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SHOOT®

THE LEADING PUBLICATION FOR COMMERCIAL, INTERACTIVE, & BRANDED CONTENT PRODUCTION

June 20, 2008 $6.00

Gatorade Viral Comes Straight Out Of Left Field, Hits Homer page 10

Director Brown Wings It For Washington Lottery, Publicis page 11

Cinematographers Series: An Artful Threesome

Noted DPs Ellen Kuras and Flor Collins, and tabletop director/cameraman Jerry Simpson discuss experimentation and collaboration. Kuras' latest collaborators include directors Sam Mendes and Nicolai Fuglsig, Collins talks of his rapport with director Andrew Douglas, and Simpson's teammate is the Phantom HD camera.

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Incubator Hatches New EP, Directorial Addition

Director Tom De Cerchio's production house has brought exec producer Oliver Fuselier and director Lance Kelleher on board. Fuselier comes over from the Dektor Film Group while Kelleher was last at Saville Productions. The move marks a couple reunions for Fuselier who's worked with both Kelleher and De Cerchio

See page 4

Director Gil Junger Finds Himself Cast As Villain

Primetime TV series helmer Gil Junger–with credits that include the lauded *Ellen* episode in which the lead character portrayed by Ellen DeGeneres comes out of the closet–has signed with production house Villains for exclusive U.S. spot representation. His *Ellen* episode earned nominations for an Emmy as well as a Directors Guild of America Award.

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Eyes Of Texas Are On Filming Incentives

The Lone Star State Assesses Impact On Spots, Infrastructure

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A Site For Sore Eyes

Tomaleche.com Underscores Evolution Of Hispanic Market

By Robert Goldrich

LOS ANGELES–While the California Milk Processor Board's (CMPB) "got milk?" commercials out of Goodby, Silverstein & Partners, San Francisco, have attained deservedly high profile industry status over many years, the work being done on the Hispanic side for that same client only began gaining momentum in 2005. That's when Long Beach, Calif.-based agency Grupo Gallegos landed the account and decided to create campaigns more in line with the light-hearted tone and special brand of humor that Goodby had been so successful with.

While the Grupo Gallegos work clearly targeted the Hispanic market and was distinctly different creatively from the Goodby fare, there was a consistency in brand personality across the English and Spanish-language divide. *SHOOT* chronicled that notable Grupo Gallegos work such as the package of comedy spots in 2006 in which the positive effects of milk on certain communities and families were showcased. Among them were the ads "Amazing Contortionist" featuring a family of circus performers who exhibit amazing anatomical flexibility thanks to milk, and "Teeth" in which milk has strengthened people's choppers to the point where they can chomp down and carry heavy objects all over the city. The campaign tagline was "Toma Leche" ("Drink Milk").

www.tomaleche.com

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Hire Calling For New Models

WEST HOLLYWOOD–As so-called new media evolve, so too is there a need to rethink compensation models. This has been chronicled by *SHOOT* in recent years, perhaps most notably reflected in the efforts of the AICP.next committee as prospects are being explored for diversifying beyond the conventional work-for-hire scenario to one in which production houses hold equity stakes in content under certain circumstances.

The subject of new compensation models came up again last week during a panel discussion at the OnHollywood confab in West Hollywood. Panelist Doug Scott, senior partner and president of Ogilvy Entertainment, cited the agency's successful Dove short film "Evolution" which took on a digital life of its own, won Grand Prix honors in both the Film and Cyber competitions of last year's Cannes Lions International Advertising Fest, and even earned coveted exposure on *The Oprah Winfrey Show*.

Co-directed by Ogilvy, Toronto associate group creative director/art director/copywriter Tim Piper and Yael Staav (who was with the now shuttered Reginald Pike, Toronto, at the time, and has since joined Soft Citizen, Toronto, and Furlined, Santa Monica, for stateside representation), "Evolution" opens on a pretty young

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You Don't Have To Be A Superhero To Score A Big Break

By Robert Goldrich

WEST HOLLYWOOD, Calif.–Up-and-coming filmmakers Lawrence Axe and Robbie Gibbon directed a short titled *You Don't Have To Be A Superhero To Work Here But It Helps!!!* and have elicited interest in turning it into a television series. Funding, albeit relatively modest, has been secured to produce five short webisodes and if they perform well, the next step could be a TV show.

The path to Axe's and Gibbon's big break was Filmaka (www.filmaka.com), a digital entertainment studio and online creative community founded by noted film producer Deepak Nayer (*Bend It Like Beckham*, *Buena Vista Social Club*) and headed by former FOX Television Entertainment Group chairman Sandy Grushow who had a hand in such hits as *American Idol*, *24*, *Party of Five*, *The Simpsons* and *The X-Files*.

Formally launched just a couple of months ago, Filmaka has solicited entries from undiscovered filmmakers around the world through a variety of competitions that are juried by industry leaders. During about a year of beta testing prior to its official startup, Filmaka established an active online community of more than 3,600 aspiring filmmakers from 95 countries, yielding 80-plus hours of content.

Among the entries that caught the collective eye of the Filmaka professionals was *You Don't Have To Be A Superhero...*, which tells the tongue-in-cheek story of a business venture which connects super heroes with disasters as they're happening. This communications center helps to dis-

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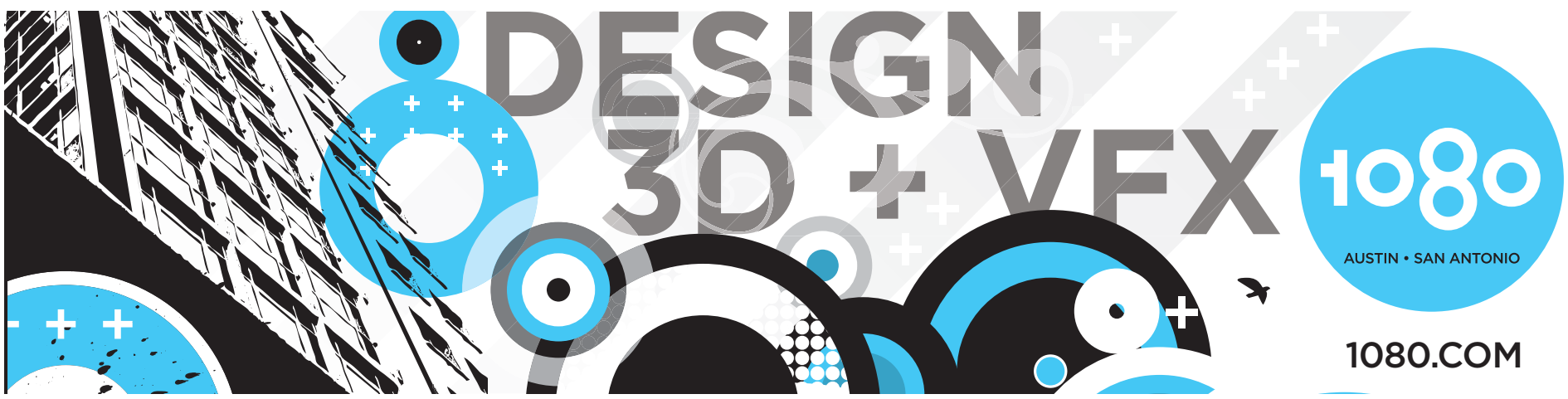

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By Robert Goldrich

Economics 101

As reported in last week's *SHOOT* e.dition, the three-month Writers Guild of America (WGA) strike against the television/feature studios exacted a heavy toll on the California economy–at a time when our country's economy was already, and continues to be, besieged by rising fuel, food and healthcare costs.

According to a Milken Institute study, the WGA strike, which ended four months ago, will cause a net loss this year of nearly 38,000 jobs tied directly and indirectly to the entertainment industry. Though the WGA strike concluded in February, many of those crew people who lost their jobs have not yet been hired back as TV/feature studios scaled back production.

The Milken research estimates that lost wages in California will amount to some $2.3 billion in '08 due to the strike. These losses will diminish by early '09 as production hopefully returns to previous levels–unless there's a Screen Actors Guild (SAG) strike.

At press time, SAG was in talks with the Alliance of Motion Picture and Television Producers (AMPTP) on a new features/TV contract. The current SAG features/TV pact expires on June 30.

> Our sincere hope is that labor and managment will learn a lesson from recent history...We cannot afford another industry strike.

Meanwhile the American Federation of Television and Radio Artists (AFTRA), which split from SAG to conduct its own collective bargaining sessions with the AMPTP, has reached an agreement on a new features/TV contract. However, at press time, SAG was asking those of its members who are also in AFTRA's rank and file to vote against ratification of that AFTRA/AMPTP contract, contending that it undermines actors getting the best possible feature/TV deal.

The ad biz will has cast an interested eye on how the SAG/AFTRA relationship evolves. Keep in mind that the two-year extension to the commercials contract for actors is set to expire at the end of October. It remains to be seen what bearing, if any, AFTRA's split from SAG on the primetime TV contract front will have on prospects for reaching an agreement with the ad industry.

The commercials contract extension was agreed upon by the advertising industry, SAG and AFTRA. The two years have and are being used to conduct a joint study exploring alternative compensation models for performers spanning traditional spots as well as nontraditional ad fare spanning a growing array of new media. The results of that study are to be used to form the basis for renegotiating the next commercials contract this year.

There's been nary a whisper of what that joint study has yielded thus far. Whether no news is good news or if that silence is ominous depends on whether you view the proverbial glass as being half full or half empty.

While one of civilization's failings has been to let bad history repeat itself through the ages, our sincere hope is that labor and management will learn a lesson from recent history, namely the heavy losses in jobs and revenue resulting from the WGA strike. We cannot afford any more prolonged labor unrest. So consider it our wish that cooler heads prevail, that both sides of the negotiations keep the greater good in mind and work in cooperative give-and-take fashion to arrive at fair deals.

POVs

By Robert Goldrich

User-Generated Content

While there's been well documented advertiser trepidation regarding the prospect of sponsoring or for that matter even being in close proximity to user-generated content (UGC) on the web, several panelists at the recently concluded OnHollywood conference in West Hollywood feel that UGC is starting to make headway in advertising/marketing circles.

Frank Addante, founder/CEO of online firm The Rubicon Project, related that while there might be concern at times over the political correctness of UGC, the bottom line is that "advertisers follow the eyeballs. They don't have a choice....If Coke's not there [in UGC], Pepsi will be."

Amir Ashkenazi, CEO of Adap.tv, concurred. "Six months from now, more and more advertisers will feel more comfortable with UGC as a medium. It's here to stay."

However, Ashkenazi noted that advertiser experimentation is increasing on the Internet generally, and that choices aren't confined to UGC or NBC. He said there are many viable sites and forms of content that help to target audiences. Advertisers and agencies are seeing the prudence of investing dollars to experiment in these waters.

Ronny Golan, co-founder/co-CEO of HIRO Media, said it all boils down to providing consumers with the ads they prefer to view. The biggest knock against web ads, he related, is that they're not relevant. Another drawback is having to see the same ad repeatedly. While the first time might be okay, the 15th time can start to alienate viewers, he said.

Addante observed that pre-roll, post-roll and interstitial type advertising are hardly inspiring solutions. He questioned why the decades-old model for television, reflected in these bland video ad options, is being applied to the Internet. "We shouldn't take the old television default standard that isn't working that well anymore and then try to apply it to a new platform. That doesn't make sense."

Other opportunities, like product placement, need to be more meaningfully explored online, said Addante who affirmed that targeting and customized technology can help to make ads more relevant to viewers.

While he sees UGC as being viable, Golan envisions more of a move toward professional content on the Internet. He noted, for instance, that *The Daily Show* (broadcast on Comedy Central) is one of the most popular properties online. In the same vein, the HBO series *Entourage* has attracted high viewership on the web, particularly from those who aren't HBO subscribers but want to check out the show.

Professional content, continued Golan, could present a best-of-both-worlds scenario to advertisers. With this longer form professional fare, the :15 and :30-second spot formats can translate to the Internet, he contended. "You're combining the traditional format with the interactivity of the Internet, gaining the ability to target consumers," said Golan. This will facilitate advertisers and marketers making an easier transition to the web.

Addante observed that direct response advertisers are more attuned to the online arena in that their orientation is to target the appropriate consumers. By contrast, brand marketers tend to look at the aggregate and now need to also take individual targeted users into account.

Flash Back

June 20, 2003 **Jerry Sukys has joined Swietlik Editorial, Santa Monica, as executive producer. Until recently, he had served as senior exec producer for now defunct Palomar Pictures....Larry Chernoff, chairman of Santa Monica-headquartered Ascent Media Creative Services Group, has kicked off his Larry Chernoff & Associates Post-Production Consulting, Los Angeles. Chernoff was founder of post houses Encore Hollywood and R!OT Santa Monica, and co-founder of editorial company FilmCore, Santa Monica and San Francisco....Exec producer Mark Egmon has launched Outer Radius, a Chicago-based branded entertainment development and production company.**

June 19, 1998 **Procter & Gamble has wrapped another technologically groundbreaking commercial as the country moves closer to HDTV broadcasting. "Mountain Spring," a :15 for Mountain Spring Fragrance Tide, was created entirely in high definition, and directed and shot by John Alonzo for Saatchi New York....Director Kevin Kerslake has changed the affiliation for his boutique shop from MJZ to The End.... Freelance producer Rick Fishbein has launched fish bone film....**

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PEOPLE & PROJECTS

Incubator Hatches Expansion, Adds Kelleher, Fuselier

By Robert Goldrich

SANTA MONICA–Incubator, the production house launched in 2002 by director Tom De Cerchio, has brought executive producer Oliver Fuselier and director Lance Kelleher on board. The latter comes over to the Santa Monica-headquartered shop from Saville Productions, Beverly Hills, where he spent the past year. Fuselier was formerly executive producer at Dektor Film Group, Hollywood, which he joined in 2007.

Among Kelleher's recent notable endeavors is a package of Yellow Tail wine spots for Cramer Krasselt Hampel Stefanides, New York. Born in New Zealand, Kelleher began his career as an editor in London where he developed an in-depth knowledge of the postproduction process before he started directing music videos and commercials in the early 1990s. A breakthrough campaign he directed for BMW put him on the advertising industry map.

Kelleher's helming credits over the years include spots for such clients as Cadillac, Lexus, Seiko, Cisco, Renault, Mazda, Castrol, Orange, Sony PlayStation and Nutrigrain Cereal. Kelleher has won a host of top awards at Cannes, the Clios, Mezzominuto d'oro, Epica, Mobius and EuroBest, among other competitions.

Earlier in his career, Kelleher directed via bicoastal/international Partizan and the since closed Ritts/Hayden. Prior to the aforementioned Saville Productions, he was at Los Angeles-headquartered Form where he wrapped a global Heineken campaign promotionally tied to the 2007 Rugby World Cup.

EP Oliver Fuselier (pictured) reunites with dirs. Tom De Cerchio and Lance Kelleher

Collaborative ties

Executive producer Fuselier has a track record with Kelleher and De Cerchio, having freelanced produced for both directors. Fuselier first met De Cerchio at bicoastal/international HSI Productions and line produced for him there. Fuselier later became executive producer for the first time in his career at the former Nitro Films where De Cerchio was the mainstay director.

Fuselier has since held exec producer positions at Reactor Films, Santa Monica, Rhythm & Hues, Los Angeles, and the Dektor studio. Both Nitro and Reactor were in the Stoney Road family of companies headed by commercialmaking entrepreneur Michael Romersa. Fuselier has also produced over the years for such noted directors as Mike Mills, Kinka Usher, David Fincher and Simon West.

Junger Diversifies Into Spots Via Villains

BEVERLY HILLS–Director Gil Junger, known for his work in episodic TV and the feature film arena, has signed with Beverly Hills-based Villains for exclusive U.S. spot representation. On the primetime series front, Junger was nominated for an Emmy and a Directors Guild of America (DGA) Award on the strength of his episode of *Ellen* in which the lead character, played by Ellen DeGeneres, came out of the closet to reveal that she is gay.

Among the director's other series credits are episodes of such shows as *According to Jim*, *8 Simple Rules... For Dating My Teenage Daughter* and *Dharma & Greg*. Junger broke into features with the Disney film *10 Things I Hate About You*, which starred the late Heath Ledger.

Junger first met Villains founder John Marshall a dozen years ago. At the time, Junger was directing a wide variety of TV projects ranging from sitcoms to dramatic episodics. "John asked why I didn't do commercials," recalled Junger. "It was a good question, I was just too busy with TV to really think about it."

Recently veteran producer William Green posed the same query. Junger was directing *GS: Get Bruce and Lloyd*, a TV companion piece to the new *Get Smart* feature starring Steve Carell. Green was on board as a producer, and over the course of several months took notice of Junger's acumen not only with talent and comedy but with the myriad film and TV execs overseeing the project. "He saw me juggling 19 creative opinions with aplomb and felt I'd be perfect for commercials," laughed Junger.

The more he thought about it, the more Junger was intrigued. "I love to tell stories," he related. "The sitcom formula doesn't always allow for that, which is why I experimented with episodics and features. The opportunity to work in the spot format and influence people utilizing a comedic message is very appealing to me."

A longtime photographer, Junger

Continued on page 7

Charles Day And Chris Tardio Return To The Industry

Launch Consultancy Firm Under Familiar Lookinglass Moniker

NEW YORK—Charles Day and Chris Tardio—the husband-and-wife team who formed editorial house The Lookinglass Company, Chicago, in 1995 and then created a groundbreaking international editorial company via a merger in '01 with The Whitehouse, London, branching out with offices on both coasts—have returned to the industry, launching The Lookinglass Consultancy.

Day and Tardio stepped down from their CEO and COO roles, respectively, at The Whitehouse in '05, and went on to pursue several personal and professional goals. Day, for example, finished his first novel and the duo became heavily involved in the development of PAWS/Chicago, a not-for-profit animal rescue organization.

But the industry beckoned to them, first as they casually helped friends with business plans, providing counsel in such areas as prospective expansion and how to best adapt to a changing marketplace with the emergence of new platforms and opportunities.

Charles Day and Chris Tardio

"Doing that on an informal basis made us realize how much we had learned over the years and the depth and breadth of knowledge we could bring to bear," related Day.

This led, said Tardio, to their decision to make the consultancy a formal enterprise with an announced rollout back in February. During a relatively brief stretch since then, Lookinglass has already served clients ranging from production houses to visual effects studios, to graphic design and digital media companies. Central to Lookinglass' company policy is a commitment to preserve confidentiality for their clients and thus Day and Tardio declined to publicly identify those firms to which they've thus far provided consultancy services.

In broad strokes, said Day, the nature of their consulting work to date has entailed long-range planning for company owners who are often focused on day-to-day business demands, offering counsel to established businesses regarding the formation of new divisions and/or ventures, and building upon and complementing existing company operations to best capitalize on an evolving industry landscape.

On the latter score, opportunities to diversify beyond conventional work-for-hire propositions to holding equity stakes in new content and product have been explored.

"We cannot predict what the shakeout will be and exactly how business models will develop as the marketplace changes, but we can help com-

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89 Editorial Names Gail Butler Its West Coast EP

SANTA MONICA–Bicoastal 89 Editorial has hired Gail Butler to serve as executive producer in its Santa Monica office. She has been part of the spot post industry for more than a decade and most recently was a senior producer at The Whitehouse, Santa Monica.

During her tenure at The Whitehouse (which also maintains offices in London, New York and Chicago), Butler worked with such brands as Nike, Coca-Cola, Miller, Motorola, Land Rover, Visa, Nissan, Dunkin' Donuts, Lexus, NASCAR and UPS, as well as assorted agencies, including Wieden+Kennedy, BBDO, TBWA\Chiat\Day and Team One.

Gail Butler

Butler will head up 89's Santa Monica operation, working closely with the edit house's New York-based executive producer Bob Cagliero who cited her business acumen, strong industry relationships and the experience of working with a multi-office company and managing a talented roster.

Both Cagliero and Butler have strong ties to the Association of Independent Creative Editors. Cagliero recently served as AICE Awards Show chairman and is president of the AICE's New York chapter and a VP for AICE International. Butler currently serves as a board member for the AICE's Los Angeles chapter.

Of her new roost, Butler related, "Initially, it was the talent and body of work that attracted me to 89, but once I met the entire team, it made my decision to join a very easy one....I'm very much looking forward to representing our editors on both coasts and collaborating with Bob in bringing clients a creatively rewarding experience with each and every project."

Butler began her career at Red Car in Southern California and subsequently moved up the ranks there to producer before leaving in 2004. In addition to spotwork, Gail has postproduced several music videos for various artists, including Audioslave, Kanye West, Gnarls Barkley and My Chemical Romance.

Founded in '94, 89 Editorial has offices in Santa Monica and New York. The company, along with sister brand Headlight Design + Visual Effects, provides everything from rough-cut editorial through completion for TV spots, music videos, emerging media, feature and long-format clientele.

Filmaka Brings New "Superhero" Talent To Industry Marketplace

Continued from page 1

patch caped crusaders to dire strait situations. This nerve center, manned by a somewhat nerdy chap, makes it possible for heroes to indeed come to the rescue and save the day.

Speaking at last week's OnHollywood conference in West Hollywood, Grushow said he and his colleagues saw the potential to develop the comedic short into something much more. They put up $10,000 in funding for five short episodes, screened the original short for and generated interest from The William Morris Agency and put the development wheels in motion which could lead to the birth of an episodic TV series.

Grushow related that it's imperative to bring new talent into an evolving content marketplace in that hungry filmmakers are needed who can work within budgets more in line with today's economic reality. The former FOX exec affirmed that the industry needs to depart from the "Hollywood lazy Susan of fat and happy development deals....In an age of fragmentation, you are no longer able to aggregate eyeballs to justify more production expenditures."

Thus for just a $10,000 investment, continued Grushow, Filmaka has in the works a viable, potentially successful series idea as conceived and helmed by Axe and Gibbon. The Filmaka business model, said Grushow, is based simply on the fact that "the need for high quality, low cost content for new and traditional distribution platforms has never been greater."

Features, branded fare

Filmaka also conducted its first annual feature film competition which was won by Nuru Rimington-Mkali on the strength of his short, *And I Refuse to Forget*. The 21-year-old Rimington-Mkali was awarded the opportunity to direct his first feature, which Filmaka will produce.

Meanwhile on the branded entertainment front, the entry period recently concluded for a Filmaka competition instituted at the behest of brewing company SAB Miller. Aspiring writers and directors submitted their original concepts for shorts based on the SAB Miller theme, "Because Life Is What You Pour Into It."

Fifteen filmmaker finalists will receive $1,500 each to turn their ideas into one to three-minute short films for SAB Miller. Final submissions will be reviewed by SAB Miller executives and Filmaka jury members. The five winners of the competition will receive $5,000 apiece and might have their films used as online or mobile advertising fare for one of SAB Miller's brands such as Miller Lite, Miller High Life or Miller Genuine Draft.

Furthermore Filmaka is initiating other branded entertainment competitions that commission films for brands, studios and networks looking to integrate themselves into film shorts that may also result in back-end ownership and exec producer fees.

Winning filmmakers generally can receive a 50 percent revenue split on sold content, as well as compensation to create another short or project, while others receive contracts for web series production and distribution.

"We've proven in a short time," said Grushow, "that it's possible to create a business based on a competition engine." He added that this best-of-all-worlds venture spans global talent, new ideas and low costs. And this unproven yet deserving talent can in turn gain career opportunities via Filmaka's connections. In describing Filmaka, Grushow related, "We're not an entertainment destination, we're hyper syndicators....We're a digital entertainment studio bringing new talent and ideas into the marketplace."

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Free Market Films Launches Waif & Stray

NEW YORK–Waif & Stray, a sister company of Manhattan-headquartered Free Market Films, has opened its doors for business. Free Market president/executive producer Beth Kinder serves in the same dual role at Waif & Stray, a visual marketing and communications company that will pursue commercials as well as projects beyond the traditional :30 broadcast spot. The new venture maintains a core directorial roster which consists of Jeff Kennedy and David Weinstock, the latter gaining inclusion into *SHOOT*'s New Directors Showcase last month.

Weinstock has traveled a somewhat circuitous route to the director's chair. Before directing, Weinstock spent his formative years as an executive-level designer and art director on the agency side. He launched his career in New York as an advertising creative, landing an internship with graphic design icon Tibor Kalman at M&Co. From there, he went on to lead design departments at several N.Y. ad agencies, including McCann Erickson, Wells BDDP, and Margeotes, Fertitta & Partners, as well as Minneapolis shop Campbell Mithun. While at his last agency post as senior VP, director of design for McCann, he jumped at a chance to direct a "making of" documentary for the Snorri Brothers while they were shooting a Mercedes campaign. Since then he has helmed a spot for Sony as well as spec commercials for Toyota, Agent Provocateur Lingerie and 21st Century Insurance. Last year, Weinstock took top honors with this spec fare out of the Group101 career development program (now Spot Lab), receiving a Getty Images contract and a New Directors Grant.

David Weinstock

"Projects are becoming media-agnostic, which means we have dozens of new ways–in addition to traditional spots–to deliver our message. That's what drives me," said Weinstock. "I love the work that's being done right now on so many different platforms. It takes what I've been doing for the past fifteen years–the graphic design, the emerging media, the production and film–and brings it all together. It's all about telling the unique and compelling story of a brand–the right message, the right moment and the right medium."

Meanwhile Kennedy made his first directorial mark in music videos. His filmography includes more than 100 clips for the likes of Tyra Banks, Snoop Dogg, Busta Rhymes, Lauryn Hill and Paul McCartney. This led to Kennedy diversifying into commercials for such clients as Maybelline, Pantene, L'Oreal, and Calvin Klein. He is currently directing a multi-platform ad campaign for Garnier products.

Kinder observed that Waif & Stray represents a business model that places importance on understanding "the intentions of the client–not just the demographic they want to reach but the places where they would like to start a dialogue with consumers. It's about having a structure open and flexible enough to work using the client's budget to create smart, cost-effective branding."

ARTISANS

A Massive Move For EP Scott Cymbala

LOS ANGELES–MassiveMusic, with bases in Amsterdam and New York, has opened a full-service music studio in Los Angeles under the aegis of managing partner/exec producer Scott Cymbala, who had last been with bicoastal Elias Arts where he served as senior VP, new business development. The launch of a West Coast office reflects Massive's stepped-up commitment to the U.S. market.

Also joining the Los Angeles studio is creative director/lead composer Vincenzo LoRusso whose work spans commercials, records, TV and feature films. He has collaborated with members of Cypress Hill, Velvet Revolver, and Korn, among others, and composed and mixed national TV commercials for clients including Nike, Microsoft, and Lexus. His work on "American River" (Universal/Decca) was recognized with a Grammy nomination for best new age album. His recent credits include production on the score/soundtrack for *A Guide To Recognizing Your Saints*, starring Robert Downey, Jr. and Shia Labeouf, and Fox's film release *Pathfinder*.

Cymbala earned a Bachelor's degree in mass communication and a minor in communication studies from Emerson College, Boston. Locally, he worked as a DJ at WERS-FM before taking a position at Tom Johnston Artist Management, where he represented Buffalo Tom, Bettie Seevert, Come, and Bullet Lavolta. Relocating to L.A., Cymbala became music reviews editor for music/lifestyle magazine *BIKINI*. He co-founded both the boutique, bicoastal Damaged God's Management (which represented Superdrag of Elektra Records and Lifer of Interscope Records), and Fingerpaint Records, an indie label which released recording projects from Beck, Radar Bros., Lifter and Holiday Flyer, among others. Cymbala also served as label manager for Thrive Records, specializing in electronic music.

Scott Cymbala

Segueing into the spot arena, Cymbala joined bicoastal music/sound house tomandandy as general manager, later rising through the executive ranks from general manager to director of national sales and ultimately senior VP, new business development, at the aforementioned music, sound and identity company Elias.

Cymbala said that the Los Angeles office of MassiveMusic will draw on his pool of talent and resources, as well as those of the New York and Amsterdam outposts. "The West Coast has some of the best creative in the industry–Apple, Infiniti, Microsoft, Nike, adidas, and so on," he noted. "MassiveMusic comes to L.A. with an ambitious agenda and tremendous resources worldwide."

Massive managing partner and executive producer Keith Haluska related, "In the past when thinking about opening a West Coast office, I thought that I needed someone like Scott Cymbala because he has such a good eye for talent. I wanted him scanning the talent on the West Coast for us. When he became available, calling him was a reflex."

Headed by founder Hans Brouwer, managing partner/creative director Kerry Smith and Haluska, Massive maintains a network of more than 50 composers. The shop's clients include adidas, Volvo, Nike and Volkswagen.

Short Takes

JELLISON GIVES CHICKEN THE BRUSH OFF

A man is committing a rite of summer, firing up the barbecue in his backyard. But this conventional slice of life takes an unconventional turn as a chicken sitting barbecue side talks to the man who's going to cook him. The chicken himself has a wandering eye as he checks out a good looking woman attending the backyard party. He asks the guy if he can set up a date for him with the gal.

"I don't think so," responds the man who brushes the chicken with marinade.

A slogan appears on screen which reads, "Your meat isn't going to cook itself," accompanied by the logo for the store chain Barbeques Galore and its website address (bbqgalore.com).

Titled "Chicken," this spot was one of two in an offbeat comedic package directed by David Jellison of Santa Monica-based TWC for Y&R Brands, Los Angeles.

The agency creative team consisted of executive VP/exec creative director Anthony Dibiase, creative directors Miles Turpin and Heather Stiteler, associate creative directors Theresa Menz, Jeff Heath and Brian Morgan, executive producer Chris Coleman and producer Amanda Menke.

Mark Thomas, Jeff Snyder and Steve Ross exec produced for TWC, with John Mullins serving as producer. The DP was Sean O'Dea.

Rick Lazzerini of The Character Shop was puppet designer and operator. Editor was Tad Fatum of Cut+Run, Santa Monica.

Effects house was Liquid Images, Santa Monica.

NYPA BESTOWS PHIL DIXON AWARDS

In recognition of significant contributions to the success of the New York State and City production communities, the New York Production Alliance (NYPA) last week bestowed its Phil Dixon Award upon several honorees: Alan Suna, CEO, and Stuart Suna, president of SilverCup Studios; Paul Moore, Eastern exec director of the Motion Picture Editors Guild and past NYPA co-chair; and Terry Lawler, exec director of NY Women in Film and Television.

The award is named after Dixon, an NYPA founder.

These individuals have honored Phil Dixon's legacy "with their untiring and unselfish support of the New York production industry, " said NYPA executive director John Johnston. "Stuart, Alan, Paul and Terry have committed their time and talent individually and through their organizations, to work through NYPA with state and city government to help maintain New York's competitive edge as a location for the film, TV and commercial production industry."

"2008 marks the tenth anniversary of the formation of the New York Production Alliance," Johnston noted. "Over the past decade we have seen a remarkable turnaround in the amount of production attracted to New York City and State. We are proud to have played a role in helping to make that happen."

PEOPLE IN THE NEWS

Chris Wiggins has returned to Fallon Minneapolis as a creative director. His first tour of duty at the agency began in 1998 when he joined Fallon Interactive and was part of the team responsible for the groundbreaking BMW Films. He became creative director for Fallon Interactive in '03. Two years later he became creative director for Zaaz, Seattle. He then moved back to Minneapolis to become a founding member of interactive shop Zeus Jones....Boston-headquartered Viewpont Creative has added executive producer Diana De Vries to its Los Angeles office....

Chris Wiggins

HD Essentials

D.C. Goes HD With New Team

Washington, D.C.-based production and post facility TEAM Sound & Vision, has launched TEAM Studio. The new venture, a 30' x 50' studio fully equipped for HD and SD, provides the region with an expertly supported, cost-effective solution for a wide range of media production needs.

TEAM Studio is billed as being ideal for political campaigns requiring a fast-response resource, as well as broadcast, corporate and web programming producers. The studio is in the same building as TEAM's 21,000 square foot post facility and is designed to accommodate news programs, interviews, CEO/corporate presentations, discussion roundtables and much more.

The studio features three Sony HD/SD cameras with Canon lenses, and is adjacent to a fully outfitted control room ready to take the studio live for network broadcasts or satellite media tours, or switched programming "live to tape." Following image capture, TEAM's post group can composite green screen shots or polish the program. Content can also be immediately encoded for uploading to a corporate website or to stream live.

TEAM's audio designers can add the right music, sweeten and mix, while their staff organizes all deliverables.

"TEAM Studio is a facility that skillfully supports the needs of political groups, as well as corporate and multimedia producers looking for an affordable solution to enhance their media offerings," said Peter Davis of TEAM Sound & Vision. "It was built with both broadcast and broadband deliverables in mind.

"In addition, TEAM's comprehensive postproduction offerings make us an extremely valuable resource for our studio clients. We can easily look ahead and take design, and video/audio post elements into consideration before the shoot, making for a seamless process from beginning to end, with everything under one roof if desired."

The studio was designed and constructed to meet the high standards of Peabody Award-winning news and public affairs content provider Channel One Network.

hdstudios Provides Skeleton Crew

hdstudios recently provided The Skeleton Factory with high definition cameras, sound stage rental, online postproduction, visual effects and audio post for the Milford-based film company's latest feature, Born of Earth. The Farmington Hills, Mich.-based hdstudios is a division of Grace & Wild, Inc.

The Skeleton Factory began principal photography of the feature in October 2007, and the project was shot entirely in southeastern Michigan with HD cameras and equipment rented from the hdstudios rental group, IN GEAR. The cast included actors Daniel Baldwin, Brad Dourif and James Russo. Robert Kurtzman's Precinct 13 Entertainment provided special makeup effects and creature design, and Detroit Power & Light supplied a grip and electric lighting package and expendables. Additionally, the cast and crew spent a day shooting the Born of Earth alien creatures against a green screen on hdstudios' B-Stage.

Born of Earth is the ninth feature to be produced by husband-and-wife team Todd and Tommy Brunswick, and their second feature to be completed at hdstudios.

hdstudios' contributors included B-Stage manager Joe Corbeill; senior editor Peter O'Neill, assistant editor Brad Kirsch; audio engineers Spencer Hall and Chris Chartier; music director/audio assistant Evan Geller and audio assistant Bryan Berry.

Consumers Gearing Up

A study has found that more than during the 2007-'08 holiday and Super Bowl season, more than 5.5 million household purchased an HDTV set for the first time. This means that approximately 25 percent of U.S. households now own at least one HD set. Additionally 3 million-plus home added a second hi-def TV prior to this year's Super Bowl. This translates into some 10 million U.S. households now having two or more HDTV sets....

****

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

New Compensation Models Needed

Continued from page 1

woman sitting in front of a camera in a studio. Makeup is applied to her face, helping to significantly change her appearance. But the real transformation occurs after a photo retoucher gets his hands on the woman's face, changing everything from her jaw line to the size of her eyes, even the length of her neck. By the time we see the gal's photo on a billboard, she looks nothing like she did at the start. It's a startling sight which showcases the concocted, fabricated notion of beauty in today's society.

Part of Dove's "Real Beauty" campaign, "Evolution" promoted the brand's Self-Esteem fund supporting charitable organizations that help build young girls' self-esteem.

Scott noted that the 74-second short was produced for $80,000 and went on to generate millions of downloads and an estimated $150 million worth of free media time as it was shown and discussed on assorted TV programs. Yet Ogilvy's compensation was based on the $80,000 expenditure, which, said Scott, raises the question of equitable recompense, including the prospect of intellectual property ownership when it comes to certain creative content.

Indeed, a prevalent theme of the OnHollywood panel session was

Doug Scott

that compensation models and other aspects of the marketplace need to catch up with an ever changing and evolving media reality

Panel moderator Bill Cleary, founder/managing partner of brand building firm Cleary & Partners, noted for example that while 30 percent of audience eyeballs are on the Internet, only six percent of advertiser media expenditures are on the web. The Internet, he concluded, "is an under leveraged medium."

Part of catching up is letting go and letting audiences get involved with brands, observed Mexercast CEO Jennifer Cooper. She cited as an example a Levi's Dockers initiative in which viewers were invited to create Dockers commercials, helping to define the brand. Some 12,000 people created spots, which were viewed by around 1.5 million on websites and virally.

"The brand becomes personal," said Cooper, when consumers get the chance to create for it.

--By Robert Goldrich

New Villain: Gil Junger

Continued from page 4

is also interested in visual work. "I'd love to have the opportunity to work with some of the great DPs in commercials and put my vision on the screen. This medium is ideal for continually developing new techniques and skills."

Green, who produces spots for several companies on a freelance basis, set up meetings for Junger with a number of houses, including Villains where the director met and immediately felt simpatico with executive producer Nancy Osborne.

This laid the groundwork for his joining the Villains roster which is comprised of directors Mona El Mansouri, Hennegan Brothers, David Johnson, Lemon, Erik Moe, Basil Schlegel, Erick Ifergan, Mattias Schut, and Theresa Wingert.

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Production Company:	Working Stiff Commercial Production
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Executive Producer:	Steve Blair
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Grupo Gallegos Launches Spanish Language Website For CMPB

Continued from page 1

The next year, *SHOOT* covered three more "Toma Leche" spots, including "Dream Town" and "Laughs." The former took us to fantasy land where people get whatever luxury/sports cars they desire, there are numerous lottery winners, and a man has an eye on the back of his head so that he can be attentive to wife and baby in the foreground while watching sports on TV in the background–in short, everybody's dream comes true. In the last scenario, we see a teen boy drinking a glass of milk before going to bed. That's because milk helps everyone get a good night's sleep and the better you sleep, the better you dream. As he nods off, we see four young, hot-looking, swimsuit-clad women singing him a lullaby in his bedroom–ah, sweet dreams.

"Laughs" puts us on an island where all the inhabitants are laughing no matter what the circumstance. A woman chuckles uncontrollably during childbirth, people at a funeral laugh while standing around a casket. Two vehicles collide, an accident that causes both drivers to laugh. On this island, milk is essential because it not only gives you a sunny disposition but also healthy teeth, which you can flash while laughing.

Then in early '08, Grupo Gallegos gave us its "Leyendas" ("Legends) campaign centering on fables with spots such as "Elfo" ("Elf") and "Bruja" ("Witch"). In "Bruja," for instance, we see a broom-riding witch chasing off frightened children and turning them into pigs. Legend has it that scaring the townspeople is a monthly ritual for the witch. But during this particular trip, she decides to drink a glass of milk. The witch's demeanor then magically transforms, causing her to spread good deeds instead of fear among the townspeople. The ad ends with a tagline stressing one of milk's key health benefits: "The calcium in milk reduces PMS symptoms. Toma Leche."

Discrepancy

Yet for all this stellar work, something was amiss as there was a glaring inconsistency online for the CMPB. The "Toma Leche" campaign and its health initiatives were housed on www.gotmilk.com, where information was translated from English to Spanish. There was a mainstream English site with no Spanish-language counterpart–until late last month. On May 28, to further engage Latinos not only on TV but online, the CMPB launched its first-ever Spanish-language website, www.tomaleche.com, created by Grupo Gallegos.

"The decision was made a year ago to have a website in Spanish, not just a translation," related Juan Oubiña, creative director of Grupo Gallegos. "I think this reflects the fact that the Hispanic advertising and marketing sector has progressed significantly. It's a major step and we're proud to be a part of this breakthrough."

Oubiña identified a couple of prime creative challenges–one, fashioning a site that had a long-term life. "We didn't want to tie the site entirely to our current campaign because that could change in a year or a little further down the road. In that case, your site is only good for a year and needs a major overhaul. Our goal was to have elements that could be updated and advanced, with the site designed to have a life of at least five years."

The other main challenge, he continued, was making sure that the site appeals to and is relevant to mothers of young children.

Juan Oubiña

Towards both ends, Grupo Gallegos made milk an integral performer on the site. Upon entering www.tomaleche.com, visitors are introduced to the world of the milk man who makes his rounds delivering milk throughout the city. His stops include varied animated worlds–the town school where online users can learn about milk's health benefits for strong bones, teeth and muscles; a restaurant where recipes can be accessed; and even a movie theater to view past and present "Toma Leche" TV spots. The site's animated worlds were created and produced by London-based studio Pesky with Claire Underwood serving as chief animator. Hanrahan, also in London, was the live-action production house.

Fabled work

While the milk man is a centerpiece that isn't tied directly to the current "Toma Leche" TV campaign, another site element is linked specifically to the aforementioned "Leyendas" or fables package. There are Spanish-language children's stories–illustrated by noted artist Evgeni Tomov–on and exclusively written for the site. This offers an element whereby moms can connect with their kids. Parents can print out the stories with a home printer and the illustrations are designed in coloring book format to engage preschoolers and school-age children.

In the story titled "Duendes" ("Elves"), children learn that by drinking milk everyday, they too could grow up to be tall and strong, just like the elves have done in the tale. And in the story "Medusa," the legendary Greek mythology figure–who turns men into stones with her gaze–is transformed into a beautiful princess with strong nails and teeth, and soft, lovely hair–thanks to milk.

Client POV

CMPB executive director Steve James explained, "Families have often told us how difficult it is to find information and stories written in their native tongue. We want to take advantage of the new website to bring Latino families together with these children's stories, while still introducing them, especially kids, to the health benefits of drinking milk."

Of the decision to launch www.tomaleche.com, James simply said, "It's time. Because the Hispanic population in states like California is constantly changing and growing, we want to have a website that speaks the language and the culture of many Latinos. This is a website we hope Spanish-speaking audiences will enjoy and learn from."

Oubiña noted new recipes, new research about milk's benefits, ongoing news of events and more children's stories are in the offing for the site, meaning that there will be a consistent flow of fresh content to help ensure that visitors return.

He added that at press time Grupo Gallegos was working on an ambitious online campaign to help drive traffic to the site.

And for those who speak Spanglish, there are cross links between gotmilk.com and tomaleche.com.

The Grupo Gallegos creative team on tomaleche.com consisted of Oubiña, copywriter Edgar Hernandez, art director Paula Oliosi, interactive director Sebastian Djain, product manager Veronica Chijner and developers Marcelo Abosch, Juan Casas and Violeta Ignatti.

"As a creative, the new site is very gratifying because it reflects the importance of not only the Hispanic market but also the importance of the Internet to the Hispanic market," observed Oubiña. "My hope is that this sparks more creative endeavors online by other agencies and clients."

Site cites a key benefit of drinking milk: a good night's sleep.

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Top Spot of the Week

Baker Smith Snags A Foul Ball For Gatorade And Element 79 Partners

By Christine Champagne

Has anyone emailed you a link to that awesome footage of the ball girl making a stunning catch in foul territory during a minor league baseball game between the Fresno Grizzlies and the Tacoma Rainiers?

The video has been making the rounds on the Internet and likely fooling a lot of people, but what we are seeing is, in fact, staged. It is actually a viral video for Gatorade titled "Ball Girl" that was created by Chicago's Element 79 Partners and directed by Baker Smith of harvest, Santa Monica.

Baker Smith

In a cluttered environment full of viral work that isn't really viral (too many agencies are just slapping TV commercials up on YouTube these days and expecting them to go viral), "Ball Girl" stands out as being a true viral video, a seemingly authentic piece of compelling footage that looks like it was cut right out of a real ball game.

Meanwhile, "Ball Girl" hits a homerun for product integration. In a subtle but certainly noticeable case of product placement, there is a bottle of Gatorade on the ground next to the chair the ball girl sits in after making her great play.

SHOOT sought an interview with the creative team from Element 79 responsible for conceptualizing "Ball Girl," but as of press time, the agency had not gained permission from its client PepsiCo to speak about the thinking behind the viral. As you may recall, PepsiCo pulled creative duties on Gatorade from Element 79 this past April, awarding the account to TBWA\Chiat\Day, Los Angeles. Element 79 had handled Gatorade for six years.

Smith was able to discuss the production end of the project, of course, explaining that he and DP Eric Treml shot "Ball Girl" on location during and after an actual game between the aforementioned Fresno Grizzlies and Tacoma Rainiers that took place in Fresno.

Essentially, they shot coverage of the game on HD and later pieced it together to look as though one of the Grizzlies batters had whacked a ball of homerun distance out past the left field foul line.

"The big shot, the one that follows the ball out [from the plate to left field], was completely choreographed for lack of a better word," Smith said, explaining that a motion control shot followed what would have been the trajectory of the ball, and the artisans at New York's Framestore CFC later inserted a ball in post.

Golden glove

As for how the ball girl (played by stuntwoman Phoenix Brown) made the spectacular catch that is the highlight of the video, she got a little help from rigs and Framestore CFC.

Smith and his crew shot the big catch right after the game they were shooting concluded, attaching the ball girl to wires and having two stunt men off to the side literally yanking her up the wall.

"It was so low-tech," Smith said of the stunt. "We had her run, and she would jump, and they just gave her a little extra oomph. It was really very, very simple."

That said, there was choreography involved. Smith had marks for the ball girl to hit.

"We were trying to have her emulate those Parkour guys in France," Smith said, making reference to a street sport and art form that has participants moving about various environments–from apartment buildings to public parks–propelling their bodies off of walls, stairs and railings.

Keeping it simple

"Of all the effects stuff I've ever done in my life, this was the biggest no-brainer as far as how to do it," Smith said, crediting Framestore CFC with not pressuring him to go more CG and hi-tech with his approach.

"They were just fantastic," Smith said of the visual effects shop. "They are of the mind that you figure out how you want to do it, then they'll make it look good as opposed to certain places that say, 'You have to do it this way.' That can be a bit stifling. But [Framestore] said, 'Tell us how you want it to be, and shoot it the way you want, and we'll make it work.' "

From a visual effects point of view, the job was straightforward, according to Framestore executive producer James Razzell. "The main challenge was rig removal for us," Razzell said. As previously noted, Framestore also created an animated ball. Crowd enhancement was also required.

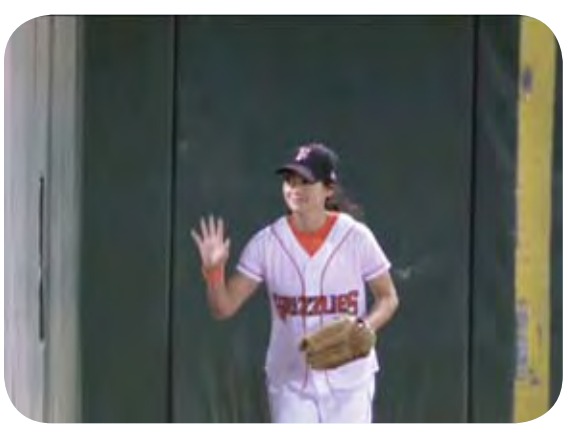
Was Razzell disappointed that the job didn't involve more CG elements?

"Baker's goal and the agency's goal was for it to be something that looked like it actually happened rather than it being some house of flying daggers with her leaping forty feet in the air," Razzell said laughing.

"I think [the realism] is what really sells it. It really feels like she has scaled the wall even from the alternative, slo-motion angle."

Paul Martinez and Charlie Johnston of Lost Planet, Santa Monica, cut "Ball Girl," which, appropriately, ends abruptly. Smith noted that someone taping this game at home and then posting it online likely wouldn't have the tools to do a fade out, so the sudden end made sense. Furthermore, it added to the pulled-from-TV quality of the video.

Reflecting on the job, Smith remarked, "It's funny. Having done this from twenty years, it's gone from the ultimate compliment to a director being, 'That's so cinematic' to it being, 'Hey, that looks kind of crappy like a viral video!' "



Sign that girl to a contract! Baseball scouts would drool over the miraculous catch made of a long fly ball high up against a stadium outfield wall but in foul territory. Even more amazingly, the catch wasn't made by an outfielder but rather a ball girl just doing her job at a minor league stadium.

TOP Spot OF THE WEEK

CLIENT
Gatorade

Agency
Element 79 Partners, Chicago
Dennis Ryan, executive creative director; Doug Behm, Jon Flannery, group creative directors; Greg Oreskovich, copywriter; David Boensch, art director/creative director; Steve Drifka, art director; Tom Cronin, executive producer; Katie Juras, producer; John Noble, head of production

PRODUCTION COMPANY
harvest, Santa Monica
Baker Smith, director; Eric Treml, DP; Mala Vasan, producer; Bonnie Goldfarb, Scott Howard, executive producers; Rob Sexton, head of production. Shot on location in Fresco, Calif.

EDITORIAL
Lost Planet, Santa Monica
Paul Martinez, Charlie Johnston, editors; Andy Trecki, assistant editor; Christie Price, Kerri Doherty, producers; Betsy Beale, executive producer

VISUAL EFFECTS
Framestore CFC, New York
David Hulin, VFX supervisor; James Razzall, executive producer; Maryanne Butler, senior Flame artist; Talia Marash, Miyuki Shimamoto, Flame assistants; James Razzall, executive producer

MOTION GRAPHICS
Mo/de, Chicago
Kathleen Quinn, executive producer

AUDIO
Sound Lounge, New York
Glen Landrum, mixer

TALENT
Phoenix Brown

The Best Work You May Never See

Brown Takes Flight For Washington Lotto

Since the beginning of time, man has looked longingly at birds in flight and dared to dream what if he too could fly. And even now, there's still human wonderment when gazing at a bird soaring skyward.

But not all birds can fly and in this spot people take it upon themselves to give a penguin, a chicken and an emu the prized gift of flight.

The enterprising folks use hang gliders as their means towards that end. One guy takes a penguin up into the wild blue yonder. The penguin is in a harness right below the man in flight. In one scene, the penguin flaps its wings, seemingly in delight in mid-flight.

The chicken (in a harness set-up similar to that of the penguin) too enjoys its ascent as does the emu. In the case of the latter, the bird is in a special harness propelled by and suspended between two hang gliders.

A voiceover and an accompanying super relate, "Every bird should get to fly." A tag appears with the Washington State Lottery logo and the slogan, "Whose world could you change?"

Titled "Birds," the commercial was directed by Jerry Brown of Sticks+Stones Studios, Los Angeles, for Publicis in the West, Seattle.

A penguin soars skyward.

credits

Client *Washington Lottery* **Agency** *Publicis in the West, Seattle Dan Fietsam, Rob Rich, Parag Tembulkar, creative directors; Scott Rasmussen, art director; Jeff Siegel, copywriter; Derek Ruddy, executive producer; Nannette Ray, Nicole Dundas, producers.* **Production** *Sticks+Stones Studios, Los Angeles Jerry Brown, director; Marlon Staggs, executive producer; Gabrielle Yuro, producer; Jason Dennis, head of production; Tom Olgeirrson, DP.* **Editorial** *Fischer Edit, Minneapolis Lindy Wilson, editor* **Visual Effects** *Fischer Edit Jake Parker, VFX supervisor/Flame artist; Bill Rogina, editorial and VFX producer.* **Post** *Pixel Farm, Minneapolis Oscar Oboza, colorist* **Music** *Music Forever, Calabasas, Calif. Rob Simonsen, composer; Anthony Marinelli, producer.*

Efx challenge

Brown noted that the penguin, chicken and emu didn't actually fly in this spot. A prime challenge of the project, he said, was "how to seamlessly composite birds with hang gliders and still make it feel spontaneous, natural and observed." This meant that Brown had to capture the birds "enjoying flight" even though they weren't experiencing it. Brown and DP Tom Olgeirrson deployed camera angles that "while interesting, didn't stretch credulity," said the director. "The animal trainers worked with the birds for more than a week, suspending them in harnesses and getting them used to being in their rigs.

Jake Parker of Fischer Edit, Minneapolis, served as visual effects supervisor/Flame artist on the job.

Attracting Brown to the project was its positive, uplifting spirit, focusing on the good things lottery winners can accomplish--"to show someone," said the director, "doing something for someone, that they couldn't do themselves."

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Collaboration & Experimentation

DPs Discuss Their Relationships With Directors, Exploring New Creative Areas

By Robert Goldrich

Our DP mix this time around includes a veteran tabletop director/cameraman who's experimented extensively with the Phantom HD camera, a noted feature and commercials cinematographer whose experience entails working with lauded feature filmmaker Sam Mendes in both those disciplines, and a long-time collaborator of director Andrew Douglas, their latest teaming being the engaging "Journey" for Canon, a recent *SHOOT* Top Spot (6/6) out of Grey New York.

Ellen Kuras

Earlier this year, *SHOOT* chronicled the exploits of cinematographer Ellen Kuras, centering on her feature directorial debut, *Nerakhoon* (the Lao word for Betrayal) which made its world premiere at the Sundance Film Festival in the Documentary Competition. Telling the story of a refugee family from Laos, the film is a mesh of documentary, soulful dramatic narrative and intimate love story. At press time, *Nerakhoon* had just made its New York premiere at the Human Rights Watch International Film Festival at Lincoln Center.

But prompting us to now revisit Kuras were a couple of prime developments–her lensing of the hit Super Bowl spot "It's Mine" for Coca-Cola, directed by Nicolai Fuglsig of MJZ, and her current lensing of *The Farlanders*, a comedy directed by Oscar winner Sam Mendes (best director in 2000 for *American Beauty*), with a cast that includes John Krasinski, Maya Rudolph and Maggie Gyllenhaal. This marks Kuras' first time working with Mendes on a feature but she's no stranger to the director, having earlier shot a series of Allstate commercials for him.

Kuras first got to know Mendes while shooting the Michel Gondry-directed *Eternal Sunshine of the Spotless Mind*, which starred Kate Winslet who is Mendes' wife. Kuras and Mendes struck up a friendship and the cinematographer found the director to be "astute and smart. As I got to know Sam, it made me want to work with him. Happily I've been able to, first in commercials and now with this feature."

She's enjoyed the experience. While a comedy, *The Farlanders*, said Kuras, also touches upon people's sense of home and identity. Kuras said she was drawn to the humanity in Mendes' work.

Similarly, she cited the "humanity" that Fuglsig infuses his work with, as he did with the aforementioned "It's Mine," a charming tale starting with two Macy's Thanksgiving Day Parade balloons–Underdog and Family Guy's Stewie–giving chase after a Coca-Cola contour bottle balloon only to have Charlie Brown unexpectedly rise up and take possession of the sought after bottle.

Fuglsig directed the Coke spot for Wieden+Kennedy, Portland, Ore., with visual effects from The Mill, New York.

As with Mendes, Kuras has a history with Fuglsig. They had teamed on the ambitious Guinness' "Tipping Point" domino-style-effect commercial for Abbot Mead Vickers BBDO, London.

"Nicolai is utterly prepared," assessed Kuras. "He looks at a project backwards, upside down, right side up, sideways, from all angles. I knew that from Guinness. Nicolai wrote about a 15 page treatment for the Coke commercial–and to see his vision for the work made my job easier even though it was a very involved piece with visual effects and plate work. We had to deal with the size of the balloons and how they would play on the street and in the air [including CG balloons]."

On Thanksgiving Day, Kuras was shooting at the Macy's Parade, finding herself in a specially outfitted camera car/golf cart. "It was a thrill. It was like being part of a gunner crew and we were at the head of the parade, with a huge zoom lens on a 35mm film camera [Arriflex 435]," she recalled. "The camera movement and the plates had to be the same speed we wanted the balloons to move–and for Nicolai that was a slow, lyrical pace. We used the car not as a dolly, but more a window from one place to another, looking up at buildings, for example, and getting crowd scenes."

Additionally the project entailed lensing from a helicopter and getting overhead plate shots.

While actual balloons were constructed, most of the final balloons in the commercial were CG. Additional separate shoots on both coasts had Kuras capturing the lyrical feel of the story, including the sense of the duel between

Continued on page 14

DPs Kuras And Collins, Dir./DP Simpson Reflect On Their Work

Continued from page 13

the balloons as people go about their daily business. In one shot, a couple is arguing as a balloon brushes along the window of the high-rise room they're in. Actors had to interact with larger than life balloons that weren't there. Also Kuras had to capture a true feel of how balloons would move past one another in pursuit of something, giving CG artisans context and points of reference for their work.

There was extensive plate shooting on building tops, with Fuglsig orchestrating exactly how he wanted the action to move and unfold–left to right past one building, ascending past another and so on. Fuglsig was even conscious of the kind of rooftops he wanted to see as various vignettes came to life.

For Kuras the key was that she and Fuglsig "never lost sight of the story, the drama. All along the way Nicolai trusted my judgement and we worked closely together when things were working well and in those instances when they weren't, helping to problem solve along the way. He's a great director with enormous heart. He puts a lot of himself into his commercials, which gets back to the humanity I was talking about. I'd work

Ellen Kuras

with him anytime."

Flor Collins

DP Flor Collins played an integral role in "Journey" which promotes Canon's new EOS Rebel XSi and the camera maker's NFL sponsorship by piecing together the arc of a football play through a series of seemingly still yet moving images capturing a range of scenarios, starting with the hike in a backyard game all the way to a touchdown being scored in a stadium. As the journey from amateur to pro football progresses in the spot, the quality of the still photos improves, reflecting the development of a more artful eye when one works with the Rebel.

Conceived by Grey New York and directed by Andrew Douglas of Anonymous Content, the commercial engagingly threads a single story through multiple environments via still images. Douglas consulted with visual effects house Asylum to find the most effective technique and means to achieve the desired effect.

At each lensing location, Douglas would stage the scene, line up a pack of 10 photographers that included himself, Collins and crew members, then have them simultaneously shoot the action with the Canon DSLR as it played out. Every scene was captured from a dizzying array of angles and depths, with a massive editing process handled by Michael Elliot of Mad River Post, New York.

"When I got the details of the job," said Collins, "and saw the direction that Andrew and the agency wanted to go, I was thinking, 'this should be a really exciting, fresh commercial...if it works.' It's always interesting to work on jobs where you have to try something new and work outside your comfort zone. In commercials we're working with material usually filmed at 24 fps which translates to a shutter speed of 1/48th of a second. On Canon we were working at shutter speeds of between 1/500th and 1/1,000th of a second, thus capturing more 'frozen moments' and showing them in a different way than the usual high speed filming we've done before. A fresh way of looking at the world."

As for the project's biggest challenges, Collins related, "Initially my main worries were about visualizing what we had to shoot and also how to establish an efficient workflow, to handle 10 cameras and all the images they would be producing. With regard to visualizing–on a regular commercial, we've got storyboards, we shoot a scene, we look at playback, everyone's got an idea of how it's go-

Flor Collins

ing to cut together. When the director and agency are happy, we move on. Everyone's speaking a common storytelling 'language.'

However, he continued, "On Canon, we were all learning a new language as we shot. Although we had shot some tests at Asylum, to show the idea would work, there was still a leap of faith as we were shooting, because nobody could really say what the spot would look like, until Michael Elliot and the guys at Asylum both did their magic.

"We were getting fantastic images," said Collins, "and it was easy to be lulled into a false sense of security and forget the storytelling requirements of each set-up..."

Collins credited Russ Langford and Brendan Pattengale from Digital Fusion with doing "a great job of setting up an efficient on-set workflow for handling the images. After shooting a couple of takes with 10 stills cameras, shooting up to 10 fps, we potentially would have 1,000 stills frames coming back to our version of video village for download and review. Thanks to Russ and Brendan, we were usually able to be reviewing the first camera within five minutes."

Regarding his collaborative relationship with Douglas, Collins related, "My job is to help a director to turn his ideas into pictures. So, when Andrew outlined the idea of 'Journey,' he wanted me to figure out the technical details of capturing those images... what cameras to use, digital workflow, etc. He's got a great eye and I just try and help him create and photograph beautiful images/stories in the most efficient way possible.

"People get spoiled working with Andrew. He's incredibly nice guy and very collaborative. He likes and expects ideas from his crew. The mood on a set comes from the top and he creates a mood where we work hard but we try to have fun. No one's walking around on eggshells. You see everyone on the crew willing to go that extra mile, to help him achieve what he needs on a shoot."

Collins has a long track record with Douglas, dating back to 1990. "I was living in London, having left Ireland to go to film school there," recalled Collins. "Back then, he [Andrew] was a photographer, working with his brother Stuart, as 'The Douglas Brothers' and they were just starting to do some pop videos.

"Since then," continued Collins, "I've worked on almost everything he's directed, first as a focus puller, then as operator and now as DP. It's a never ending learning experience working with Andrew. He's always pushing himself, always wanting to try something new. If you look at his work, there's an incredibly broad range of material. He's never satisfied with mastering a genre, he always wants to challenge himself–which is good, because that forces those of us who work with him to expand our own boundaries."

As for the Canon spot itself, Collins shared, "I was thrilled when I saw the final cut of 'Journey.' It was excitingly fresh and a great example of what can

Coca-Cola's "It's Mine"

Crispy, steamy, delicious, bouncing, fun, sunny, seductive, savory, fresh, light, fragrant, cool, frozen, hot, fast, bubbly, dreamy, dripping, sweet, dry, beautiful, filling, easy, moving, clean, new, inventive... DELIVERED

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happen when great creative combines with a great director."

Jerry Simpson

A couple of years ago, veteran tabletop director/cameraman Jerry Simpson of Simpson Films in Long Island City, N.Y., called Vision Research about experimenting with its Phantom HD camera on high-end food and product photography. But the Phantom folks said the camera wasn't yet ready for primetime.

A year later, though, Phantom became real–and ready for Simpson to put through its paces on tests involving the lensing of water, berries, even liquid pouring. "The results were mind blowing," said Simpson, a self-avowed "film guy."

This led to Simpson holding an event for DPs last summer, showcasing what the Phantom could do. Then the director/DP decided to take that showcase to the next level, getting feedback from ad agencies as to their interest and concerns about the camera. He found that there was plenty of both, with some of the reluctance stemming from workflow logistics.

He then brought in Iridas Software, established edit houses like Version2, Big Sky Editorial and Cut+Run, and post shops such as Company 3 and Nice Shoes into the mix to address and resolve any workflow dilemmas, including making color grading responsive and efficient. This supported his lensing of eight spots–specs for

Jerry Simpson

McDonald's (a total of three), Heineken Beer, the Omega 007 Watch and adidas; and two real-world jobs, Dannon Yogurt ad for Y&R, New York, and an ad promoting energy drink Jet Set for a creative who was independently working on the account.

These spots were screened during an evening event at Simpson Films earlier this month for a cross-section of industry folks, sparking a dialogue on this new lensing direction for the industry. "I think this was a preview of where spot production is heading," related Simpson, who rattled off a list of the camera's benefits, including being able to create a new, fresh look, the Phantom's compact profile which helps open up more creative avenues and access for shooters, being able to see on set precisely what the camera is recording, giving the director more time to shoot different scenes and other creative possibilities, and an eco-friendly orientation (none of the toxic chemicals used in film creation and development).

While he continues to shoot and appreciate 35mm film, Simpson sees the Phantom as a viable HD option.

He feels confident that he's worked out the bugs in his rounds of experimenting with the camera. For instance, when shooting Dannon Yogurt, Simpson felt the Phantom reacted strangely to the color magenta. "I wasn't sure if it was the color, the heat or the lens," he said, "but it was creating some banding."

Simpson informed Vision Research of the problem, sending the company stills of the issue he was confronting. The stills were sent to Romania where Vision Research tech experts are based. They redesigned the sensor board and the problem was resolved.

Though he doesn't want to disclose the tricks he's learned, Simpson said in broad strokes that some DPs in the past have made the mistake of lighting for negative film when working with the camera. The key, he shared, is "to light for color reversal print film or color reversal motion picture film in order to attain optimum performance from the Phantom."

Word of Simpson's success with the camera has prompted requests from several ad agencies to present the work at their offices. Screening displays, monitors and support resources provided by Panasonic are helping to make those screenings possible. "I've discovered that Panasonic's displays and drives work extremely well with this kind of work in terms of best showcasing it," said Simpson.

The Phantom, he continued, has come a long way in just two years–from not being ready for his high-end work to now helping to take it to a fresh, new level.

Canon's "Journey" shot by Flor Collins

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Incentives And Infrastructure Are Deep In The Heart of Lone Star State

A *SHOOT* Staff Report

While the Texas Moving Image Industry Incentive Program was signed into law by Gov. Rick Perry in September 2007, it wasn't until March of this year that the full rules for that measure were adopted. At press time, there were 120 total applications filed--primarily by production companies--for the five percent cash back incentive on expenditures in Texas. Bob Hudgins, director of the Texas Film Commission, estimates that the first checks will go out this month.

Until they do, he can only speak in broad-stroke terms about the impact of the grant-based incentives. Suffice it to say that commercials represent the lion's share of those applications, according to Hudgins. To date there have been 89 applications relative to spots shot in Texas, all but one filed by production houses. The applicants have been a mix of commercial production houses in Texas and from out of state. The one spot application not from a production company came from an advertising agency.

Hudgins projected that thus far the incentives payout will be just over $1 million on some $20 million spent in Texas on commercials.

In order to qualify for the program, a commercial or package of commercials must spend at least $100,000 on Texas talent and resources. Hudgins noted that the average thus far of the spot applications is at about $200,000 per project or package. (The minimum threshold must be met by a single commercial or package of commercials. The incentives measure does not recognize the cumulative total of a production company's projects shot in Texas over the course of a year.)

Another requirement per commercial or package of commercials is that at least 80 percent of production days must be completed in Texas. And a minimum of 70 percent of the total number of paid crew, cast and extras combined must be Texas residents.

The same prerequisites also apply to theatrical features and TV programs, except that for these two categories, the minimum in-state spending must be $1 million (for episodic TV series, that's $1 million per season).

Furthermore, projects that complete at least 25 percent of their total production days in underused areas may receive an additional 1.25 percent of total in-state spending. That extra 1.25 percent (making for a total 6.25 percent incentive) applies to spending throughout Texas, not just in the underused areas. The so-called underused areas are defined as any part of Texas other than the metropolitan areas of Dallas and Austin.

Traction

Hudgins thinks the incentives program will attain "more traction once we start to write checks." And he envisions the most traction happening in the spotmaking community.

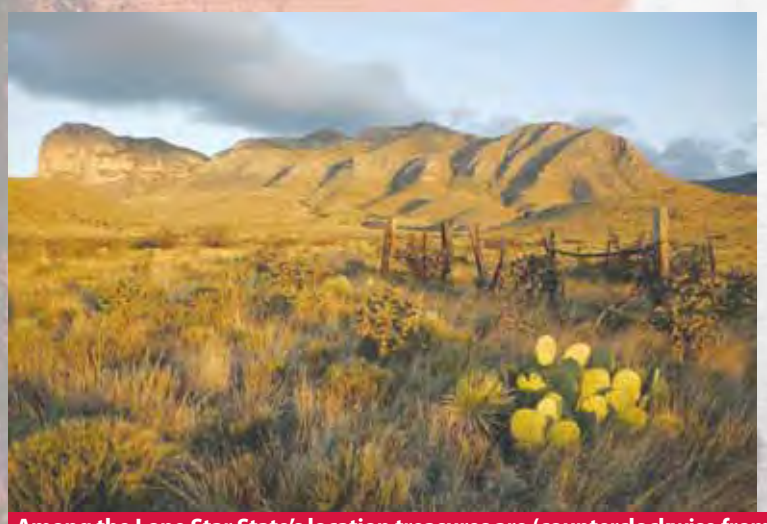
"On the film and TV side, New Mexico and Louisiana are ahead of us in terms of incentives that are five times what we offer," said Hudgins. "But we don't face the same level of competition for commercials."

Hudgins noted that commercials are perhaps the most attractive kind of filming for Texas. "The commercial industry keeps more businesses viable, keeps more people working in the state than any other [filmmaking] sector," he observed. "Commercials have a lot of resources, tap into a lot resources and thus create resources within the state. Commercials do the most when it comes to building infrastructure. And infrastructure is essential to being competitive for all kinds of filming business."

Game face

Hudgins noted that video games also represent a burgeoning business sector for Texas, which is ranked as the country's third largest game development state. He reported that there have been 14 applications relative to video games thus far in the incentives program, representing in-state expenditures of some

Continued on page 18



Among the Lone Star State's location treasures are (counterclockwise from top left): Big Bend National Park; Desert in Guadalupe Mountains; and Texas Red Barn in the Texas Hill country.

Issuance Of Checks To Help Incentives Gain Traction

Continued from page 17

$17 million.

This activity, Hudgins continued, has generated 180 jobs in Texas. "And these are full-time, longer-term jobs--not the temporary employment normally associated with filming," he affirmed. "We have companies here such as Reel FX that have diversified significantly into video games. This projects as being a huge growth area for us."

©David Friedman

Prison Break **prod. Garry Brown testified in '07 in favor of incentives.**

Dallas

Janis Burklund, director of the Dallas Film Commission, observed that a lot of production companies are waiting for incentive checks to be issued.

"I think the attitude has been to wait and see, and once the process is working, more companies will apply," she said. "Companies don't want to go through all the work until they know everything is running smoothly. Once those initial checks are cut and the process is figured out, we'll see an increase of applications. More people will avail themselves of the incentives."

While she views the incentives as a major plus, Burklund noted that discerning feature, TV and spot producers should analyze their bottom line when it comes to competing incentives in different states and for that matter countries. Texas and Dallas/Fort Worth are very cost effective, she said, in terms of variety of locations and infrastructure ranging from crew talent to production houses to animation studios, post and audio facilities, film labs and so on.

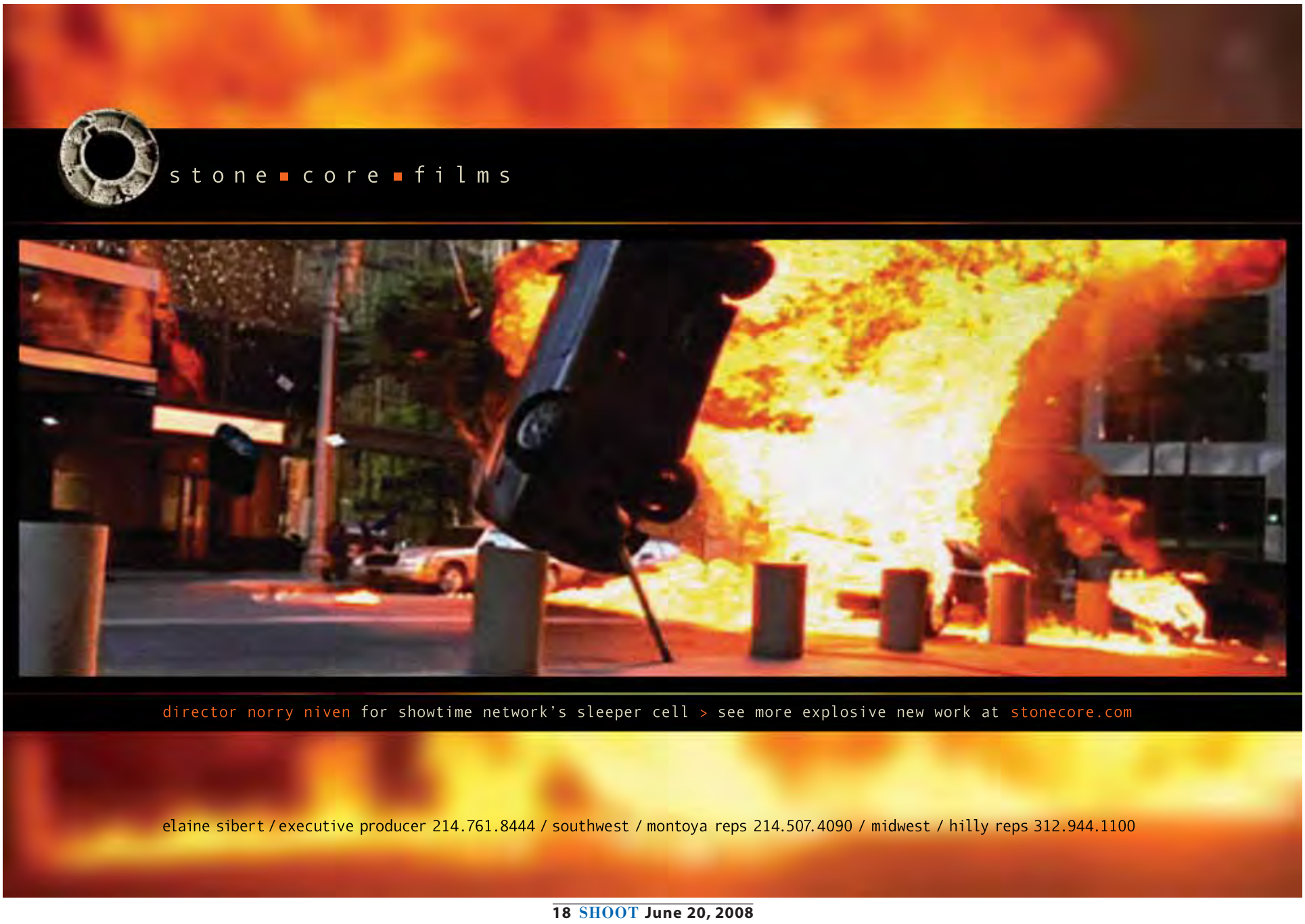
"In a lot of ways, we're cheaper already," affirmed Burklund. "You don't have to bring much in, all the resources are already here. Panavision has a major operation here [in Irving, Tex.], for instance. And you have to remember there's no state income tax. Lots of incentive programs in other states give back their state income tax. We don't have that tax to begin with. Dallas/Ft. Worth is two cities for the price of one, and represents the fourth largest metropolitan region in the U.S.--and the fastest growing. Commercials, TV and features are shot here consistently. And there's a healthy Latin market here as we're drawing both English and Spanish-language work."

On the spotmaking front, Burklund cited such Texas production houses as Sugar Film Production, Directorz and Stone Core Films. The latter, she noted, does a heavy volume of work for Hasbro, which is perhaps the largest commercialmaking client that comes into the state.

Bob Hudgins

In terms of diverse filmmaking disciplines, Burklund related that animation studios Janimation and Reel FX in Dallas are active in TV, features, direct to video, commercials and video games.

Out-of-state production houses and agencies are also being drawn to the Lone Star State--in some cases due to not only longstanding locations normally associated with Texas but also new sites that are emerging, and which will continue to surface in the coming years as assorted buildings



and attractions are in development.

Relatively new, for example is AT&T's Victory Plaza, a venue with large mobile screens that float alongside the sides of buildings. Victory Plaza is also a gateway to the American Airlines Center, a sports complex which is home to the NBA's Dallas Mavericks and the NHL's Dallas Stars.

There's also a new Arts District and slated for completion in '09 is the Dallas Center for the Performing Arts, a multi-venue center for music, opera, theatre and dance.

Indeed future locations are already eliciting interest from the filmmaking industry and scouts. Burklund related that a commercial production house

Janis Burklund

saw a rendering of the Calatrava Bridge which is being constructed across the southern sector of downtown Dallas and asked when it would be available for filming. This breathtaking span is being eyed by car shooters and figures to further boost an already robust automotive commercial lensing business in Texas.

Projecting further down the construction timeline, Dallas plans for 2011 to mark the debut of Woodall Rodgers Park, a 5.2 acre urban park uniting uptown, downtown and the Dallas Arts District. The $70 million project is being compared to such projects as Centennial Olympic Park in Atlanta, Yerba Buena Park in San Francisco and Bryant Park in New York. The Woodall Rodgers Park will include an acoustical performance stage with lawn seating for up to 3,300, a dog park, a children's garden with a playground and discovery area, and a 25-foot high glass water sculpture.

And looking at the calendar in 2011, consider that by then the Dallas Cowboys new stadium in Arlington (midway between Dallas and Fort Worth) will be completed. That stadium will be host that year to an event that looms large in the advertising industry--the Super Bowl.

As for the sports complex that the Arlington facility will replace, the Cowboys current stadium in Irving, Burklund is already contemplating the filmmaking implications. Plans call for that Irving stadium to be imploded, an eye-popping event which could make a nice fit for the right

Artist's rendering of the Calatrava Bridge

lensing project be it a feature, TV program or commercial.

Looking further down the timeline, another prospective attractive filming site includes the $2.4 billion expansion of the Dallas Area Rapid Transit (DART) system, scheduled for completion in 2013. Ninety miles of light-rail lines will be added to the system, doubling its reach.

Survey

SHOOT surveyed a cross-section of the Texas community for its take on the potential effect of the state incentives as well as a rundown of recent activity. A question was posed and a request made.

The question, request and a sampling of the industry feedback we received follow on page 20.

Industry Responds To Incentives, Updates Activity

Continued from page 19

1) What impact has the state's production incentives program had on the commercialmaking business and industry infrastructure in Texas?

2) Provide a brief overview of the advertising-related work your company has been involved in most recently (you can cite significant projects): National TV campaigns, regional spots, broadband video/mobile content, sponsored web films, etc.

Jeremy Besser,
executive producer,
Directorz, Dallas.

In terms of activity, director Jeff Bednarz shot the national campaigns for Conoco Philips, EDS, Michelob Beer, and Colonial Life.

He also wrapped egional spots for Blue Cross Blue Shield of Alabama, Whataburger and the Mayo Clinic of Jacksonville.

David Wild has shot for national campaigns for Shell Gasoline and Nick Jr. Parents Connect as well as the regional campaigns for Baylor Hospital and Food Lion Supermarkets.

Tom Ryan continues to shoot the food for Denny's national TV, as well as Taco Cabana, Joes Crab Shack, Publix Supermarkets, Taco Bueno, Chic Fil A, Zaxby's and Captain D's.

Stewart Cohen has shot for Sylvan Learning Center and Publix.

David S. Friedman,
partner, Dallas Audio Post Group, Dallas.
Board member and North Texas regional representative for the Texas Motion Picture Alliance.

1. Overall, the Texas Moving Image Incentive Program generated $143,096,143 in new production (spanning such areas as features, TV, commercials, games) within Texas and is making $7 million of incentive payments as of 6/3/08. Of 120 applications, 89 are commercials and the remainder is split between feature films, TV programs, and video games. A key difference is that Texas offers a grant-based program in which incentive payments are in the form of cash instead of less favorable tax-based programs such as the Michigan program that anticipates $183 million in production and $73 million in refundable tax credits. The impact is the creation of hundreds of new jobs that fuel the Texas economy.

2. Dallas Audio Post Group's recent advertising-related work includes projects such as Sony, radio spots and globally deployed in-store media displays; Pepsi, web site audio; Schlotzsky's, TV spot; Plant Tan, TV and radio spots; Arby's, web site audio; Pharma, TV spots; and Freddie Mac, TV and radio spots.

Services include sound design, original music, voice recording, editing, stereo and 5.1 surround mixing.

Continued on page 23

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FILM SAN ANTONIO

Day, Tardio Find Lookinglass

Continued from page 4

panies be flexible enough to adjust their operations and ways of doing business so that they can properly adjust to new opportunities as they present themselves," affirmed Day.

Lookinglass has also been frequently called upon to help companies expand to additional locations, very much akin to the growth in geographic reach Day and Tardio helped orchestrate for The Whitehouse.

Day's and Tardio's business plan from the outset for The Whitehouse also called for building value in the company so that they could realize the fruits of their labor through the selling of their share in the global editorial house.

"Too often people think only in terms of getting into business and staying in business," said Tardio. "We had an exit strategy from day one. And it was a strategy whereby after we left, we were confident that the company would still continue to flourish, which The Whitehouse clearly has."

Day takes it as a compliment that thus far in its infancy the consultancy has had no film editing company client, meaning that people in the industry see the value and relevance of Day's and Tardio's experience across different sectors.

Indeed both have track records that extend beyond The Whitehouse. Tardio was a producer of *The Oprah Winfrey Show* and then the VP of publicity and promotion for Winfrey's Harpo Productions. Tardio then became manager of broadcast production at DDB Chicago.

Day began his career in film production with the venerable James Garrett studio in London, before joining Ogilvy & Mather, New York.

From there he moved to Ogilvy & Mather, Chicago, where, after a brief stint writing copy for noted creative director Curvin O'Reilly, Day joined the agency's broadcast production department. He the came aboard DDB Chicago to run the line production side of the McDonald's business.

It was at DDB Chicago that Day met Tardio. A year later they left the ad agency and founded editorial house The Lookinglass Company.

Day and Tardio are now both based in New York.

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HiFi Expands, Inks Five Composers

SANTA MONICA, Calif.–HiFi Music + Sound Design, launched last fall by composer/creative director Paul Robb and executive producer Birgit Roberts, has expanded its services, brought in new talent and formed a new national sales team to keep pace with its growing business.

The company has formed a music licensing division and tapped music supervisor and former Warner Brothers' A&R director Kevin Laffey to head it. It has also added four composers, Jan Pomerans, Kevin McCormick, Michael Gatt and Brian Sargent, as well as sound designer and composer Owen O'Toole. To handle sales, the company has signed with veteran rep Mary Matusz on the West Coast and Paul Saylor in the Midwest.

HiFi is making the moves to better handle the volume of projects that have been coming its way. The company launched informally last fall as Robb was completing an international tour with Information Society, the techno band he co-founded. Since then, Robb and Roberts, who had previously worked together at Face the Music, have completed projects for Honda, Bosch Home Appliances, Mattel and Mazda, as well as a new branding campaign for Tylenol.

Composers

The composers coming aboard HiFi have music industry backgrounds and experience as songwriters and composers. Pomerans is a British-born and classically trained composer and one of the founders of the electronica band Zen Cowboys. He has also written music for the television shows *Grey's Anatomy*, *Desperate Housewives* and *The Simpsons* and for commercials promoting GMC, Ford, BMW and Coke.

McCormick is a Grammy-winning producer, songwriter and instrumentalist who has a long association with Jackson Browne and has also performed with such artists as Melissa Etheridge and Keb Mo. He, too, has written for television with credits including Sex and the City and Ally McBeal.

Gatt is a veteran of several Los Angeles-based indie bands and has also performed with such artists as Black Eyed Peas, Blur and Spinal Tap. He has scored spots for Honda, Tylenol and Mattel.

Sargent is a composer, multi-instrumentalist, producer and recording engineer. A graduate of Berklee College of Music, he has scored spots for such brands as Tylenol, Honda, Aetna, Planet Waves and the NHL. He has produced and engineered several albums, including work by roots musicians Liam Bailey and Greg Liszt.

O'Toole's experience includes a stint as program curator at public radio station KZYX where he developed an interest in avant garde and antique recordings. He is also a member of the experimentalist Wet Gate ensemble that gives musical performances using 16mm movie projectors. His experience as a sound designer and composer for commercials goes back more than 15 years and includes a longstanding collaboration with director Jeffery Plansker.

Hootenanny Adds Graham Metzger

CHICAGO–Hootenanny, the Chicago-based post boutique launched recently by editor Liz Tate and Smoke artist Jim Annerino, has added to its roster, bringing editor Graham Metzger on board. Like Tate and Annerino, Metzger hails from Avenue, Chicago, which was his roost for the past seven years.

During his tenure at Avenue, Metzger worked on such accounts as McDonald's, Sears, Chase, the Big Ten Network and Berghoff Beer. In addition to serving as an editor at Hootenanny, Metzger will take on the role of designer on select projects.

Metzger said he's looking forward to the chance "to wear multiple hats" at Hootenanny. "It's great to bounce between editing and designing on a project, where I can react to comments in the room instantaneously. And when

Graham Metzger

I need to collaborate on a bigger project, I've got other artists ready to roll in-house to get the job done."

Metzger rounds out a Hootenanny staff of editors that includes Tate and Jerem Sloan. Other key talent on the creative team include Annerino and designer/visual effects artist John Montgomery. The latter's web company, fxphd, also operates out of the 5,000-square-foot office space which houses Hootenanny.

Hootenanny offers SD and HD services in creative editorial, finishing, graphic design and visual effects. The core business focus is on commercial broadcast post across all media platforms, including television, the web, corporate video and interactive media.

The alluded to fxphd has emerged as a well known online training center for visual effects artists, with members from more than 65 countries. While they are separate companies, Hootenanny and fxphd plan to collaborate on projects to parlay the strengths of each business. Montgomery adds effects and design acumen to the Hootenanny arsenal. Conversely, Hootenanny's artisans are available to help with fxphd work as needed.

Director Karl Shefelman Joins Persona

NEW YORK–Persona Films, Inc., a New York-based production company, has signed director Karl Shefelman for spot representation.

Shefelman first established himself in the industry as a storyboard artist, working with such leading directors as Francis Ford Coppola, Ridley Scott, Martin Scorsese, Jonathan Demme and Barry Levinson.

Among Shefelman's recent projects as a storyboard artist are *The Departed* (helmed by Oscar winner Scorsese), *American Gangster* (directed by Scott) and *The Devil Wears Prada* (directed by David Frankel).

On the directorial front, Shefelman's short films have garnered exposure and recognition on the festival circuit. His psychological thriller, *Bill's Seat*, won the best live action short honor at the St. Louis International Film Festival.

And Shefelman's half-hour period drama, *Elysian Fields*, was distributed internationally and sold to several European television networks, including BBC-2 in the U.K.

He has also directed a spec commercial titled "Heartless" for *Crain's New York Business*.

Shefelman comes aboard a Persona roster that also consists of directors Yan Vizinberg and Abigail Honor. Vizinberg and Honor launched the company in 2001.

street talk

New York-headquartered CatatoniaGiraldi—a multinational production house formed in 2006 by director Bob Giraldi and Catatonia Films, Mexico City, for Hispanic and mainstream English-language spots—has brought directors Josh Marston and Sebastian Alfie on board. Marston's credits include *Maria Full of Grace,* a feature which won the Audience Award at the 2004 Sundance Film Festival, and episodes of primetime TV series *Six Feet Under* for HBO and the upcoming *Swingtown*, which is slated to debut on CBS. Alfie is a spotmaking veteran whose credits include campaigns for Mercedes-Benz, Movistar and PlayStation in Spain, shoots for Coca-Cola and Sprite in Argentina and recent stateside assignments for Crispin Porter+Bogusky, Miami and Boulder, Colo., and Grupo Gallegos in Long Beach, Calif....The directorial duo Peter Martin—Peter Livolsi and Martin Dix—has joined bicoastal Sleeper USA for U.S. representation. Livolsi is a graduate of the American Film Institute's directing program and Dix is a writer/creative director who has worked at agencies in the U.S. as well as in his native Australia. The Peter Martin directing team, formerly repped by harvest, Santa Monica, was among the helmers selected for SHOOT's 2006 New Directors Showcase....Meanwhile, another alumnus from that same year's SHOOT New Directors Showcase, Scott Corbett, has joined the roster of Identity, the New York shop headed by owner/exec producer Joe Masi. Corbett's past affiliations include Boy Genius and the now defunct commercial division of A Band Apart. He first established himself in the industry as an ad agency copywriter working on both coasts and then made a successful transition to the director's chair....

rep report

Brent Novick of San Rafael, Calif.-based Novick & Associates has been named to handle West Coast representation for Venice, Calif.-headquartered production house Backyard. This adds to his roster of clients which also includes a Backyard affiliate, multi-platform production company Transistor Studios....New York-based Sound Lounge Music & Sound Design has secured Sandra Riley of indie firm Riley Represents to cover the West Coast.....A3, a Los Angeles-based boutique production company which director Patrick Kiely recently formed with directors Adam Kerscher and Allan Vajda, has lined up representation on both coasts, securing Elyse Emmer of The Emmer Group to handle the East Coast and Yvette Lubinsky of Yvette Represents for the West Coast....DP Sebastian Pfaffenbichler has joined The Skouras Agency, Santa Monica, for exclusive representation.....DP Francesco "Checco" Varese is now repped at UTA, Beverly Hills, by Wayne Fitterman and Pete Franciosa for features and by Robert Arakelian for commercials....DP Gonzalo Amat has signed with Kristen Tolle for spot and music video representation at Paradigm, Beverly Hills....

bulletin board

>June 20-21/Los Angeles, CA: Cine Gear Expo. www.cinegearexpo.com
>June 30/New York, NY: NYF International Advertising Awards, www.newyorkfestivals.com
>July 17/Santa Monica, CA: Baselight "The Shape of Things to Come" Reception. www.filmlight.ltd.uk/santamonica
>July 23/Los Angeles, CA: AICP Show. farahf@aicp.com
>July 31/Hollywood, CA: MVPA Awards. www.mvpa.com
>August 11-15/Los Angeles, CA: Siggraph. www.siggraph.org
>September 11-15/Amersterdam: IBC. www.ibc.org

Texas Shops Attract Wide Range Of Spotmaking Projects

Continued from page 20

1) What impact has the state's production incentives program had on the commercialmaking business and industry infrastructure in Texas?

2) Provide a brief overview of the advertising-related work your company has been involved in most recently (you can cite significant projects): National TV campaigns, regional spots, broadband video/mobile content, sponsored web films, etc.

Jason Needleman, senior VP/general manager, Radium, Dallas (company also maintains studios in Santa Monica and San Francisco)

1. I think it is still a little too early to say how big of an impact this program has made on commercial production in Texas. The rebates have definitely had a positive financial impact for production here, but as far as attracting outside production into Texas, we wish for a greater impact.

One way to increase the impact is to promote awareness of the rebate to the appropriate clients to make them aware of the available funds.

2. Radium has been involved in high end visual FX, animation and design projects, including national and regional campaigns such as Nextel, Zaxby's, Nationwide, Lowe's, Home Depot and Coors.

We have also been involved in major campaigns, including Target's "Global Bazaar" launch as well as the recent launch of Steven Spielberg's first game for EA, "Boom Blox."

Elaine Sibert, executive producer, Stone Core Films, Dallas

1. The tax incentives program is truly in its infancy.

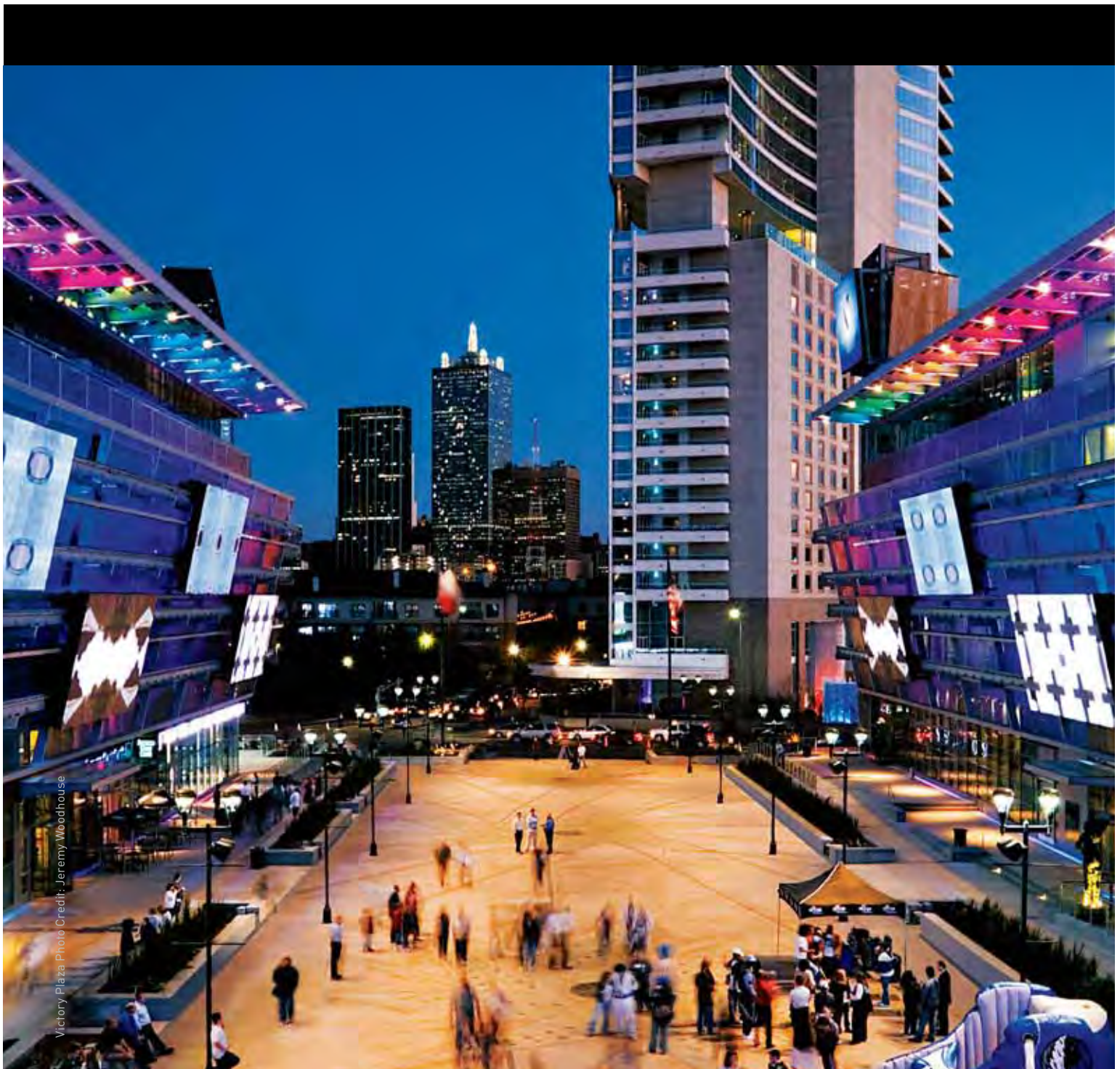
They began accepting applications during the summer of 2007 and will hopefully begin making disbursements very soon.

There has been a great deal of excitement that commercials were included in the incentives package. We were the first company to submit an application and are looking forward to our first check.

2. During the first half of 2008, Stone Core Films has worked with The Richards Group, Uproar, Doner and HBO as well as a number of other advertising agencies.

We have produced more than thirty commercials during this time period. The majority of this work has been airing on a national level. And many of these projects were multi-commercial campaigns.

We are gearing up for another busy month in June, with 10 projects already on the books [as SHOOT went to press].



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