will air on the strength of its pro-green informational and entertainment value.

The documentary centers on Paul "Moose" Curtis, a pioneer of the art form "clean tagging" whereby dirt is

cleaned off surfaces in public places to create shapes, designs, collages and words (through the use of letter stencils) conveying positive messages. DDB had been looking for the right fit to promote consumer trust in green cleaning products and ultimately found Curtis whose "reverse graffiti" philosophy, said agency group creative director Dustin Smith, is sim-

Continued on page 23

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By Robert Goldrich

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"Made To Perfection"

The title of this spot.com.mentary column is also the title of an imaginative adidas spot from 2005 in which the centerpieces are beautifully crafted, life-like models of NBA players Kevin Garnett, Tracy McGrady and Tim Duncan.

Directed by Rupert Sanders (now with MJZ) for agency TBWA\Chiat\Day, San Francisco, the memorable spot featured visual effects

by Method, Santa Monica, and the Stan Winston Studio in Van Nuys, Calif. Stan Winston passed away last month at the age of 62 due to complications from multiple myeloma.

"Made To Perfection" is aptly titled when it comes to describing the makeup, creature creation and visual effects work of Winston who is best known for his feature film accomplishments, perhaps most notably on *Aliens*, *Terminator 2: Judgment Day* and *Jurassic Park* which collectively

earned him four Academy Awards.

Winston's talent was reflected in such other films as *Batman Returns*, *Lost World* and *Edward Scissorhands*. For the latter, Winston and his studio colleagues designed and created the makeup, the scissors and blade appendages for the lead character.

Among team Winston's latest en-

[Stan Winston] was an industry changing influence on how we approach filmmaking and visual effects." —Don Levy

deavors were creating the crystal skeletons for *Indiana Jones and the Kingdom of the Crystal Skull*, and the character suits for Iron Man and the Iron Monger in the movie *Iron Man*.

Winston's makeup also garnered a pair of Emmys, including one for *The Autobiography of Miss Jane Pittman* for which actress Cicely Tyson was aged into a 110-year-old woman.

Yet somewhat overshadowed—and not all that well known in the general public—were Winston's artistic con-

tributions to assorted commercials over the years. In fact last month the two Film Grand Prix winners at the Cannes International Advertising Festival—Cadbury's "Gorilla" and the Xbox Halo 3 fare—had the indelible imprint of Winston Studio artistry.

Also graced by the Winston touch were such SHOOT Top Spots over the

the focus and theme of its session upon learning of Winston's death. The effects studio will present a tribute to Winston and his work.

During a SIGGRAPH press preview event, Don Levy of Sony related, "We took a right turn from what we originally planned to this tribute recognizing Stan, who was an industry chang-

ing influence on how we approach filmmaking and visual effects."

Winston is survived by son, Matt; wife, Karen; daughter, Debbie; brother, Ronnie; and four grandchildren.

In Stan Winston's memory, his family requests that instead of flowers, donations be made to the Institute for Myeloma & Bone Cancer Research in West Hollywood, Free Arts For Abused Children in Los Angeles or the United States Fund for UNICEF in New York.

By Tom Mooney

POV



Cannes '08: The Fun Is Back

YES! YES! YES! The fun was back big time this year. I know, the economy sucks, the work sucks, the budgets suck, your bonus sucks and you suck. So what. For some reason Cannes was a riot. Everyone was smiling and acting like they liked each other, well almost everyone. I think we are close to hitting bottom. We are all tired of hearing each other bitch so we did what any smart ad person does. We partied. We all mixed together, the big shots, the little people [I don't know any], the rich, the phony rich, the old, the new, the stars, the never was [Ferg] and my favorite, THE LEOPARD LADIES [if you don't know, don't ask]. Even the press was smiling and probably drunk on someone else's money. The gloom and doom guys, you know who they are. They make a living telling us all that we suck. It's all over for the ad game and they have the answers. Just what we need, another middleman consultant telling us we really suck. I do not need them.

It is the creative stupid and creatives can't create out of fear and testing. They need to have fun and be encouraged to take a leap. Back off. Management by aggression doesn't work anymore. TV 30s, 60s, 15s, vi-

ral, web, new media, outdoor, cyber space techno, blah blah blah. It is still all about the idea from PEOPLE, not hyper space. ENOUGH with your e-mail, cell phone. How about you talk to me in fucking person? NAH.

I am off the booze and drugs, HELP. So Cannes was a little different. This year I remember most of it. Too bad for both me and you. Let's talk about the actual show. It stinks. It is bad Las Vegas. *American Idol* without the songs. Nobody goes unless you won, or if it's your first year or some client makes you. They make you wait in the heat to see a bad comic joke about an industry he knows nothing about. The Brits got it right. They haven't gone in 20 years. Who runs this thing, Paula Abdul. It is all about the money. SURPRISE. Pay to enter, pay to go, pay to be a delegate and even pay for the Lion when and if you win. This beats production. Oh yeah, the dollar ain't worth shit anymore.

I also noticed there are now more reps than directors in the business. Especially in Cannes. What's up with that?

One sad note. Because of e-mail no one knows each other anymore. Some of these geeks worked together and never met. This can't be progress. Yeah I'm old but guess what—I know everybody. I get free drinks, free food and

almost free sex. The geeks are winning but the war ain't over. In Cannes people talk in person and that is a very good thing for creativity and business.

Worst Dressed...Mitch Kanner (still here from last year) looked like a banker at a country club

Best Dressed...Philip Fox-Mills Looked like ACDC

Best Hat...Ferg

Worst Hat...Ferg and R Greenberg even if he wasn't there.

Best Party...Traktor I opened the door, took five Valium and left

New Trend...Lots of Russians. Where are Reagan and Austin Powers when we need them?

Old Trend...Joe being nice to me and staying at DU Cap to look like Ray Lofaro. Get over it, You ain't.

Tom Mooney is president of New York-headquartered production house Moon (moonmedia.tv).

Flash Back

July 18 2003 Element 79 Partners, Chicago, has hired John Noble Jr. as senior VP/director of broadcast production. He comes over from The Martin Agency, Richmond, Va...Mark Sitley is joining Euro RSCG MVBMS, New York, as partner/executive creative director of production. Sitley was most recently director of broadcast production for Fallon North America.....Director Thor Freudenthal, a.k.a. Thor, has joined bicoastal Reactor Films for spot representation in the U.S.....

July 17, 1998 The annual ITS Forum was held in L.A., highlighted by a panel discussion on television advertising with David Perry, executive VP/head of broadcast production at Saatchi & Saatchi New York, serving as a featured speaker.....Rumors and a published report about layoffs at the U.S. spot operation of bicoastal/international Propaganda Films are exaggerated and inaccurate, according to Steve Dickstein, president of the company's commercial division.....A new national anti-drug campaign, rolled out last week by the Partnership for a Drug Free America, will for the first time, thanks to millions of taxpayer dollars, be able to gain primetime national placement for its spots.....



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PEOPLE & PROJECTS

Sanders Named Creative Director At The Viral Factory

SANTA MONICA, Calif.—Glenn Sanders, who had most recently served as associate creative director at TBWA\Chiat\Day Los Angeles' new media Tequila division on the Infiniti automotive account, has joined digital marketing and media agency The Viral Factory, with shops in the U.S. and U.K.

Sanders comes aboard his new roost as creative director and will be based out of The Viral Factory's office in Santa Monica.

During his tenure at Los Angeles-based Tequila, Sanders managed a

"While at Tequila, I worked closely with The Viral Factory on several campaigns," Sanders recalled, "and the impact they had on our endeavors was powerful. So I'm extremely excited to be joining forces with them in this capacity."

At The Viral Factory, Sanders will focus on fortifying the creative infrastructure and process, and expanding the agency's interactive capabilities.

"As someone who's seen the value and reach of viral marketing from the agency perspective," continued Sanders, "part of my role is to help agen-

and Infiniti. He has worked on a wide spectrum of interactive work—banner ads, microsites, blogs, viral videos, minigames, screensavers, and even the world's first virtual cat. And in a limited capacity, he has been involved in traditional content for print as well as broadcast.

Arguably his most notable endeavors have been on the PlayStation account, which included co-creating and writing assorted content for the complex viral campaign known as "Giantology," a collaboration with The Viral Factory, in which a blogger discovers video and photographic evi-

dence of giants hidden in various sites around the web, all to promote the game "Shadow of the Colossus."

Other projects that Sanders had a creative hand in have included: the web-based reality series *SOCOM Hell Week*, a parody of western movies

Continued on page 8



Glenn Sanders left new media ad shop Tequila for a lead creative role with The Viral Factory.

team of interactive art directors, copywriters and designers, and oversaw the development of a groundbreaking kiosk using cutting-edge "augmented reality" technology to allow consumers to interact in real time with 3D animations of different Infiniti vehicles.

cies and clients understand that they can successfully answer the needs and story of their brands by taking a more offbeat approach."

In 2004, Sanders joined Tequila where he was copywriter for brands such as Sony PlayStation, Nissan,

David Nutter Joins Looking Glass Films

LOS ANGELES—On the heels of his work on the "Scarlet" HDTV LCD advertising/marketing campaign for LG Electronics USA—produced by Great Guns, London—director David Nutter has signed with Looking Glass Films, Los Angeles, for spot representation stateside. He continues to be handled internationally via U.K.'s Great Guns.

Nutter is best known for his work in television which spans directing episodes of such series as *The Sopranos*, *Entourage*, *The X-Files*, *Smallville*, *Without A Trace*, *Terminator: The Sarah Connor Chronicles* and *The Mentalist* (which is slated to debut this fall). He has been nominated for Directors Guild of America Awards on

the strength of his work on *Entourage* and *The Sopranos*, the latter also earning him an Emmy nomination.

Nutter actually won an Emmy for directing the HBO miniseries *Band of Brothers*. And he recently wrapped production on two episodes of HBO's miniseries *The Pacific*, Tom Hanks' and Steven Spielberg's follow up to *Band of Brothers*.

Nutter's awards track record also includes a Golden Globe as one of *The X-Files*' prime architects. He helmed 15 episodes of that series during the course of its initial three seasons.

Among Nutter's spot credits are not only the aforementioned "Scarlet" HDTV package—which involved

agencies TBWA, Tequila and Agency.com—but also such fare as a McDonald's Australia campaign several years ago. Past commercialmaking affiliations in the U.S. for Nutter have included greatguns: usa and Green-Water Pictures.

He now joins a Looking Glass Films' directorial roster comprised of David Mamet, Alek Keshishian, Alfonso Arau, Jean-Jacques Annaud, Steven Antin, Danny Boyle, Kerry Conran, Chad Einbinder, Renny Harlin, Anjelica Huston, Marc/Andy, Francine McDougall, Marine Panosian, Roman Polanski, Jay Roach, Chris Rock, Mark Simmons and Cliff Watts.

Team Detroit Works In Concert With Toby Keith And Ford

By Robert Goldrich

DETROIT—Add concert tour intro films to the mix of production disciplines that ad agencies are being asked to diversify into these days. Several prime examples have come to the fore in recent months, including *Farmer's Daughter*, a short film from Saatchi & Saatchi LA, Torrance, Calif., for client Toyota Tundra's sponsorship of country music duo Brooks and Dunn's international tour (SHOOT, 5/9). *Farmer's Daughter* was directed by Peter Darley Miller of bicoastal/international @radical.media and meshed the Tundra truck into an entertainingly comedic storyline in which shenanigans by Nix Brooks put his buddy Ronnie Dunn in hot water.

The latest in the concert tour genre is for country music star Toby Keith, an intro film directed by Kevin Donovan of Santa Monica-based Reactor Films and conceived by the core JWT Detroit team of copywriter Shanky Das and art director Whitney Jenkins under the Team Detroit agency umbrella. But beyond having to be en-



Behind The Scenes: On The Set of Beer For My Horses

tertaining for concert audiences while smartly incorporating the Ford F150 truck into the storyline, this Toby Keith piece also had to promote *Beer For My Horses*, the upcoming theatrical feature in which he stars.

"There were a lot of items to hit in the brief," related Das. "Cross promoting the movie through the concert film added another dimension to what we had to accomplish. Our approach was to tackle the movie up front instead of force feeding it into another idea or storyline."

Thus the intro film puts us right on the set of *Beer For My Horses*, with Keith and co-star, comedian Rodney Carrington.

Keith talks about what kind of movie he wanted to make, taking us through the process of what they considered—including a period film and a martial arts tour de force. We then see why those options didn't work as we're first taken to the period piece set in medieval times. Under attack by approaching warriors, Keith tells his knight-suited colleague Carrington to break out the catapult. Carrington's incompetence means that Keith has to get it himself. He does so with a Ford F150 truck. But when Carrington tries to load a boulder onto the catapult, the rock's weight causes him to tumble down a

Continued on page 8

Director Richard D'Alessio Signs With The Joneses

LOS ANGELES—Director Richard D'Alessio has joined bicoastal The Joneses for exclusive spot representation. He had been repped for commercials in the U.S. over the past six years by bicoastal/international @radical.media.

D'Alessio brings to his new roost broad-based experience in multiple disciplines, including commercials, shorts, documentaries, branded entertainment and web fare. On the latter two fronts, D'Alessio is also the founder/executive creative director of Unplugged Studio, Los Angeles and Toronto, a producer of branded content and web-based entertainment with clients that include American Express, BMW and Schick.

D'Alessio has recently done a lot of spot work outside the U.S., including in Canada, Europe and Asia. His credits include campaigns for Kraft and Trident out of J. Walter Thompson, Toronto, a campaign for Volkswagen out of DDB, Milan, and two campaigns for Pepsi out of BBDO, Moscow. The Volkswagen project included the comedy spot "Outrageously Rich" featuring a woman who keeps a Rottweiler in her VW Golf to ward off potential

thieves. The seemingly real-life dog turns out to be battery operated.

D'Alessio began his career when he was just 19, writing, directing and producing a cable comedy show in New York. He got his start in advertising through Donny Deutsch and directed dozens of spots for Deutsch's agency. D'Alessio signed his first directing contract with Chelsea Pictures and was later represented by the now defunct commercial division of A Band Apart before joining @radical media in 2002. Over the course of his career, he has directed several Super Bowl spots, including the popular Bud Light "Date" starring Cedric the Entertainer.

D'Alessio founded Unplugged Studio in '00. Through it, he worked with Barry Levinson and Jerry Seinfeld as animation director on the American Express sponsored web series *Adventures of Seinfeld and Superman*. Through Unplugged, D'Alessio is currently producing the Webby Award-winning TV and web series *Good Morning, World* for the Comedy Network, Canada, and *Knob Hockey*, a web comedy series featured on Heavy.com.



Richard D'Alessio

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Miranda, Bailey Move Into BeachHouse

SANTA MONICA, Calif.—BeachHouse Films, a shop under the aegis of exec producers David and Patti Coulter, has signed directors Monty Miranda and Robert E. Bailey. The former comes over from Incite Films, a Denver-based house in which he was partnered, while Bailey had been the staff director at Occidental Petroleum.

Miranda is no stranger to *SHOOT*'s "The Best Work You May Never See" gallery, which has showcased a couple of spots he helmed: the *Baltimore Examiner's* "Rain" for agency Thomas Taber & Draven, Denver, and Thule car rack systems' "Cramps" for Boulder, Colo.-based TDA Advertising & Design. The latter, a darkly humored, offbeat ad, was part of a "What Matters" campaign that gained international exposure and recognition at the 2001 Cannes Advertising Festival.

Miranda's work has also been honored over the years at such competitions as the Effie Awards, the Clios and the BDA Awards. He has become known for comedy as well as political spots that have been featured on CNN and in *The Los Angeles Times* and *The Washington Post*. Among his national ad clients over the years have been McDonald's and TiVo.



Monty Miranda

Miranda has also crossed over into long-form fare, having made his feature directorial debut with *Skills Like This* which won the Audience Award for Best Narrative Feature at the 2007 SXSW Film Festival in Austin, Texas. The movie has toured the festival circuit, garnering such honors as Best of Fest at the Edinburgh International Film Festival and the Jury Prize at the Jacksonville Fest.

A couple of months ago, Shadow Distribution picked up North American rights to *Skills Like This*, including theatrical, DVD, premium pay TV, on-demand TV and digital. The film is slated to be released theatrically in late '08/early '09.

Bailey

During his five-year tenure at Occidental Petroleum, Bailey was pitching, concepting, directing and overseeing post on all his projects. He shot in exotic and logistically difficult locations around the world, turning out a mix of short and longer form content.

At BeachHouse he now looks forward to focusing his efforts on directing and collaborating with creatives. Among his credits are two long-format programs, *Best Buddies Challenge* and *OXY Overseas: Expatriate Life*, which aired on NBC.

Prior to becoming a director, Bailey had been immersed in screenwriting. He studied at the American Film Institute Center. His screenplay adaptation of the Nathaniel West novella, *Miss Lonelyhearts*, starring Eric Roberts, was made into a well-received feature film which was broadcast on PBS and honored at the Cannes Film Festival. Bailey was later hired by Jeffrey Katzenberg to write and develop scripts at Walt Disney. Bailey went on to pen scripts for other companies and indie producers. He wrote, produced and directed *High Risk*, a documentary which aired on PBS.

ARTISANS

Final Cut Adds Murphy And Gonzalez

LOS ANGELES—Editors Matt Murphy and Dean Gonzalez have come aboard Final Cut/Los Angeles. Both cutters are also available through Final Cut's New York office. Murphy just wrapped a Jawbone commercial for Crispin Porter+Bogusky, Miami and Boulder, Colo., while Gonzalez is working on music videos for 9th Ward and LL Cool J, as well as spots for adidas and Jimmy Choo.

Murphy was most recently at Rock Paper Scissors, Los Angeles, where he cut Xbox Halo 3's "Gravesite," part of the package from McCann Worldgroup and T.A.G., San Francisco, that won the Film Grand Prix at Cannes last month. He also edited Xbox Halo 3's "Ammo" which earlier earned Grand Clio distinction.

Breaking in as an assistant to editor Kirk Baxter at Rock Paper Scissors, Murphy built his reel with spots for such clients as EA Sports and Pony Shoes. In 2006 he was promoted to editor and collaborated on commercials with such directors as Rupert Sanders (Xbox), Fredrik Bond (New Balance) and Paul Hunter and Henry Alex Rubin (both for Burger King).

Murphy also cut a documentary-style web campaign for adidas, directed by Hunter and created by ad agency 180LA, which featured high school

athletes being coached by NBA stars Kevin Garnett and Chauncey Billups. Murphy's editorial endeavors additionally include one of the movie trailers for the David Fincher-directed thriller *Zodiac*.

Murphy launched his editorial career as an apprentice at the New York



Matt Murphy

office of bicoastal Cosmo Street. He then went freelance as an assistant editor before moving to L.A. to work with Baxter at Rock Paper Scissors.

"It was a good time for me to make a change," said Murphy of his shift to Final Cut. "I was attracted to Final Cut's talent pool under the leadership of [partner/editor] Eric Zumbrunnen, and its bicoastal presence. I like the fact that the editors here have the

ability to move among the locations as the job dictates."

Gonzalez

Meanwhile editor Gonzalez brings a decade of commercial, music video and long form editing experience to Final Cut. Spending four years at Sunset Editorial, he worked with director Joaquin Phoenix cutting music videos for Silversun Pickups, Albert Hammond, Jr. (member of The Strokes) and ARCKID. Gonzalez also worked with director John Roecker on his Green Day documentary, *Heart Like a Hand Grenade*, based on the band's "American Idiot" tour, as well as director Charles Mehling on spots for David Yurman and Stride Gum.

Gonzalez was drawn to editing and even taught Avid courses while attending Columbia College's Film School in Chicago. While at Columbia, he worked as a PA on feature films such as Michael starring John Travolta and Home Alone 3. Gonzalez moved to L.A. and landed at Avenue Edit as an assistant editor where he contributed to commercials, including Super Bowl spots. In '01, he was promoted to editor and lent his talent to campaigns for Chevy, Burger King, Hot Wheels, and Barilla, as well as music videos.

Short Takes

NEXUS LENDS HELPING HANDS TO NSPCC

Carolina Melis of Nexus Productions, London, directed and designed "Hands," an animated piece for the National Society for the Prevention of Cruelty to Children (NSPCC) which will serve as part of the organization's extensive Europe-wide campaign. The film was commissioned by the Council of Europe through Saatchi, London.



[CLICK HERE TO VIEW SPOT](#)

"Hands" depicts a young boy in silhouette on a journey that takes him through a series of colorful and psychedelic landscapes that constantly morph from one scenario to another with the aid of large silhouetted hands. The hands appear in many different guises; as his path, a shelter from the rain, stairs for him to climb, fruit-bearing trees and as companions assisting him as he rides his bicycle. Finally they throw him into the air gently catching him as he falls, forming the shape of a loving heart around him.

Discouraging smacking and focusing on the positive role of hands in nurturing a child, the film's closing caption reads "Hands should nurture, not punish. Are your hands weapons of love?"

The Saatchi creative team included Rick Dodds and Steve Howell, with producers Toby Clifton and Lexy Sting. Nexus animators were Stuart Doig, Antoine Bourruel, Nicholas Domerego, Mina Mileva, and Kwok Fung Lum. Compositing was done by Fletch Moules and Paul Roberts.

CHARLIEUNIFORMTANGO SHOOTS FOR THE CURE

Charlieuniformtango, Dallas, has wrapped production on a 10-minute film, *We Will*, for Susan G. Komen for the Cure, an organization formed to fight breast cancer through fundraising, community outreach programs and research. The film focuses on the group's history and mission, featuring moving interviews with Komen for the Cure founder Nancy G. Brinker, breast cancer survivors and those whose lives have been touched by breast cancer and/or the work of the Komen foundation.

The film will be used as a visual calling card for a number of Komen for the Cure's constituents, including prospective donors, volunteers, staff members, grantees, and corporate partners. Shooting the film took the crew to Washington D. C. several times starting with footage from the 2007 Susan G. Komen National Race for the Cure; to Chicago for the Komen Community Challenge, where civic and religious leaders come together to raise awareness of breast cancer; Des Moines at the Iowa State Fair, where Elizabeth Edwards was a featured speaker; and numerous other meetings, events and interviews in N.Y., Houston, Boston and Budapest. The charlieuniformtango ensemble included director Jeremy Bartel, exec producer Lola Lott, editors Deedle LaCour and Rodney Demegilo, online editor Joey Waldrip, mixer Jake Kluge and graphic designer David Slack.

PEOPLE IN THE NEWS

Tim Gillingham has been promoted to group creative director at Minneapolis-based Olson, an agency he joined in January as a creative director. An acclaimed writer, Gillingham came to Olson with more than a decade of agency experience spanning Arnold, Boston, and Minneapolis shops Fallon and Carmichael Lynch....



Tim Gillingham

Director Matthew Rolston has signed with Instant Karma Films for representation in Asia and India. He continues to be handled in the rest of the world by bicoastal/international @radical.media. Instant Karma has offices in Santa Monica, New York, Bangkok, Hong Kong, Shanghai and Beijing....

Mixed Media Director Simon Blake Comes Aboard Duck Roster

LOS ANGELES—Production house Duck, which was formerly known as Duck Soup Studios, has added director Simon Blake to its roster of talent.

Perhaps best known for his mixed media approach and acumen spanning live action, animation and visual effects, Blake had a decade-long tenure at bicoastal Chelsea Pictures followed by stints at bicoastal Sandwick Films and then bicoastal Brick.

He comes aboard Los Angeles-based Duck with a body of work that ranges from spots to longer form fare. Over the years he has worked with such agencies as Wieden+Kennedy, Young & Rubicam, Grey, DDB, Dailey and Associates, mcgarry bowen, Ogilvy & Mather, Kirshenbaum Bond & Partners, McCann Erickson/TAG and Leo Burnett. His commercials include work for AT&T, Coca-Cola, Microsoft, Chase, Burger King, Barnes & Noble, the New York Lottery and United Airlines. Among the accolades his work has garnered are two AICP Show honors.

Blake's longer form content in-

cludes: the short film *Domestic Intelligence* for the South African writer surrealist Barry Yougrau; the short film, *Sadness of Sex*, which did well on the film festival circuit; *World Gone Pretty*, a quirky viral stop motion animation short about a day in the life of a would-be GI metrosexual for Levis 501 out of McCann Erickson/TAG; and the short *Minotaur*, one of the first shorts for the Sony/Y&R, New York initiative "Dreams" designed to showcase the storytelling prowess of HD production.

The latter was done in 2002 when Blake was at Chelsea Pictures. *Minotaur* was one of eight "Dreams" films that actually debuted at the Sundance Film Festival in '02 prior to its industry screening in New York. The surreal *Minotaur* used no dialogue as it followed a tired-looking businessman through a barren Grand Central Station in New York. The man finds a small ball of red string, its free end leading away from him and up a staircase. He follows the trail and wraps the string around what is becoming



Simon Blake

an ever-increasing orb. In a short time, however, it becomes unmanageable and soon the man is pushing a four-foot ball of string up ramps and down staircases. Ultimately he reaches his goal—the exit—only to be struck by the fact that the burdensome ball won't fit through the door.

Fast forward to today and Blake continues to be involved in shorts. He is currently working on a short film entitled *Stream*.

Duck partner/executive producer Mark Medernach related, "I've been following Simon's work for years. I

first became aware of him through our West Coast rep, Andrew Halpern, and after getting to know Simon a bit more, I realized that his personal charm manifests itself in his work, which is both elegant and warm."

A native of the U.K., Blake studied graphic design in college and began working on film and television graphics at the start of his career, during which time he apprenticed under the legendary British animator/director Osbert Parker. Blake developed an affinity for working in a very organic manner with animation, often using found materials and hand-drawn or hand-made techniques to lend a warmth to his work that departed from the traditional computer animation norm at the time. Also bucking the norm was his emphasis on narrative rather than technique.

Blake joins a Duck directorial roster that includes: Amica Kubo, Andy Murdock, Barbara Di Pasquale, Shy the Sun AKA The Blackheart Gang, Chris Harding, Chris Romano, Corky Quakenbush, Delicatessen, the Doct-

er Twins (a duo which was part of this year's *SHOOT* New Directors Showcase), Eric Deutschman, Eric Goldberg, Evil Cat Land, Faivre Brothers, Gints Apsits, Graham Morris, Hsin Ping Pan, James Hackett, Jamie Caliri, JL Design, Kang Seong, Lane & Jan, Laura Heit, Maureen Selwood, Miwa Matreyek, Nina Paley, Peter Kaboth, Piotr Karwas, Plankton Art Co., Richard Borge, Richard Cullen, Ritxi Ostariz, Roger Chouinard, Ryan Zunkley, Stephen Kirklys, Steve Sonnenleiter, Takahiro Okubo, Theodore Ushev, Walter Robot, Yellow Shed and Yorico Murakami.

Duck is a creative studio producing commercials, music videos, short films and web content. Duck offers a wide range of services, including live action and integration, character design, film title design, 2D and 3D animation, digital compositing, and digital/traditional ink and paint. In recent years, the studio has expanded, adding an original content division that works with writers and animators on ideas for film and TV.

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The Viral Factory Lands Sanders

Continued from page 4

filmed with live chimps; and an epic viral video in which 50 “live action role players” waged a fake war dressed as Greek gods. Sanders’ projects over the years have earned several honors, including a Grand Effie, a One Show Pencil, the Yahoo! Big Ideas Chair, and the first Beldings Sweepstakes Bowl awarded to an interactive campaign. The longstanding annual Belding Awards competition is sponsored and judged by the Advertising Club of Los Angeles.

Sanders pointed out that as brands face huge changes in the way consumers accept (and sometimes reject) marketing messages, the time has come for viral to be viewed more as an ongoing part of their marketing plan and less as an occasional one-off, hit-or-miss experiment.

“People no longer have to watch ads on television, and are getting their information from the web instead of print publications,” observed Sanders. “As a result, brands are looking beyond traditional advertising because the public isn’t paying as much attention anymore. Viral is

a way to connect with people on a more personal level. And it doesn’t have to resort to shock value in order to be effective.

“As a creative,” he continued, “it’s exciting to work on projects that have fewer restrictions, but the science of viral justifies the liberties we take. Viral allows for more strategies and methods than other types of advertising, and the results are measurable.”

Stressing that effective viral marketing comes down to a good story, Sanders cited storytelling as his original inspiration for entering the advertising industry to begin with. For him, viral has proven a most effective outlet in that regard.

“It’s easier to tell compelling stories about brands and products when you can play with format and execution,” Sanders concluded. “If we develop stories based on the central question, ‘who’s the audience?’—as opposed to ‘who’s the client?’—we can draw the viewer in rather than invading their space. And that’s the ultimate goal of viral marketing.”

Don Block, senior partner at The Viral Factory, noted that the shop

has been “intrigued by the notion” of having Sanders come aboard since their successful collaborations at Tequila, including the aforementioned “Giantology” for the PlayStation game “Shadow of the Colossus.”

Block noted that in addition to prowess in viral marketing, Sanders brings to The Viral Factory expertise in other forms of online marketing and content development.

Block said of creative director Sanders, “We expect that his experience in leading major brands into new online marketing frontiers will help The Viral Factory’s current and future clients recognize the true potential of viral marketing campaigns.”

The Viral Factory’s U.S. operation is part of a family of companies overseen by executive producers Block and Rich Carter.

That lineup also includes Santa Monica-headquartered production houses GARTNER (featuring noted director James Gartner), Tight with its recently revamped directorial roster, and the stateside shop for London-based Outsider.

Donovan Directs Toby Keith Short

Continued from page 4

hill. We then return to the set of *Beers For My Horses* where Keith notes that clearly a period film wasn’t the way to go.

Similarly we’re then thrown into a scene from the proposed martial arts movie with Keith taking on a gang of menacing kung fu experts. Keith is winning the fight against all odds—but can’t overcome the bumbling of Carrington who inadvertently knocks him out in mid-battle by opening the passenger side door of a Ford F150 truck.

Finally Keith says they decided to go with a film that reflects who they are, which segues into the *Beer For My Horses* trailer which was tweaked a bit to dovetail nicely with the concert intro and the Toby Keith faithful in the audience. Including the trailer, the overall concert intro film is nearly six minutes in length, with Keith ultimately having two co-stars—Carrington and the Ford F150.

Michael Salomon directed *Beer For My Horses*, a comedy/action/adventure motion picture in which Keith and Carrington play lawmen who set

out to save Keith’s kidnapped girlfriend from drug lords.

Donovan

Salomon had helmed earlier Keith concert intro films. But this time around, said Das, the agency had the opportunity to seek an outside director. JWT Detroit creatives gravitated to Donovan, in large part due to his Full Frame Festival promo titled “March of the Penguins” for Durham, N.C.-headquartered agency McKinney.

The promo’s premise was simply what if a great documentary like *The March of the Penguins* were made as an over-the-top Jerry Bruckheimer-esque action/adventure? Donovan brought that strange proposition to life with four adventurers deserted on a snowy tundra as thousands of menacing penguins march towards them. Taking the offensive, a guy pulls out a rocket launcher and fires at the lead penguin, severing one of its wings. This only serves to make the penguin and his followers angry and they fire laser beams at the humans, wreaking havoc and destruction. A

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

Donovan directed the promo while he was at Los Angeles-based Form. He recently moved over to Reactor Films (*SHOOT*, 4/25).

Team Detroit

The JWT/Team Detroit creative ensemble on the concert intro film *Behind The Scenes: On The Set Of Beer For My Horses* included executive creative director Toby Barlow, creative director John Godsey, VP/senior art director Jenkins, VP/senior copywriter Das, director of broadcast production Carole Gall and senior producer Tom Robertson.

Tara Handley produced for director Donovan. The DP was Lukas Ettlin. Production designer on the job was Claudia Scholz. Brad Allen was the stunt coordinator.

Editor was David Trachtenberg of Jigsaw, Los Angeles. Colorist was Stefan Sonnenfeld of Company 3, Santa Monica.

HD Essentials

Preaching The DTV Gospel

The National Association of Broadcasters and the National Black Church Initiative have launched a program whereby African-American churches are being deployed to help spread the news about the coming transition to digital television. The initiative calls for DTV-education materials to be part of church bulletins as well as to have ministers talk to their congregations about the upcoming switch to DTV in February. Furthermore plans are for government coupons for DTV converter boxes to be handed out at churches with volunteers available to help the elderly and disabled fill out the coupon forms and install the boxes.

Reportedly the NAB intends a similar outreach effort in conjunction with churches serving Hispanic congregations. Minorities are a key target group of government informational programs relative to the DTV transition in that a larger percentage of TV viewing in minority homes is over-the-air television.

Creative Bubble Gets Mojo Working

MOJO HD, the popular 100 percent high-definition channel, recently launched its first web-only series, *The Circuit*, shot entirely with Panasonic’s solid-state AG-HVX200 P2 HD camcorders.

Manhattan-based studio Creative Bubble developed and is shooting, editing and designing the new HD series (its first foray into content development) in association with MOJO HD. Creative Bubble partnered with Scott Brock and Emery Wells (creators of “The Circuit”) to develop the series, which takes an irreverent look at the world of technology.

Each episode runs eight to 10 minutes, with three main segments. Recent programming has included an interview with theoretical physicist Dr. Michio Kaku and a profile of Honeybee Robotics, manufacturer of the “hand” on the Mars robotic probe. “MOJO HD is a 1080i channel, so the fact that camera shoots 1080i makes sense,” said Creative Bubble’s Paul Iannacchino who serves as producer/director. He added, “Granted, *The Circuit* is a web production, but it’s for an HD-only network that promotes the series on air and the series has to be consistent with the high quality look of all their shows. It not only makes sense to shoot in HD, but a technology show like *The Circuit* should also utilize cutting edge technology, not just talk about it.”

MGM HD Sets Key Appointments

MGM HD, the high definition movie channel from Metro-Goldwyn Mayer Studios Inc. (MGM), has bolstered its executive ranks, securing Gracelyn Brown as VP, programming, Bernard Nguyen-Sovan as manager of programming and Doug Chalfant as executive creative director.

Brown most recently served as director of programming for Los Angeles television station KTLA where she was charged with re-tooling the station’s schedule and managing programming initiatives. She also created several television specials for the station.

Nguyen-Sovan comes over from World Champion Sports Network. At MGM HD he will assist in the creation of varied programs.

Chalfant will be responsible for building the MGM HD brand on-air. In addition to devising and executing the network’s on-air promotions strategy, Chalfant will oversee the creation of integrated marketing campaigns for MGM HD’s advertising partners. Chalfant was formerly with Reelz Channel in Los Angeles, where he served as director of creative marketing solutions. Prior to this, Chalfant was director of creative marketing solutions at E! Entertainment.

MGM HD is backed by the world’s largest modern film library, consisting of more than 4,100 film titles (which have earned 209 Academy Awards® collectively). In addition to classic MGM theatrical hits, MGM HD offers an array of original programming and new content, including behind-the-scenes coverage of red carpet events, sneak peeks at new films in production, seasonal promotions and world premieres of newly re-mastered hits from the MGM library.

MGM HD, the studio’s first wholly-owned channel in the U.S., delivers its content in high definition, 1080i.

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

Mid-Term Report Card: Agency Folk Reflect On First Half Of '08

Continued from page 1

Ellen DeCourcy, chief digital officer of TBWA\Worldwide, New York, who assessed her recent experience as president of the Cannes '08 Cyber Lions jury.)

For our Report Card, *SHOOT* posed a couple of survey questions to a cross-section of noted ad agency folk. The queries were:

(1) What's your assessment of the first half of the year creatively?

And (2) Are there any trends or developments you would point to thus far in '08 as being most significant, perhaps carrying implications for the rest of the year and beyond?

Here's a sampling of the feedback we received. Responses are numbered as they correspond to the aforementioned questions.



Roger Camp, chief creative officer, Publicis & Hal Riney, San Francisco.

1) My creative assessment of first half of the year is colored by recent award shows which recognized some really amazing global creative.

To have five black D&AD competition pencils handed out may have been generous, but it DOES show that those juries saw work that blew them away creatively.

The work this year at Cannes was also very good and inspired. And while it's been stated that the United States had a less than stellar representation this year, I think that we will be pleasantly surprised at what this current

year has yielded when we see it all culled and gathered next June.

2) I think so far in 2008 were seeing more and more integration happen on behalf of all clients at all levels of spend and product category. Years ago, there were a select few companies that had the foresight and understanding to encourage this, and now as more and more marketers have seen the value and success in this even the more traditional companies are forgoing the veneer of advertising for a deeper and more comprehensive presentation of their brands at all touch points.



Brian DiLorenzo, executive VP, director of integrated production, BBDO North America

1) I haven't seen a ton of stuff that's grabbed me, but there are a few standouts. I really enjoyed the nolaf.org microsite for Tostitos. The most seamless approach to streaming content I've seen and the content was worth the visit. I give props to the brand. Probably a no-brainer, but I also love Weezer's "Pork and Beans" music video. The stop motion animation of Muto by Blu is really inspirational too—a fantastic use of the environment. Each of those projects succeeded in disarming me—gaining

my attention and turning me into a sharer.

2) Tight budgets and media fragmentation make the key effort all about identifying and prioritizing the truly meaningful points of engagement with the consumer— and focusing on producing impactfully for those moments. Which means ever more collaboration with companies and creative partners that bring specific skills and fresh thinking to the party.

Box-ticking integration for integration's sake isn't enough.

You need to produce for the people behind the "eyeballs." The task at hand is in creating moments of brand engagement that have a chance of cutting through the clutter by being the best executed message at the most relevant moment. That can happen on shelf space as well as anywhere else, so be prepared to make anything.



John Maxham, group creative director, DDB Chicago

1) The first half of the year reflected the general softness in the economy with many clients in "wait and see" mode. Quite a few projects have been scaled back and some were cancelled outright. However, agencies and production companies are adapting by finding creative ways to repackage good creative ideas in ways that are more palatable to belt-tightening marketers. For example, we recently presented an idea that our client fell in love with, but his TV media budget was subsequently slashed. We are now working to produce the spot, in its entirety, for the

web as a rich media application.

2) The days of spots being widely seen just on the basis of a massive media buys are over. Not long ago, commercials would be seen by millions before they ever went in front of an award show jury. Now there is more and more quality work showing up at Cannes and the AICP Show that hasn't been widely seen before. Since traditional media is now so precise and targeted, the Internet has actually become the ideal vehicle for getting your work to "spill over" beyond its intended target audience. So the question is no longer, "did you see that spot?" but rather, "did someone forward you that spot?"



Richard O'Neill, head of broadcast production, TBWA\Chiat\Day, Los Angeles

1) At 10:14 p.m. PST on July 9, 2008 I believe we probably hit the climax of an advertising age that has exploded into diverse styles, genres, stories and platforms. I'm sure others in THE BUSINESS felt it at that exact minute in New York, Mumbai, LA, Rio, Cannes, Toyko, Beijing and all parts of the world just like it hit me. I had seen it coming but didn't know it would be so spectacular. The signs were there with clay bunnies jumping in the streets, gorillas playing drums, guys poking fun at each other from

their white room, people's stories being projected on walls, and mankind desperately fighting the draconian beings and living to tell the future history. I believe that this climax was the BIG ONE we in California have been waiting for all these years because how much greater could it possibly get?

2) It's now 2010. In the latter part of 2008, as I predicted, we continued to feel the shockwaves of the advertising climax that happened earlier that year on July 9. We all saw the great advertising during the China Olympics on our HD sets and i-Phones. I was particularly proud of our Visa "Go Humans" advertising. Afterwards, in May of 2009 we experienced the fall of the euro and climb of the dollar, which helped with the cost of gas and plane flights that are now an everyday reality following the events of late 2008. This year, helped by the value of the dollar, I'm looking forward to taking my wife and (finally) college graduated children to Cannes. I expect to be thrilled, as always by all the new advertising I couldn't have imagined back in 2008.



Rob Reilly, partner/co-executive creative director, Crispin Porter+Bogusky, Miami and Boulder, Colo.

1) It seems the "reality" based advertising trend has taken over the industry. We've done our share for sure. But hopefully people will continue to try and push it into a new space. If we don't, it will get bad very quickly.

2) It's hard to say. If you look at what happened at Cannes, you have two distinctly different paths. Halo was just a mass of amazing, well-thought out content that linked together like we have never seen. It shows that if you can convince a client to take the leap and invest the time and money, you will be rewarded heavily.

On the flip side, "Gorilla" was probably the most entertaining :60 of the year. So in the end, they both were equally praised and written about by the press. And they both seem to have done well for the clients' businesses. It's a good sign. It means there still are a lot of options as to what way you can make your clients famous.



Rich Silverstein, co-founder/creative director, Goodby, Silverstein & Partners, San Francisco

1 & 2) After the Cannes show, it is clear that the industry is trying a little bit of everything.

Hard sell with the Whopper Freak-out, technique with Halo, cause marketing with The Millions project and, not to be outdone, rich websites like that for HBO.

The work cannot be defined by the 30 second spot any longer. The Star of the show is still a great idea, but it is now playing in any medium.

It is just a great time to be working in advertising.



Damian Stevens, director of integrated production/multimedia, Saatchi & Saatchi LA, Torrance, Calif.

1) Even though the majority of marketers are playing it safe with traditional advertising there have been some breakthrough campaigns utilizing various mediums and techniques. We've seen everything from hidden cameras, staged events, stunts, projections and downright great shooting/direction of content.

The work produced here at Saatchi & Saatchi LA for Toyota and Surfrider recognized the most by our peers was largely non-traditional. We picked up a Bronze Lion at Cannes for a viral that mimicked authentic footage of the World of Warcraft game for the Toyota Tacoma truck.

We created a mobile widget for Corolla, long-form travelogues for the Sequoia Web site, and for Surfrider, we did a stunt where trash was collected on local beaches, re-packaged in food containers and displayed at farmers' market booths.

2) Overall, with an unsettled economy, the election and rising gas prices I would expect the majority of marketers to play it safe and rely on the traditional commercial, print and outdoor mediums where they're historically more comfortable.

With that said, there will be clients who view this as an opportunity to do something different and ultimately stand out among their competition.

Top Spot of the Week

Harold Einstein Proves You Can Say And Sell Anything With A Smile

By Christine Champagne

You can say anything with a smile. That's the premise behind a smart new spot campaign for Crest toothpaste created by Saatchi & Saatchi, New York, and directed by Harold Einstein of bicoastal/international Station Film.

The effort, which won a Gold Lion for campaign at the recent Cannes International Advertising Festival, is comprised of three television commercials that find people delivering disturbing news with a smile, therefore making it more palatable to the recipients.

Case in point: This issue's Top Spot, the :45 "Bulldozer," has a construction worker sitting in the middle of a playground in a bulldozer.

"Hey, what are you doing?" a young boy asks.

"I'm knocking down the playground," the construction worker says with a smile.

"Why?" the kid responds.

"We're going to build a new power station," explains the worker.

"What?" another boy says.

"A power station. They make all sorts of noise and smoke," says the hard hat gent. "It's exciting."

"Can I play there?" yet another child inquires.

"If you can get over the fence," the man says, still bearing a broad grin.

"You can say anything with a smile appears on the screen," then the commercial cuts to a Crest title card with the tagline "Healthy, Beautiful Smiles for Life."

Not only is "Bulldozer" quirky and humorous, it's also breakout advertising for the category. How often do we see toothpaste commercials where we don't view the typical product demonstration and hear about a toothpaste's foaming action or some other "unique" quality?



Harold Einstein

As Saatchi & Saatchi creative director Kerry Keenan pointed out, the general public is fully aware of what toothpaste does, so "Bulldozer" and the two other spots in this Crest campaign focus on promoting the brand.

"The thinking is simple," she said. "It is playing on the power of the smile. With beautiful, healthy teeth, and a great smile, you can get away with anything."

In "Lice," another spot in the campaign, a guy informs his girlfriend that he has lice, which means she

probably does, too. Oh, and he got it from that pillow on their bed...and he neglected to mention before that he found that lovely pillow...on the street. Remarkably, his girlfriend doesn't slug him.

Meanwhile, "Prenup" has a man—and his lawyer—surprising his soon-to-be-wife with a prenuptial agreement. After an amazingly cheerful discussion, she signs it.

When Einstein, a former advertising agency creative who had worked with Saatchi's executive creative director Gerry Graf in the past, was given the scripts for the spots, he said that his eyes immediately skipped down to the bottom of the page and the line, "You can say anything with a smile."

"I was afraid to look at the scripts after reading that because I kept saying to myself, 'Please let these be as funny as the line suggests they're going to be,'" Einstein said.

Thankfully, they were.

Casting All Teeth

Solid scripts in hand, Einstein cast all three Crest commercials in New York, seeking people who were able to talk naturally with smiles plastered on their faces.

"That's a very tricky thing to do, and almost everyone that came in was either forcing it, which made them come off as mean-spirited, or they were way over the top," Einstein observed, noting that he ultimately and fortunately found three actors "who were able to pull it off with genuine sincerity and a gentleness."

With his smiling actors in tow, Einstein and his DP Bob Gantz only had two days to shoot all three spots. A full day was spent on "Bulldozer," which was shot in a beachside park in Far Rockaway, Queens.

Einstein served as a smile coach of sorts to actor Nicholas Webber, who played the construction worker. "What we told him was that when that smile comes on, it's like you become Obi-Wan Kenobi, and the smile is the force, and you can hypnotize anyone into thinking anything you want with that smile," Einstein said.

Clearly, the force was with Webber. The actor delivered, and what's nice about his smile is it is natural. Some directors and agencies might be tempted to try to plus the humor by giving him a megawatt smile with a glow and a twinkle added through visual effects. But Einstein and Saatchi left well enough alone.

"There are all different kinds of

smiles. They're not all perfect Hollywood smiles, and he has a nice smile, and we didn't have to mess with it," Einstein said.

Cutting Crest

Ian Mackenzie of New York's Mackenzie Cutler edited "Bulldozer." With 45 seconds, he had room to let the spot's humor breathe, providing well-placed pauses that give the kids—and the audience—an opportunity to absorb what the construction worker is saying.

Another nice touch: We never actually see the destruction of the playground. We simply hear it in the last few seconds of the spot thanks to sound design provided by Mackenzie Cutler's Marc Healy.

Looking back on the project, Keenan credits Crest with being willing to do something different for the category. "I'm not going to lie. They were nervous. There was a point where there was a fourth spot that they felt might be inappropriate just because it dealt with animals, so we didn't do that," Keenan said. "It was a bit of a process, but they stuck with us, and they were very brave."



[CLICK HERE TO VIEW SPOT](#)

Smile when you say that! This piece of advice goes a long way in an offbeat scenario for Crest out of Saatchi, New York. A construction worker in a bulldozer is about to destroy a playground but his grinning pearly whites make that proposition seem positively pleasant to a group of kids..

TOP Spot OF THE WEEK

CLIENT
Crest

AGENCY
Saatchi & Saatchi, New York.
Gerry Graf, executive creative director; Kerry Keenan, Alison Gragnano, creative directors; Nathan Frank, copywriter; Dan Lucey, art director; Colin Pearsall, Maura Hurley, producers.

PRODUCTION COMPANY
Station Film, bicoastal/international.
Harold Einstein, director; Bob Gantz, DP; Stephen Orent, Tom Rossano, executive producers; Ken Licata, line producer. Shot on location in Far Rockaway, New York.

EDITORIAL
Mackenzie Cutler, New York.
Ian Mackenzie, editor.
Schmigital, New York.
Sarah Edwards, online editor/titling/logo graphics.
Company 3, New York.
Tim Masick, colorist.

AUDIO
Mackenzie Cutler.
Marc Healy, mixer.

TALENT
Nicholas Webber.

The Best Work You May Never See

Ken Arlidge Directs A Breathtaking Spot

By Robert Goldrich

Though the state of healthcare is cause for concern and a hot-button issue on the political campaign trail, this image spot for Kaiser Permanente Hawaii is a breath of fresh air—literally and figuratively—as directed and shot by Ken Arlidge of Aero Film, Santa Monica, for Campbell-Ewald, Los Angeles.

We open on a young boy seated on a doctor's examination table. A stethoscope is pressed against the lad's bare chest as he inhales and exhales a couple of times. The breaths take on a life of their own and soon deep, full-of-life human breaths underscore and drive us from one slice of Hawaiian life to another.

We see the Honolulu skyline, scuba divers doing their thing, a man warmly hugging an older woman—perhaps his mom—football players doing calisthenics in a large stadium, hula dancers on a hill, a chorus performing under the direction of its conductor, martial artists being put through their paces by a wise old mentor, youngsters playing t-ball, surfboarders in the drink, a rural church, and a worker in the field being doused by a trademark Hawaiian shower.

This collage of activity continues to be propelled forward by the sound of the human breath, culminating in a scene which a doctor now holds a stethoscope to the bare chest of an elderly man seated on an examination table. The senior citizen inhales and exhales, providing a segue to a voiceover which relates, "Sharing the breath of life." An end tag features the Kaiser Permanente logo accompanied by the insurer's now well established campaign slogan, "Thrive."

Breaking from tradition

Titled "Breath," this spot is in line with the Campbell-Ewald creative strategy for Kaiser Permanente throughout the country which is to "stay away from traditional healthcare advertising," said agency associate creative director/copywriter Neville Anderson. The inspiration for this particular concept, he explained, was the root definition of the word "aloha" which for devout Hawaiian natives historically means to "share breath."

This sharing is simpatico with Kaiser Permanente's philosophy reflected in "an approach to medicine which is to build a personal relationship with Kaiser members," continued Anderson. "In the process of looking for the best way to convey that, I ran across the often overlooked meaning of 'aloha' in my research. It was just a natural fit."

Further enhancing that custom fit is that the breaths heard in the soundtrack are patterned after the rhythms of ancient Hawaiian music. "The breathing rhythms are very much in tempo and beat with Polynesian drum rhythms," noted Anderson. "That contributes greatly to the Hawaiian spirit of the commercial and helps to reinforce Kaiser Permanente as being part of the Hawaiian community."

Campbell-Ewald gravitated to Nylon Studios, Sydney, to create and produce the soundtrack. Simon Lister and Scott Langley of Nylon served as sound designer and composer, respectively, on "Breath." Lister additionally was audio mixer on the commercial, which has earned inclusion in *SHOOT's* latest

quarterly Top Ten Tracks Chart. (The full Music Chart appears in this issue.)

The concept for "Breath" also entailed the bookends of beginning the commercial with a boy and ending it with an elderly man. Though the youngster and the mature man are not intended to be the same person, these generations at opposite ends of the continuum convey the message that Kaiser Permanente Hawaii is there for whatever phase of life its patients are in, with a focus on preventative medicine, noted Anderson.

Straight Aero

Arlidge directed and shot the spot. His Aero Film support team was headed by executive producer Skip Short. Leroy Jenkins of Honolulu-based production services house Production Partners was production manager/producer.

Anderson noted that Campbell-Ewald has a comfort level with Aero Film based on past collaborations and in this case the fact that the production company happens to be well connected in Hawaii. Aero, he said, brought Honolulu's Jenkins into the mix and he proved to be a key facilitator of the project.

The creative team at Campbell-Ewald consisted of executive creative director Deborah Karnowsky who served as creative director on the job, associate creative director/copywriter Anderson, associate creative director/art director Mike Conboy and producer John Haggerty.

Barnett Kiel of Aero Post, Santa Monica, edited "Breath."

credits

Client Kaiser Permanente Hawaii Agency Campbell-Ewald, Los Angeles Deborah Karnowsky, executive creative director; Neville Anderson, associate creative director/copywriter; Mike Conboy, associate creative director/art director; John Haggerty, producer. **Production Company** Aero Film, Santa Monica Ken Arlidge, director/DP, Skip Short, executive producer. **Production Partners**, Honolulu Leroy Jenkins, production manager/producer **Editorial** Aero Post, Santa Monica Barnett Kiel, editor. **Post** Riot, Santa Monica Siggie Ferstl, colorist **Music/Sound** Nylon Studios, Sydney Simon Lister, sound designer; Scott Langley, composer; Mark Beckhaus, music & audio producer. **Audio** Nylon Studios Simon Lister, mixer

Inhale, exhale and thrive throughout Hawaii.



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SHOOT

Getting On The Fast Track

Artists, Record Labels Linking With Ad Sector

A SHOOT Staff Report

In some respects, Gabe McDonough represents the evolving landscape of music in advertising. His background is in indie rock, he's been playing in bands since he was 14, and at a young age started putting out his own records. McDonough then worked at influential independent label Thrill Jockey Records, and at Chicago's Empty Bottle Club doing promotions for bands. While in college, he was regularly going to see Fugazi perform—a band which he describes as being “about as anti-commercial as you can get.”

With that background, McDonough now finds himself in the role of senior producer of music and integration for agency DDB Chicago, frequently facilitating and embracing the coming together of music artists, record labels and advertising.

“Things have changed dramatically over the years,” he observed. “Back in the mid-'90s, record labels had money, people were buying records. Big companies owned record labels and gave you money to make a cool record. It was a healthy revenue stream. Now it's much different. The traditional record deals aren't as common. Artists and bands are looking for new ways to get discovered—and there's no longer a sell-out stigma attached to them connecting with advertising commerce to make that happen. If you're on a major record label, you tend to get that label's logo on the back of your record along with an FBI warning not to share the music with friends. Now in a sense artists can have a brand's logo associated with them—and no FBI logo. Getting your song played on commercials is great exposure, particularly as radio play is harder to get and music videos aren't airing nearly as widely as they once were. And people who are in their early 20s today grew up wearing logo t-shirts as fashion. There's more of an acceptance of artists and brands coming together—and artists improving their own brand in the process. But the combination has to be right.”

McDonough's latest such combination brought the launch of Bud Light Lime together with the launch of artist Santogold's self-titled album from Downtown Records. “I'm in close touch with record labels on a daily basis,” said McDonough. “Bud Light Lime wanted to make a big splash and knew that music would be a part of that.” McDonough approached Downtown to see what priority releases they had scheduled around the time of the Bud Light Lime

introduction. The list he received included Santogold whom McDonough was familiar with as a versatile songwriter. “I knew she wasn't afraid to write in totally different styles and felt her music would be a natural for the product and the summer vibe we wanted. It was a leap of faith—but an informed one. She fit the brand musically.”

The Bud Light Lime rollout campaign includes two 15-second teasers, two 30-second commercials and viral video work that all feature Santogold's music. McDonough also had Santogold create a new version of her featured song “Lights Out.” The remix was made available as a free download and ringtone on www.budlightlime.com.



McDonough characterized the remix as “using marketing budgets to give people something to take away from the brand, which in turn seeps into the culture.”

That seepage extended to Sirius Satellite Radio which played the remix. McDonough was informed of this by a friend, noting that on the Sirius display screen the track was identified as “Santogold Bud Light.”

“What's crazy about that,” said McDonough, “is I'm sensitive to not overdoing things. When you put the remix on your iTunes, it doesn't come up as ‘Bud Light remix.’ Instead it appears as ‘Lights Out remix.’ It's interesting that Sirius and fans of the music are identifying it as ‘Santogold Bud Light.’ It's validation that there is no stigma to the connection. I'm stoked that people like the remix enough that it's playing on satellite radio.”

In the big picture, noted McDonough, Bud Light has a history of entertaining people with its ads, which makes it a brand that's simpatico with entertainer Santogold and her music.

Cannes do

The intersection of the music and advertising sectors was also evident during the Grey Music Seminar held in Cannes during the recent Lions International Advertising Festival, the featured guests being legendary singer Tony Bennett and his son and manager, producer Danny Bennett. Moderator of the discussion was Tim Mellors, vice chairman and worldwide chief creative officer of the Grey Group. But perhaps most telling were the session's introductory remarks

by Josh Rabinowitz, senior VP, director of music, Grey New York.

Rabinowitz explained how this year's Cannes session lineup came to pass. He heard Tony Bennett's acceptance speech at the '07 Grammy Awards, which honored him and Stevie Wonder for best pop collaboration for their rendition of the classic "For Once In My Life." When

Barielles, whose international pop hit "Love Song" broke in the U.S. through a Rhapsody ad."

Furthermore, Rabinowitz cited two other noteworthy bits of branded music news in the past year: Groove Armada signing a deal directly with the Bacardi brand, outside the jurisdiction of the record labels, and the Columbia Records' release of John

Legend's "Live From Philadelphia" CD, which topped the U.S. charts and was available exclusively through one retailer, Target.

During the Cannes seminar, Tony Bennett said, "Danny has always been very careful in choosing the right ads for me to be properly involved with and there have been quite a few. I loved the ads that Target created for

my eightieth birthday. Those meant a lot to me."

Reading labels

Advertising and the recording industry are also coming together on a deeper, more direct business level as agency investment in record labels has started to surface.

This month, for example, Euro

RSCG Worldwide announced that it had bought a majority ownership stake in The:Hours, an independent record label and music content production company, with offices in Los Angeles, New York and Paris.

Launched earlier this year, The:Hours is headed by media/entertainment entrepreneur Fabien Moreau

Continued on page 21



Josh Rabinowitz

Bennett thanked his "wonderful" sponsor Target, Rabinowitz couldn't help but notice the snickers from seated VIPs. "A sound which collectively, yet subtly, felt like an apparent condemnation [of the brand association]," said Rabinowitz. "Hauntingly ironic, these 30-, 40- and 50-year-old players don't even realize how ahead of the curve Mr. B, at the mere age of 80, actually is."

Rabinowitz's account of this appeared in *Billboard*, for which he authors a column. Danny Bennett read this, reached out to Rabinowitz, the two met and from that sprung this year's popular installment of the Grey Music Seminar.

Underscoring the difference between the Grammy experience and today's reality, Rabinowitz in his



Gabe McDonough

Cannes session intro noted, "Cannes 2008 is flooded with industry music folk, collectively thirsting for an alignment with brands—after the massive successes of artists like the Israeli born Yael Naim, whose sweet tune of innocence, 'New Soul,' became a global hit because of its use in an Apple Airbook ad, or the Canadian artist Feist being propelled to global recognition through the use of her addictive track "1,2,3,4" for the Apple iPod Nano, or even Epic recording artist Sarah



SPOT TRACKS

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Audi RS6's "Gymnast"	Wave Recording Studios, London Warren Hamilton, sound designer; Tony Rapaccioni, sound designer. Nick Rapaccioni, Neil Barnes, composers.	Wave Recording Studios Tony Rapaccioni, audio mixer	BBH, London	Prettybird, Santa Monica Paul Hunter, director
2	 Haagen-Dazs' "Opera"	Q Department, New York Drazen Bosnjak, arranger/sound designer; Zack Rice, executive producer; Kelly Fulton, producer. Kip Wilborn, tenor; Julianna DiGiacomo, soprano.	Color, New York Josh Abbey, mixer	Goodby, Silverstein & Partners, San Francisco	Psyop, bicoastal Cedric Nicolas-Troyan, Laurent Ledru, directors.
3	 Microsoft Zune's "Piece Of Me, Piece Of You"	stimmung, Santa Monica Reinhard Denke, sound designer (Music: Chromeo's "Fancy Footwork")	Lime Studios, Santa Monica Mark Meyuhas, mixer	72andSunny, El Segundo,	Green Dot Films, Santa Monica Three Legged Legs, director
4	 Kaiser Permanente Hawaii's "Breath"	Nylon Studios, Sydney Simon Lister, sound designer; Scott Langely, composer; Mark Beckhaus, producer.	Nylon Studios Simon Lister, mixer	Campbell-Ewald, Los Angeles	Aero Film, Santa Monica Ken Arlidge, director
5	 Canon's "Journey"	Sacred Noise, New York Michael Montes, composer	Sound Lounge, New York Philip Loeb, mixer	Grey, New York	Anonymous Content, bicoastal/international Andrew Douglas, director
6	 HP Touchsmart's "Maestro"	Sejong Soloists. Vivaldi's "Four Seasons, Summer" (An existing recording of the track on Naxos records; Marty Wekser from Q Source Music submitted the track.) 740 Sound Design, Santa Monica Eddie Kim, sound designer; Scott Ganary, executive producer.	Sound Lounge, New York Philip Loeb, mixer	Goodby, Silverstein & Partners, San Francisco Todd Porter, executive producer/music supervisor	Psyop, bicoastal Todd Mueller, Kylie Matulick, directors
7	 Mitsubishi's "Robot Factory"	Sound Lounge Music & Sound, New York Marshall Grupp, sound designer; Harry Frost, composer; Marcus Smith, executive producer	Sound Lounge, New York Glen Landrum, mixer	BBDO Toronto	The Mill, New York Aron Hjartatson, director
8	 Liberty Mutual's "Father's Day (web short)"	Human, bicoastal Morgan Visconti, Sloan Alexander, composers	Blast Digital, New York Joe O'Connell, mixer	Hill Holliday, Boston	RSA Films, bicoastal/international Laurence Dunmore, director Hill Holliday
9	 Verizon's "Dead Zones"	tonefarmer, New York John Krogh, composer; Tiffany Senft, executive producer Mackenzie Cutler, New York Marc Healy, sound designer	Howard Schwartz Recording (hsr), New York Steve Rosen, mixer	McCann Erickson, New York	Moxie Pictures, bicoastal/international Frank Todaro, director
10	 Washington State Lottery's "Birds"	Music Forever, Calabasas, Calif. Rob Simonsen, composer; Anthony Marinelli, producer; Clint Bennett, music mixer.	Modern Music, Minneapolis Bryan Hanna, mixer	Publicis in the West, Seattle	Sticks+Stones Studios, Los Angeles Jerry Brown, director

From Gymnastic To Grand Operatic Performance

Entries For Audi From Wave, Haägen-Dazs Scored by Q Department Top SHOOT's Summer Tracks Chart

By Robert Goldrich

While the top two entries on *SHOOT*'s Summer Tracks Chart are distinctly different, they share the bond of taking the mesh of music and sound design to new artful heights.

Finishing first in our Chart is "Gymnast," a European spot for the Audi RS6 featuring an ensemble of gymnasts whose twisting, twirling and precision movements parallel the RS6's powerful engineering that demands "performance from every part." This tour de force in choreography is driven by a score from Wave Recording Studios, London.

Meanwhile, assuming the number two slot in our quarterly Music & Sound Chart was Haägen-Dazs' "Opera" scored by Q Department, New York. The spot tells a story of unfulfilled love as a honey bee draws oh so close to a flower in need of pollination only to be thwarted by a strong wind that whisks him away from his intended romantic partner.

A female voiceover intones, "Honey bees are dying and we [Haägen-Dazs] rely on them for many of our natural ingredients." She then implores us to "help us save them."

Viewers are directed to Helpthehoneybees.com where they can learn more about the bees' plight.

"Gymnast"

Directed by Paul Hunter of Prettybird, Santa Monica, and shot by DP Alex Barber for BBH, London, "Gymnast" represented a unique opportunity for Wave. "Paul Hunter is a director who understands sound," related Wave creative director Warren Hamilton who served as "Gymnast" sound director. "You look at Paul's body of work and it's very much music and sound driven," continued Hamilton, citing such commercials as the lauded "Freestyle" for Nike out of Wieden+Kennedy, Portland, Ore, which debuted in 2001 during Hunter's tenure with bicoastal/international HSI Productions.

Hamilton and Wave sound designer Tony Rapaccioli, who also served as audio post mixer on "Gymnast," noted that both Hunter and BBH brought Wave into the pre-pro stage of the project.

"Paul had a vision for the choreography with the gymnast dancers," said Hamilton. "He wanted the soundtrack first in order to drive and shape the choreography and pacing."

Wave invited a couple of accomplished musician friends—composers Nick Rapaccioli (Tony's brother) and Neil Barnes—into the mix to create the initial composition. Barnes was a



Nick Rapaccioli

member of the since disbanded band Leftfield while Nick Rapaccioli is a former collaborator with Leftfield.

With this soundtrack completed up front, it helped to drive and establish the tempo, pulse, rhythm and pace of the subsequent filming.

But that was only part of a most ambitious soundtrack creation and development process.

With the properly synched images and soundtrack, Wave colleagues Hamilton and Tony Rapaccioli orchestrated the process of deconstructing that musical track and blending in original sound design elements.

These sound design elements were captured by Wave which took a new Audi RS6 to Gosfield, an Essex airstrip, to record custom car effects. Audi supplied a stunt driver who put the car through its paces until Wave's Project Harvest sound library team had built a unique collection of RS6 sound effects, conveying the power of the engine, the changing of gears, the sound of the doors and other aspects of the car.

At one point the plan was to have the sound design virtually replace the original musical score, thus the RS6 audio would be woven into and at one with the filmed choreography and images. But Wave thought differently.

"We had to fight at first to keep elements of the original music in the final commercial, having it and the car sound design in sync with the visuals," related Hamilton. "As it turned out, a large part of that original music is still there. I'm glad we were able to retain much of that music because I think meshing it with the sound design made for an even better spot [both the cinema and television versions]."

Tony Rapaccioli noted that U.K. advertising restrictions make it "a no-no" to show the power and speed of a car. "We had to convey that power in an understated way, through the power of gymnasts and the music and sound design score which was totally in sync with their performance."

Hamilton chimed in, "This work shows the benefits of people having the foresight to bring in the sound



Warren Hamilton

guys during the pre-production stage—and how that can help the film. People used to regard sound as an exercise after they shot the commercial. To get the chance to be involved in a significant way before the filming is gratifying. Wave is pushing for more of this. We find agencies now considering us more in the pre-filming stages of a project...I also wish there were more directors like Paul Hunter who are on board with the sound straight away from the very beginning of a job."

"Opera"

Directed by Cedric Nicolas-Troyan and Laurent Ledru of bicoastal Psyop for Goodby, Silverstein & Partners, San Francisco, Haägen-Dazs' "Opera"



Drazen Bosnjak

is a stellar combination of live action (shot by cinematographer Heimo Ritzinger) and animation. But also key to telling the tragic love story is a stirring operatic soundtrack.

Drazen Bosnjak of Q Department re-arranged and adapted a duet from "Cavalleria Rusticana," making it work within the context of a :30. He recorded the piece with a pair of noted vocalists, tenor Kip Wilborn and soprano Julianna DiGiacomo.

"The first challenge for me," recalled Bosnjak, "was to pick the piece of music that helped to tell the story, which is a 'conversation' between two characters—a bee and a flower. We wanted to find a piece of opera that supported and advanced this 'dialogue.'"

"Secondly, we had to work within a 30-second format. Opera composers didn't think of squeezing their work into 30 seconds. A piece of operatic music takes a minimum of a minute and a half to develop expression that is authentic...So our biggest role was to adapt this music so that it would truly help tell the story. To do that we had to retain the harmony, melody and most importantly the operatic feel within a limited time frame."

Thus Bosnjak described his duties as being a mix of "rearranging and adaptation, figuring out how to put the music into this new world. There was a little bit of changing in instrumentation, editing elements of the piece to accommodate the texture and quality of certain images."

He noted that accomplished vocalists Wilborn and DiGiacomo gave much of themselves to make the track the best it could be. "They breathed life into the track with their singing," affirmed Bosnjak. "If you took their voices out of the piece and replaced them, we probably wouldn't be having this conversation about it being a Top Track on the *SHOOT* Chart.

Bosnjak added that Jeff Goodby, *Continued on page 22*

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Taking A "Journey" and Seeing The Light

Canon's "Journey," a spot which artfully puts an array of pictures into motion, and Liberty Mutual's *Lighthouse*, a web short that shows a community coming together to generate illumination that a disabled lighthouse can't provide, are *SHOOT*'s Visual Effects & Animation Chart toppers for the summer quarter.

The former pieces together the arc of a football play through a range of scenarios, starting with the hike in a backyard game all the way to a touchdown in a filled-to-capacity stadium. As the journey from amateur to pro football progresses in a series of moving still pictures, so too does the quality of the photos themselves improve, depicting the growth of a photographer once he or she gets a Canon EOS Rebel XSi camera and begins to look at the world with a more discerning eye. The effects house on Canon's "Journey" was Asylum, Santa Monica.

Meanwhile Liberty Mutual's *Lighthouse*, a CG character animation web short on the insurance company's Responsibility Project website takes us to a world of a lighthouse keeper who has an accident, dropping the large light apparatus he's carrying which shatters into assorted pieces. An approaching ship thus is put in peril until the townspeople come to the rescue, each holding a lantern to illuminate the area and provide safe passage for the vessel.

This CG animation short was a joint effort of Exopolis, Los Angeles, and Pro-Motion Studios, Sydney.

"Journey"

Directed by Andrew Douglas of bicoastal Anonymous Content for Grey New York, the Chart's number one entry, "Journey," had Asylum involved early on, even before the project was formally awarded to Douglas. Determined to tell the story through the use of still images, Douglas brought Asylum into the project's fold as a consultant to find the most effective technique. During this phase, Asylum came across a Microsoft technology demo of Photosynth, software that allows the creation of virtual environments out of a photo library. While Photosynth is in test mode, it provided inspiration as Asylum VFX supervisor Paul O'Shea worked with his team to put together a pre-visualization test of moving stills. This pre-vis gave Douglas something tangible to show both agency and client, helping to sell them on Douglas' vision for the project.

When the job began, Douglas and Asylum stayed true to that vision but, said O'Shea, simplified it. "We moved away from a technical 3D way of working with cameras and just got involved creatively with Andrew as he captured assorted photographs from a variety of angles and depths," related O'Shea. At each location, Douglas would stage the scene working in tandem with Asylum, line up a pack of 10 photographers that included himself, DP Flor Collins and crew members, then have them shoot the action simultaneously as it played out.

"We had to be sure we could get a decent enough rate of stills, to have enough photographs being stored in memory, capturing and moving around the action at the appropriate moment," noted O'Shea. "We found that the process was forgiving, that technical restrictions often faded away. For example we did not have to synch cameras to shoot at the same rate. The guys taking photos got into a nice rhythm. Then there was the task of organizing the data and being able to show the client, setting pictures against each other to build nice graphic shapes and a progression of the action. We worked on the composition of photos, cropping at times to get the part of the action you wanted, then connecting one image to the next, building scenes."

All the while, stressed O'Shea, everyone had to be conscious of preserving the aesthetic of the still photograph. Some other effects wrinkles figured in the mix. For example, Asylum used Massive software to fill the stadium with people. The studio also deployed stadium settings from other jobs to help build the architecture of the final stadium venue in "Journey."

Yeoman duty was done by editor Michael Elliot of Mad River Post, New York. Elliot painstakingly culled through some 70,000 images, narrowing them down to somewhere between 160 to 170 to build the seven scenes depicted in the spot. "Instead of twenty to thirty edits to make the commercial, I was cutting the spot on a frame-by-frame basis," said Elliot who tried to stretch the action in each scene across the frame "so that when it went to Asylum, they could mirror that movement—not by zooming or panning on the shots but by stacking them up in a scheme that would cause the movement to unfold across the screen."

Continued on page 20

Canon Spot, Liberty Mutual Web Short Are Summer's Two Chart Toppers

A *SHOOT* Staff Report

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VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ ANIMATION	AGENCY	PRODUCTION
1	 Canon's "Journey" CLICK HERE TO VIEW SPOT >	Asylum, Santa Monica Paul O'Shea, VFX supervisor; Marc Varisco, on set VFX supervisor; Michael Pardee, exec producer; Mark Kurtz, producer; Mike Hanley, bidding producer; Ryan Meredith, associate producer; Miles Essmiller, Inferno artist; Eddie Offerman, 3D tracking; Tim Clark, matte painting; Alexi Steinhauer, texturing; Junko Schugardt, Chris Cortese, Merlin Carroll, rotoscoping. (Toolbox: Adobe Lightroom, Final Cut, Inferno, Avid, Massive)	Grey New York	Anonymous Content, bicoastal Andrew Douglas, director
2	 Liberty Mutual's Lighthouse (web short on Responsibility Project website) CLICK HERE TO VIEW SPOT >	Exopolis, Los Angeles Charlie Short, Ming Hsiung, directors; Mike McCarthy, producer. ProMotion Studios, Sydney James Neale, producer; Sefan Wernick, animation director; Matt Ebb, lighting/shading/TD; Tristan Lock, sr. modeler; Jeremy Davison, Lee Salvemini, animators; Kim Neale, matte painter; Hamed Zaghaghi, ocean dynamics; Enrico Valenza, assistant texture artist (Toolbox: Zbrush, 3dsmax, Blender, Sony Vegas, Syncarella)	Hill Holliday, Boston	Exopolis Charlie Short, Ming Hsiung, directors
3	 LG's "World of Steam" CLICK HERE TO VIEW SPOT >	Absolute, New York Nirad "Bugs" Russell, Wendy Garfinkle, VFX producers; Daniel Morris, Dirk Greene, Flame artists; Vania Alba-Zapata, 3D artist; James "Krispy" Cornwell, Combustion artist. (Toolbox: Flame, Combustion, Maya)	BBH New York	Partizan, bicoastal/international Nagi Noda, director
4	 Persil's "Roboboy" CLICK HERE TO VIEW SPOT >	The Mill, London Austen Humphries, shoot supervisor/producer; Doug Luka, shoot supervisor; Lucy Reid, producer; Barnsley, lead Flame artist; Jonathan Box, Adam Grint, Giles Cheetham, Flame assistants; James Pratt, Robin McGloin, John Thornton, Smoke artists; Will O'Connor, 3D producer; Mario Licci, Vincent Baertsoen, Douglas Lassance, Eva Maria, Kuehman, Aidan Gibbons, Dan Elliot, 3D artists; Adam Scott, telecine. (Toolbox: Spirit, Flame)	BBH London	Bikini Films, London Philippe Andre, director.
5	 Gatorade's "Ball Girl" CLICK HERE TO VIEW SPOT >	Framestore, New York David Hulin, VFX supervisor; James Razzall, exec producer; Maryanne Butler, sr. Flame artist; Talia Marash, Miyuki Shimamoto, Flame assistants. (Toolbox: Flame. A camera with a mo/con head was used to get matching live-action plates)	Element 79 Partners, Chicago	harvest, Santa Monica Baker Smith, director
6	 Mazda 3's "Red & White" CLICK HERE TO VIEW SPOT >	Digital Domain, Venice, Calif. Ed Ulbrich, exec producer; Jay Barton, VFX supervisor; Greg Teegarden, CG supervisor; Chris Fieldhouse, producer; David Rosenbaum, pre-vis artist; Rob Trent, Andrew Eksner, Dave Stern, Flame artists; Kevin Ellis, online Flame artist; Rafael F. Colon, Krista Benson, Rachel D. Keyte, Nuke compositors; Chris Romano, James Atkinson, Matthew Bell, Ron Herbst, Charles Paek, Tim Nassauer, Brian White, Anthony Ramirez, Lee Carlton, David Chan, digital artists; Dan Thron, matte painter; Hilery Johnson Copeland, Rob Liscombe, Eddie Gutierrez, roto artists; Scott M. Edelstein, on set tracker; Montu Jariwala, Som Shankar, integration trackers; Stephanie Escobar, VFX coordinator. (Toolbox: Nuke, Houdini, Flame, Lightwave)	JWT Dusseldorf, Germany	RSA Films, bicoastal/international Carl Erik Rinsch, director
7	 Sears Craftsman's "Father's Day" CLICK HERE TO VIEW SPOT >	Zoic Studios, Culver City, Calif. Steve Schofield, executive producer; Andrew Orloff, Chris Jones, creative directors; John Shirley, VFX supervisor; John Banta, compositor; Michael Cliett, CG supervisor; Maya Sanchez, producer; Dimitri Gueer, editor. (Toolbox: AfterEffects, Flame, Lightwave, Maya)	Y&R, Chicago	Gargantuan Films, Malibu, Calif. Loni Peristere, director
8	 HP Touchsmart's PC's "Maestro" CLICK HERE TO VIEW SPOT >	Psyop, Los Angeles Todd Mueller, Kylie Matulick, directors; Angela Bowen, Neysa Horsburgh, exec producers; Sara Mills, Blythe Dalton, Luisa Murray, producers; Jamie Scott, Aska Otake, lead Flame artists; Jeffrey Dates, Dave Barosin, Ted Kotsadits, Todd Akita, TDs; Jason Vega, Gerald Ding, Jeff Lopez, Kitty Lin, animation; Andy Hara, animation/lighting; Andreas Gebhardt, R&D; Joerg Liebold, Jenn Lee, Chris Hills, Steven Hill, tracking; Leslie Chung, David Marte, Alejandro Monzon, roto; Zoe Wishart, Lutz Vogel, Jon Saunders, Chris Saunders, Jake Sargent, Ron Kurwin, design; Josh Wiesenfield, storyboards; Cass Vanini, Brett Goldberg, Brett Nicholetti, editors. (Toolbox: Boujou, XSI, Maya, Flame)	Goodby, Silverstein & Partners, San Francisco	Psyop Todd Mueller, Kylie Matulick, directors.
9	 Levi's "Moonwalker" (viral spot) CLICK HERE TO VIEW SPOT >	Method, Santa Monica Jake Montgomery, lead 2D VFX artist; Andy Mower, Billy Higgins, 2D VFX artists; Noah Caddis, jr. 2D VFX artist; Kathy Siegel VFX shoot supervision; Lisa Houck, VFX executive producer; Leighton Greer, head of production; Lauren Haggard, VFX producer. (Toolbox: Flame, Shake)	Cutwater, San Francisco	Tate USA, Santa Monica Eric King, director.
10	 Weight Watchers' "History of Dieting" CLICK HERE TO VIEW SPOT >	Hornet, New York Peter Sluszka, director; Michael Feder, exec producer; Greg Bedard, Joel Kretschman, producers; John Earle, compositor/VFX supervisor; Arthur Hur, JooYong Kim, Marcus Wagner, compositors; Ivan Abel, DP; Kevin Coyle, Matt Somma, animators; Joe Suslak, editor. (Toolbox: After Effects, Photoshop, Final Cut Pro)	McCann Erickson, New York	Hornet Peter Sluszka, director.

Breakthrough CG Set To Hit The Animation Festival Circuit

SIGGRAPH Showcase Evolves; Future To Blend With Past At Confab As The Late Stan Winston Will Be Honored

A SHOOT Staff Report

The theme for SIGGRAPH 2008 at the Los Angeles Convention Center from Aug. 11-15 is "Evolve" and clearly one of the confab's perennial marquee attractions, the annual Computer Animation Festival, is evolving on several fronts. The showcase of noteworthy work is expanding into a full-scale film festival that will incorporate curated and competition screenings, discussion panels with filmmakers, artists and producers, and an awards program. Additionally, the general public will have greater access to the Festival than ever before.

In all, there will be five days of screenings (at the Nokia Theatre, just a stone's throw from the Los Angeles Convention Center), four days of talks, three nights of all star studio events and two days of 3D stereoscopic panels and screenings.

Commercials and music videos will again be part of the Festival menu. Among the spot entrees are:

- Bridgestone's "Scream" directed by Kinka Usher of House of Usher Films, Santa Monica, for The Richards Group, Dallas, with visual effects from Method, Santa Monica. For the spot, Method brought a group of forest creatures to life, including one in full photorealistic 3D. Method built facial expression on numerous woodland creatures. Though the creatures were built in a computer, the studio gave them the timing and emotional commitment that the comedic vision called for. The studio's greatest challenge was the creation of a fully 3D squirrel that had to scream with its face full screen at HD1080. Other shots were action cuts from real squirrel to 3D animated squirrel. Method created its own custom fur pipeline using Sidefx Houdini, which provided full control over all aspects of the fur and the creative freedom to manipulate any element as needed. Method's Alex Frisch was VFX shoot supervisor and lead 2D VFX artist. Andy Boyd was lead 3D VFX artist.

- IBM's "What Makes You Special?" web campaign, produced by animation studio Little Fluffy Clouds in Mill Valley, Calif., and Curious Pictures, New York, for Ogilvy One, New York. Directors/art directors/graphic designers were Jerry van de Beek and Betsy de Fries, with the former also serving as technical director/CGI director/lead animator/compositor and de Fries as CGI producer. The studios were asked to make a series of spots for IBM that could define the company's global objective, entertain and be both innovative and fun. Ostensibly for the web, these spots were also leveraged across

such advertising media as cinema, TV and print. In the dimensional space of a free flowing inkblot, a narrative is told of a company situated in many parts of the world but tightly connected at the core. Using soft, muted tones and playing freely with the movement of patterns, a rush of ink and a sweeping camera, the work reveals people, ideas, jobs and other elements in the form of a global interconnected dance. For each spot, a seminal image—created in Illustrator and enhanced with Photoshop—was brought into AfterEffects, where each layer was separated, placed and animated in its unique 3D environment. These animated illustrations were meshed with 3D elements and effects.

- Clorox's "Turtle" directed by Russell Brooke of Passion Pictures, London, for Dieste Harmel & Partners, San Francisco. This computer-animated commercial uses various paper and fabric textures to create a children's storybook-like world. A giant knitted turtle sneezes on a busy city street, the force of which triggers an extraordinary chain of events. A skateboarding dog crashes into a rocket which takes off, leaving the spaceman pilot behind. The rocket lands nearby, causing a lorry driver to swerve and lose his load of colored balls, which tumble down a hill. One of the balls lands in a mud puddle, which splashes all over a boy who is playing football. Cut to a live-action boy arriving back at home wearing his dirty white shirt. "And that's how my shirt got dirty, Mommy," he says.

- Framestore, London and New York, is prominent in the Festival mix spanning both short and long form, with a lineup that includes three commercials directed by Daniel Kleinman of Rattling Stick, London (whose directors are repped stateside by bicoastal Epoch Films): Unilever Lux's "Neon Girl" for Buenos Aires agent Santo; Rexona's "Redline" out of Lowe New York; and Monster.com's "Stork" for BBDO New York.

In the latter, we see a stork carrying a little bundle of joy, enduring inclement weather and even a confrontation with ravenous wolves during the course of a long, arduous journey. Indeed the stork offers more than just the gift of flight. He nurtures and protects the baby before finally delivering the infant safely at the doorstep of a home where loving parents await. We then fast forward to that baby now, all grown up as a young man working mindlessly in a dead-end office job. The same stork appears at the office window and sees what's become of his precious bundle, looks down in disap-

pointment and flies off. The man too is disappointed, embarrassed by his lot in life which hits home for him at the sight of the stork. He realizes that he can do better, at which point a Monster.com logo appears accompanied by the slogan, "Your calling is calling."

Spot range

Jill Smolin, who is the SIGGRAPH Conference's entertainment director, noted, "I'm not alone in thinking that the best part of television shows can be the commercials we try to speed past. This year is no exception. In addition to being entertaining, informative and looking amazing, the spots in this year's Festival cover all manner of styles. Method's hilarious spot for Bridgestone, for instance, brings us photoreal animals...screaming. In total contrast is the Clorox 'Turtle' spot from Framestore, which combines live action with absolutely simple and colorful animation. IBM's artistically infused campaign 'What Makes You Special?' is complemented by Framestore's "Stork," which features a completely realistic bird."

Also slated for SIGGRAPH are discussions on the "Stork" spot as well as the overall topic of animation in commercials. The latter session (8/14,

3:45-5:30 p.m.) is being moderated by Limbert Fabian of Radium, with scheduled panelists being Dariush Derakhshani of Radium, Gil Baron of Method, Scott Gagain and Amy Calcote from House of Moves and Andy MacDonald of Riot Santa Monica.

The "Stork" session (8/14, 2:20-2:50 p.m.) features Daniel Seddon of Framestore who will discuss making a photo-real stork in eight weeks deploying such resources as Houdini, Maya and RenderMan.

Expanded program

The aforementioned expansion to a full blown film festival, said Smolin, is "a direct reflection of the importance of computer graphics in many aspects of everyday life...Plus, from cell phones to laptops, the general public has never had as much access to really great animated content as they do today.

SIGGRAPH's traditional awards structure of Best In Show continues. In addition, an expanded awards program will include an interactive audience voting mechanism as well as major award announcements throughout the confab week. Also, screening times will be expanded to showcase full-length animated features in a

single theater space.

Best In Show Nominees for the '08 Fest include:

- *Bolides* from French studio Supinfo.com. This imaginative student film takes viewers on a chaotic, hilarious wheelchair race through an old-age home.

- *Carbon Footprint* from Jellyfish Pictures in the U.K. This poignant piece presents the decomposition of a single soda can over half a century, in a single seamless shot. A better alternative to junking the can, points out the film, is recycling it.

- A sequence from the DreamWorks Animation film *Madagascar: Escape 2 Africa* offers a new perspective on flying with animals.

- *Oktapodi*, a short directed by third-year students from France's Gobelins school. This animated piece centers on two octopi in their fast paced, comical escape from the clutches of a stubborn restaurant cook.

- And another project from Framestore, the Chemical Brothers music video "The Salmon Dance," in which an aquarium tank filled with rapping, beatboxing and dancing fish comes to life, featuring more than 300 hand-animated fish.

Continued on page 20

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Backstories On Canon's "Journey," Liberty Mutual's Lighthouse

Continued from page 17

O'Shea said that Elliot would send an EDL over, then Inferno artist Miles Essmiller wrote script to conform the images and make them into Flame-acceptable formats.

Once the images were loaded into Flame, O'Shea and his Asylum ensemble would lay out the sequences. There was much back and forth between Asylum and Elliot to get each scene just right. The tinkering, which also involved both Douglas and Grey, extended well into the second week of the job when normally everything would have been set. But given the experimental nature of the project, it was



Paul O'Shea

necessary for everyone to be flexible.

Lighthouse

Directed by Charlie Short and Ming Hsiung of Exopolis for Hill Hol-

liday, Boston, *Lighthouse* entailed considerable collaboration between the two Los Angeles-based helmers and Sydney's ProMotion Studios.

"Since it was a remote job—Exopolis in L.A. and us in Sydney—we developed a good rapport for working across instant messenger and we tested our homegrown video collaboration tool on them called Syncarella.com which made the feedback process a lot clearer," related ProMotion co-founder James Neale who was a producer for the studio on the job. "It allowed us to either chat or IM, while watching and drawing on the video in a player which is synchronised with their player across the web. So aside from my occasional early morning start, it was like having the client across town.

"In the early stages of the project, we worked with [Exopolis producer] Mike [McCarthy] and Ming quite closely," continued Neale. "They came to Australia for two weeks to meet and greet the team and to lock down a lot of the 3D design that was needed. Both are great guys, so we had a great few weeks hanging out and getting to know them. Ming gave us any art we needed and by the time they left, we'd nailed down the look of the main character and all the major sets with their lighting arrays. Having this done so clearly and early was invaluable to us in production, as it gave the whole team a feel on how it could look if we really wanted it to. And it gave the team some momentum."



Charlie Short

ProMotion then got immersed in the 3D production, hiring a few extra people to help out in animation and texturing. "We finalized animation—with the directors' feedback—after about six weeks, during which time, the lighting, shading and effects work had also begun," related Neale. "The Exopolis team then came down to Sydney again for the final three weeks, where Charlie [Short] guided us through the final stages of tweaks and edits, Ming made some polishing work on the piece in terms of composition, lighting and art direction, and we finalized all the special effects and rendered the project at HD resolution."

Co-director Short, who also wrote *Lighthouse*, related that Exopolis sold the project to Liberty Mutual and Hill Holliday based on a treatment and some initial illustrations depicting the seaside village, the lighthouse itself and ocean waves. Exopolis in turn gravitated to ProMotion based on a referral from another Aussie studio.

"The water they [ProMotion Studios] did in CG was amazing and as

you know that's one of the most challenging things to do well in CG," said Short. "We were drawn to their water and the depth and breadth of their overall body of CG work. ProMotion is a small shop and we found we could collaborate well with them. They added a lot of fine touches throughout the entire project."

Short cited as an example the lighthouse glass lens door which the keeper opens in order to find out why the light is malfunctioning.

"The refraction work they [ProMotion] did on the glass, making it look quite old and thick added a lot to the scene," said Short, noting that the sight of the time-worn, heavy glass set the stage for it shattering when the lighthouse keeper tried to lift it out of its cumbersome housing.

ProMotion's Neale observed that the character animation posed the short's biggest challenge as the lighthouse keeper had to express a wide range of emotion.

Helping to make his character watchable and engaging, said Neale, was creatively gratifying.

Short noted that at first he and his colleagues envisioned a tall, hulking guy as the lighthouse keeper. "But ultimately we felt that would be too imposing. We wanted to make him more accessible for viewers, a bit more of a caricature. The landscapes and environments in the piece—and a character that people could easily relate to—were definitely major elements in helping to make this project work."



A Preview Of The SIGGRAPH Confab

Continued from page 19 comes to life, featuring more than 300 hand-animated fish.

Stan Winston

The earlier alluded to studio events portion of the Fest consists of three evenings hosted, respectively, by Pixar, Sony Pictures Imageworks and Industrial Light+Magic. The Sony session is of particular interest in that it will be a tribute to the renowned makeup, creature creator and visual effects wizard Stan Winston who died last month due to complications from multiple myeloma. He was 62.

Celebrating Winston's life and body of work lends a retrospective perspective to the SIGGRAPH proceedings which traditionally look forward to the future. However Winston's work bridges the gap. His breakthrough creativity has helped to shape that future, influencing a generation of artists and will likely influence more generations to come.

Winston's work on *Aliens*, *Terminator 2: Judgment Day* and *Jurassic Park* earned him four Academy Awards. Via his Stan Winston Studio in Van Nuys, Calif., he also made his mark on commercials (see this week's spot.com.mentary column). Winston additionally earned five Emmy Award nominations and shared Emmys for his makeup on *Gargoyles* and *The Autobiography of Miss Jane Pittman*, for which actress Cicely Tyson was aged into a 110-year-old woman.

Among Winston and his team's more recent endeavors were the creation of the crystal skeletons for *Indiana Jones and the Kingdom of the Crystal Skull*, and the character suits for the superhero Iron Man and his arch enemy The Iron Monger in the movie *Iron Man*.

Major turnout

SIGGRAPH 2008 will draw an estimated 30,000 attendees from six continents. Celebrating its 35th year, the

confab will also include a three-day (8/12-14) exhibition of products and services from the computer graphics and interactive marketplace. More than 250 companies from around the world are slated to exhibit.

The confab is also a hot spot for studio recruitment of budding CG creative talent.

SIGGRAPH is sponsored by the Association for Computing Machinery (ACM), the world's largest educational and scientific computing society, uniting educators, researchers and professionals to inspire dialogue, share resources and address the field's challenges. ACM helps to strengthen the computing profession's collective voice through strong leadership, promotion of the highest standards, and recognition of technical excellence. The group supports the professional growth of its rank-and-file membership by providing opportunities for learning, for career development and industry networking.

Labels, Artists, Advertising Merge

Continued from page 13

and the founders of Recall Records, Alexandre Sap and Leslie Dubest. Sap is CEO of The:Hours.

Euro RSCG Worldwide global chief executive David Jones said in a released statement, "It's an amazing time to be in our business and there are huge opportunities to be seized by those agencies that create new future-facing business models for their clients. We believe that music is one of those, hence this exciting initiative to acquire our own music agency and record label."

Jose Cabaco, chief creative officer of Euro RSCG in North America, added, "We're looking for new ways to leverage the different disciplines that are part of our business. I'm looking forward to seeing the results of having The:Hours work together with the creative department of the [Euro RSCG Worldwide] New York office on our client briefs."

The:Hours recently completed a worldwide music campaign for Cartier, which launched on May 26 on www.love.cartier.com. The original music content created specifically for this campaign includes songs from Lou Reed, Phoenix, and Oscar winner Marion Cotillard.

"Today brands want custom content and ideas," said Moreau, who serves as chief marketing officer for The:Hours.

"Through this partnership, we can help our clients to be recognized as tastemakers, and create an intimate and unique consumer experience."

Word is that new music campaigns for selected, undisclosed brands are currently in development.

On the record label front, The:Hours features a roster of artists and bands ranging from indie rock to electronica. The:Hours' Sap noted that via its relationship with his company, "Euro RSCG is setting up a new model in the industry and now will have direct access to artists, music supervisors, industry entrepreneurs, music publishers, and distribution networks such as Universal and iTunes."



Zach Shipp

Albums from The:Hours are slated for distribution by Universal. The latest artist to sign with The:Hours is Fires of Rome, a New York band whose single "I'll Take You Down" was originally written for the *Fantastic Four* motion picture.

Meanwhile, also getting its feet wet in the label pool is Tokyo advertising agency Hakuhodo which along with Team Hakuhodo Records (the ad shop's creative team that builds advertising and marketing campaigns driven by music) and Victor Entertainment, Tokyo, have jointly established Chikyu Records.

The new Chikyu label plans to distribute eco-friendly, environmentally themed music and products. Chikyu will function as a platform for collaborations between companies and creators to release green consciousness-raising music, produce songs for commercials, and implement events and other activities.

Electric signing

And a growing number of music houses continue to diversify their rosters by tapping into recording industry talent, among the latest developments being Yessian Music securing Zach Shipp of the band Electric Six as an artist in residence.

Having just come off tour, the band is residing in Detroit for the next few months, working on a new album and preparing for a new world tour in the late fall.

Over the past couple of years, Electric Six has released such under-

ground hits as "Danger! High Voltage" and "Gay Bar." Plans call for Shipp to shuttle between Yessian's Detroit and New York studios, composing music for advertising, gaming and film.

Electric Six recently wrapped a series of songs for the California Milk Processors Board (CMPB) via Goodby, Silverstein & Partners, San Francisco. The band created original songs for the CMPB's "White Gold" campaign which launched on the web encompassing such sites as MySpace and YouTube.

"The Milk project was pretty great, and a chance to make music outside of our indie-metal-garage-disco box," said Shipp who said he's eager to pursue other advertising projects as a Yessian artist in residence.

Brian Yessian, executive creative director of Yessian Music, related, "We are excited to bring more of the album world to the ad business. Zach creates some amazing tracks and we already send his Electric Six material to agencies via our Dragon Licks licensing division.

"Now that he is writing for us," continued Yessian, "we will be able to showcase the unique rock sounds of Electric Six in the original songs and post-scores we write for advertising, film and gaming."



CMPB's "White Gold"

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“Opera” Track Generates Buzz

Continued from page 15

co-chairman/creative director of Goodby, Silverstein & Partners, was very hands-on involved in this project and is a big opera lover. Goodby had a couple of suggestions after the first recording session, with Wilborn going the proverbial extra mile and coming back for a second session in order to help accommodate and vocally explore those suggestions.

There is also a sound design element to the “Opera” track. Bosnjak was the sound designer. He described that contribution as being “a slight,

guttural sound design At the point that the bee is flying around and clouds start moving in and the scenery becomes dark, there’s an ominous feeling. We blended in a stormy weather sound, a subliminal thunder crack to help create a dark, more atmospheric mood—at which point the bee is taken away by the wind. The sound design helped to bring in the unfriendly forces of nature, and the struggles that nature can present.”

In the final work, Bosnjak said, “It’s hard to tell how the music is mixed with the sound design, where one

starts and the other stops. It’s the kind of merging that we like to create—and at Q we’re trying to come up with a name for it.”

While that natural mesh was gratifying for Bosnjak, so too was the intent of the spot. “It was an opportunity to raise people’s awareness of a problem, that bees are dying, we don’t know why but we better find out.”

Zack Rice executive produced for Q Department, with Kelly Fulton serving as producer.

Josh Abbey of Color, New York, was audio post mixer on “Opera.”



A New Approach To Spot Music

By Chris Bell

Editor’s note: If you were to ask Chris Bell about the good old days of advertising music, you would hear stories of lush recording studios, big glorious orchestra sessions and a lot of time hanging out with clients tweaking and trying ideas face to face. Now the composer/sound designer, who heads Chris Bell Music and Sound Design (chrisbellmusicand-sounddesign.com), sees quite a different marketplace today. Here are his impressions of this brave new world, which has led him to adopt a new approach to music and sound design for commercials:

It’s a different world out there today. Our industry just doesn’t support high-end music facilities anymore. Many of the most famous recording studios in history are gone as a result of drastic changes in economics and technology. In the 1990’s we would have client sessions every week. As we moved into the 2000’s we’d often go months without an actual client session. Everything was moving towards the Internet and the high rent space was neither necessary nor a wise place to spend money anymore.

Today the whole approach to music for advertising has changed. We have come a long way from the day when a creative team hired one composer or music house to work on a spot until it was perfect while sipping lattes in a fat studio. Today it’s all about the demos and “winning the job.” In this market we may have many composers and music houses all vying for the same spot with little budget to go around during the demo phase. I have put a lot of time and effort into creating a business model that actually works in this lean environment you definitely need to lose anything that isn’t a vital part of the process. But on the positive side, the technology we now have makes that a “more than fair” exchange. We now work in real time with many composers and clients from every corner of the world. It’s way different, but it’s also a very exciting and high-tech way to do business. Nobody really needs to go anywhere anymore. It all comes to you whether you are the client, the composer or the player.

Our typical job now takes place in up to 30 different “virtual” studios around the world. As our composers complete tracks, [my composer colleague] Chris Neilman and I evaluate, make changes and then we either post a presentation on FTP or we send a presentation right to the desktop of our client wherever they are.

For the final recording session, often times there will be five or six more “virtual studios” depending on the players we need.

The world’s talent pool of amazing players is huge. Through today’s technology, we have access to them all through “virtual” studios. Many new and exciting concepts are surfacing that would not have even been possible in the past. For example, through Neilman, who is involved in The USC Thornton School of Music, we now have as many as 20 brilliant young composers from USC available to us online, as well as 20 other composers who work in “virtual” studios in every corner of the world. It brings a whole new edge to the competitive demo process.

street talk

Restless, a Santa Monica shop formed by exec producer Bryan Farhy and directors Wayne Holloway and Christophe Navarre, has added director Jake Lunt to its roster. Lunt’s viral piece for Samsung, “How We Met,” which was directed in association with The Viral Factory, recently garnered a Silver Cyber Lion and a D&AD Yellow Pencil.... Mark Fitzloff and Susan Hoffman have been appointed executive creative directors at Wieden+Kennedy, Portland, Ore. The two W+K vets succeed Jelly Helm and Steve Luker. Helm returns to his roots as the director of the agency’s experimental advertising school W+K12, which he founded in 2004. Luker is currently exploring opportunities within the global network of W+K.... Michael L. Fink, winner of an Academy Award and a BAFTA Award for his work as senior VFX supervisor on last year’s *The Golden Compass*, has been hired as president, visual effects worldwide, for Prime Focus Group and will be operating out of the company’s Frantic Films VFX Facility based in Hollywood, Calif. Fink will be overseeing VFX projects and integrating VFX pipelines at the various Prime Focus facilities, including Machine in London and Frantic Films locations in Winnipeg, Vancouver and Hollywood.... Editor Beth Cramer has joined Chemistry, New York. Cramer’s prior affiliations were The Well and prior to that, Red Car.... Santa Monica-based Rock Paper Scissors (RPS) has upped Carol Lynn Weaver to executive producer for the overall edit house. She formerly served as exec producer exclusively on projects cut by Angus Wall. Furthermore RPS has added editor Damion Clayton, who had been with Spot Welders, and promoted assistant editors David Brodie and Terence “Biff” Butler to editors....

rep report

Chuck Silverman Represents, Los Angeles, has added three shops to its roster for representation on the West Coast and in Texas: Pacific Palisades, Calif.-based production company November Films, Santa Monica post house Crush Edit and New York audio post studio Shut Up & Talk.... X1FX, a Culver City, Calif.-based visual effects and design company, has retained Lauren McNamara of indie firm Lauren McNamara Inc., and Yvette Lubinsky of Yvette Represents to handle representation in the Midwest and on the West Coast, respectively. Edy Enriquez—who co-founded X1FX with visual effects supervisor Mark Larranaga—continues as exec producer/head of sales for the company.... Cinematographers Nigel Bluck and Vincent Warin have joined The Skouras Agency, Santa Monica, for exclusive representation.... DP Michael Ozier has recently joined the Endeavor Talent Agency, Beverly Hills, for commercial, music video and feature representation.... Orlando Management, Sherman Oaks, Calif., has signed DP Stephen Bower and production designer Chris Anthony Miller for exclusive representation....

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DeCourcy Reflects On Her Experience As Cyber Lions Jury Prexy

Continued from page 1

soned digital marketer like DeCourcy, there is a downside. "On the whole, I didn't think it was a year for me to say, 'Holy shit, what a progressive batch of work.' I wonder if in moving a whole industry towards a goal, we somehow missed something.

"It's kind of a flatbed truck analogy," she continued. "You back up the truck to load the people in. The more people you pile into the truck, the lower and slower it goes. If the goal is to get the most people to a destination, that's good. But if the goal is to do breakthrough work, perhaps it's not so good."

Indeed DeCourcy feels there's still

a long way to go to realize digital's potential. She noted that digital moves at the speed of culture, always connecting, always changing—the challenge for the ad community is to create content that's flexible and fluid enough to meet this new marketplace reality.

"With a 30-second spot, for example, the ideal is to blow up convention within that structure, to put the best idea within that established format container," she said. "But when you're talking digital, you have to blow up both the containers and the ideas inside them...You never have a static format and you constantly have to put big creative ideas into containers, and the containers have to be big

ideas as well. I fear deeply that a lot of the activity that agencies have initiated to get digital could be off base—by the time they get there, it [digital] will have moved somewhere else."

DeCourcy has been judging at Cannes for three consecutive years. She served on the Titanium & Integrated Lions jury in '07 and on the Cyber Lions jury the year prior. This, though, was her first year as a jury president and she enjoyed the experience. "I had no idea it would be so rewarding. There's a huge amount of trust involved on a jury. Without that, things can be misunderstood and go astray. Through careful maintenance of trusty, honesty, verbalness as op-

posed to just emotional reaction, we were able as a group to move forward. Some people take pride in fighting it out. But we managed to get where we needed to be without doing all of that. I absolutely loved our jury."

Still, the judging system can have inherent flaws. "With almost 3,000 entries, you cull down to a short list by category, with categories being given to groups of five jury members. So when you get to the automotive shortlist, it went through five people, not the 26 on the jury. Once work makes the shortlist, then it goes to the entire jury. But you worry if something was missed on the way to the shortlist. There's a lot of pressure on judges.

Jury members have to be students of technology and of advertising. And they have to be global historians of the medium to realize if something is indeed new and represents a major impression on a country's culture or instead if it has already been done 17 times in Singapore."

As jury president, DeCourcy also served in a clearinghouse role. If she was aware of a piece of work that should merit serious consideration but didn't make a shortlist, she questioned jurors as to why. "You try to assure that nothing worthwhile slips through the cracks but you can only do so much," she said. "You do the very best you can."

DDB Introduces GreenWorks Via Web Documentary Short

Continued from page 1

patico with many of the core brand values of GreenWorks.

DDB brought Curtis from the U.K. to San Francisco to create a mural. After scouting for the proper venue, Curtis and the agency decided on S.F.'s Broadway Tunnel (140 feet long and at his highest point 20 feet tall), which was ideal due to its cement surface and the type of soot that once removed would give way to a clean, high contrast surface.

Originally DDB thought its staffers would shoot the mini-documentary themselves guerrilla style with digital cameras. But Frank Brooks, DDB San Francisco director of production (and producer on this job along with Mia Lischer), pushed for the agency to go after an accomplished filmmaker. Pray got the nod for his documentary pedigree, which included the 2006 release *Infamy*, a journey into the lives and minds of six notorious graffiti writers.

DDB first built local interest in the project, getting Bay Area TV news outlets to cover the creation of the "Moose" mural, a process which took place on a mid-April day from 10 p.m. to 4 a.m.

DDB posted pictures of the local coverage online to generate a local buzz. The documentary then made its

debut on YouTube on June 11. "The notoriety of Doug Pray, the quality of his work, and the involvement of a known pioneer like Moose helped drive news and chatter," related DDB San Francisco's Smith. "But we were a bit nervous. It's one thing to pass a :15 or :30 whacky film around virally. People laugh and send it to a bunch of their friends. However, we were dealing with a fairly serious three-and-a-half minute documentary—we wondered if people would indeed pass it on, will they even care?"

DDB initiated a grass-roots effort with agency folk emailing bloggers to check out this cool film about reverse graffiti. At first it was a slow process. "The pot was boiling but slowly—we got a couple thousand hits at first," recalled Smith. A pivotal breakthrough came when DDB got the word out via the Wooster Collective blog, representing a site geared toward alternative art forms and trends. Wooster has a European following. Then soon smaller blogs in the U.S. and internationally began to draw from it. In a week, there were some 70,000 hits and the traffic has continued to grow. At press time there were some 434,000 views and around 230 blogs in the mix, which are stellar numbers for a three-and-a-half-minute piece.

GreenWorks has a minimal presence in the short, the thrust of which is documenting Curtis and his artistic philosophy as he creates a greenscape in a dirty urban environment. The notion of a clean green space has resonated with viewers.

"It's given GreenWorks a street cred of sorts," assessed Smith. "Blogs you might think would be negative about a 'corporate' message are instead saying positive things. We're not trying to fool anybody with this

film. You know up front that GreenWorks is involved, making this mural a gift to the San Francisco community. Blog feedback is along the lines of, 'We wish more corporations would talk like this to people.' We're seeing people picking up on this documentary and looking to share it with others—and similarly there are network outlets that are now looking to run it as well."

The GreenWorks line of eco-friendly, plant and mineral-based cleaning

products was launched nationally in January.

The DDB team on *The Reverse Graffiti Project* consisted of chief creative officer Lisa Bennett, group CD Smith, director of production/producer Brooks, producer Lischer, copywriter Jon Lancaric, art director Natalie Chambers, interactive producer Alli Taylor, designers Matthew Brajot and John Gordon.

The DP was Malcolm Murray. Composer was Garron Chang.



The Reverse Graffiti Project

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