

Spot Lensing, Creative On The Rise In Latin America

Agency creative and filmmaking comes of age in Latin America. Production service company executive producers assess the business climate and prospects throughout the region. Among the notable recent projects shot in Buenos Aires is Monster.com's "Legs" directed by MJZ's Rupert Sanders for BBDO New York.

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Directors Land At Original Commercialmaking Roost

Directors Simon West and Jim Manera come aboard Original Film along with executive producer Joseph Piccirillo. Accompanying the latter from Joe Blow Films are helmers Dick Buckley, Anibal Suarez and the monomaniac Stanley. Piccirillo joins the company's management team as partner/executive producer.

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Marcello Serpa Visits SHOOT's Chat Room

Partner and general creative director at AlmapBBDO, Sao Paulo, Brazil, reflects on the state of the Latin American creative market, the evolving role of a creative director, his significant career accomplishments, and his recently being named the recipient of Clio's Lifetime Achievement Award, a deserved yet curious honor considering he is at the ripe old age of 45.

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Edit & Post Series: Opening The Toolbox

Artisans and execs talk technology, look forward to NAB convention.

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Creating New Worlds: Al Moseley Charts Course

By Robert Goldrich

LONDON—Al Moseley's tenure as executive creative director at Wieden + Kennedy (W+K), Amsterdam, was punctuated by the smashing success of Coca-Cola's "Happiness Factory," which not only earned assorted accolades—including a 2007 primetime Emmy Award nomination, a Silver Lion at the Cannes Ad Fest and two AICP Show honors—but also went on to spawn longer form web and special venue entertainment content.

Then in October 2007 Moseley decided to exit W+K to become creative director and partner at one-year-old London agency Hurrell and Dawson. He formally came aboard that U.K. roost on January 15 and the shop's moniker is now Hurrell Moseley Dawson & Grimmer (HMD&G). The first work Moseley has contributed to at HMD&G is a three-spot television campaign for Auto Trader which is slated to air in the U.K. and Ireland. One of the commercials, "New Car Finder," broke on Feb. 28, and Moseley observed that there are some parallels to "Happiness Factory."

Just as "Happiness Factory" introduced us to a charming world



inside a Coke vending machine inhabited by interesting characters, so too does "New Car Finder" open up a new world—except this one is quite different, made up of car parts

and populated by bouncy, chubby little robots bearing TV screens for faces and heads full of visible ideas about the perfect car. These characters,

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Jake Scott Directs An Ad Haiku

By Robert Goldrich

LOS ANGELES—Director Jake Scott of bicoastal/international RSA Films has wrapped a 10-spot Columbia Sportswear campaign that will unfold in episodic style in the coming weeks. The launch :30 has already debuted with nine :15s in the offing at press time for agency Borders Perrin Norrander, Portland, Ore.

The tongue-in-cheek series opens with Columbia chairperson Gert Boyle dumping off her son, company president Tim Boyle, in the Mojave Desert. The nine :15s then follow Tim as he wanders through the desert trying to find his way back to civilization. The campaign continues the premise of Gert subjecting Tim to extreme weather conditions to product test Columbia apparel, in this case its new line of Omni-Shade warm weather sun-protective sportswear.

While there's a survival reality genre-like tinge to the series, Tim—decked out in Omni-Shade garb—hardly seems in any real danger despite encountering a culture, furious sandstorms, a lizard or two, mirages and the oppressive heat and sun. In fact, the adventure plays out like a good-humored comic strip with Tim taking a casual pace through the desert.

"I would best describe this project as a haiku," observed Scott. "Often in com-

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Directorial POV On Auto Trader For HDM&G, London

NEW YORK—While Auto Trader's new European campaign represents the first spot work that creative director/partner Al Moseley has contributed to at U.K. agency Hurrell Moseley Dawson & Grimmer (HMD&G), which he joined in mid-January (see this week's SHOOT lead story), the three commercials also mark the first major package to come out of SpecialGuest, a recently formed ani-

mation studio in Manhattan that is a sister shop to New York-based CGI/VFX/animation house 1st Avenue Machine.

SpecialGuest, which specializes in a range of organic animation techniques and styles, did the character animation for Auto Trader, with CG resources and support provided by 1st Avenue Machine. SpecialGuest is repped in Europe via Passion Pic-

tures, London.

Central to the Auto Trader campaign—and the initial spot, "New Car Finder," that debuted in the U.K. and Ireland on Feb. 28—are bouncy, chubby little robot characters whose personalities and the world they inhabit offer creative prospects beyond broadcast as London shop HMD&G plans on implementing a related entertainment initiative online to get

viewers more deeply involved with the brand.

Indeed a prime creative challenge for SpecialGuest was to develop a "family" of Auto Trader characters and their habitat. The studio found inspiration for the character design in the broad, almost child-like style of Japanese animation. "The robots have these massive heads but their

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<http://thefieldtv.com>



By Robert Goldrich

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Go Format Yourself

Over the years SHOOT has chronicled the pending transition to DTV on assorted fronts, exploring the applications and implications for the advertising community. With Feb. 2009 fast approaching, mainstream consumer press has started paying more attention to the transition, focusing on this and related developments, particularly regarding HD.

Both trade and consumer press, for example, have reported on Toshiba's decision to pull the plug on HD DVD, making Sony's Blu-ray the format winner. Yet there's an advertising/marketing aspect that's largely been ignored.

Toshiba's decision came about two months too late for those who bought HD DVD players as Christmas gifts for themselves or loved ones. An acquaintance of mine now views his player as a rather expensive paper weight.

To folks wearing rose-colored

glasses, it is mere coincidence that the thumbs down on HD DVD came not too long after significant revenue from player sales was generated during the holidays. To those who are a bit more jaded, the decision's timing was calculated to ensure that the Xmas season would bring good tidings to Toshiba.

Whatever your view, clearly those

The art of the pitch has become a bit more difficult as consumers are understandably less trusting of marketers who are courting them.

who recently invested in HD DVD deserve better. Days after Toshiba's announcement, a visit to its website thelookandsoundofperfect.com didn't even offer a hint of restitution to consumers who mistakenly cast their lot with HD DVD. However, a press release was on the site with news of "record-breaking unit sales in the fourth quarter of 2007."

Since then, the site has been updated and a new release was posted informing us that despite the dis-

continuation of HD DVD, "Toshiba will continue to provide full product support and after-sales services." A toll-free number was posted that customers could call to get "answers to general questions and operational assistance for their HD DVD players."

With today's raft of self-anointed crusading reporters who are sup-

posedly looking out for us, I'm hard pressed to find any substantive coverage of this story from the standpoint of consumers who have been left holding the bag. And from an ad community perspective, the art of the pitch has become a bit more difficult in that many consumers—particularly HD DVD consumers—are understandably less trusting of marketers who are courting them.

And what about Toshiba? How should we view claims about future products from that manufacturer in light of the fate of those customers who recently committed to the HD DVD experience?

Old school thinking is that short-term gain ultimately results in long-term pain, meaning it's short sighted for any company not to do right by its customers, at least for those whose players are barely out of the boxes they came in.

But new school is currently in session. And new school's sad lesson is that the general public seems to forget all too soon and many might be just as willing to buy the next time around when the latest, greatest product claims are made.

So the question becomes for agencies and their clients, are they old school or new school? If the answer is the latter, then perhaps school's out.

POV

By Daniel Stein

Digital Marketing: How Not To Be Left Behind



The digital marketing landscape is rapidly changing. Consumers are less loyal to brands and more trusting of one another as

a result of disruptive traditional marketing methods. Consumers are no longer a captive audience. They are increasingly becoming digital consumers who freely choose the content they experience and use technology tools to avoid those messages that they deem irrelevant. When it comes to the web, digital consumers are "snackers" and choose to be reached on their terms with quick and satisfying content. This modern consumer lives a fast-paced, multi-tasking existence with only enough time for content that serves a useful and/or entertaining purpose.

As traditional agencies scramble to catch up, the digital divide continues to widen, and born-digital firms move forward with digital expertise and high-tech staff in place. With years of digital experience, EVB San Francisco has established a set of fundamental guidelines for the best and worst practices of digital marketing:

Best Practices: 1) Simplicity: make it quick & easy; 2) Participation: get

people involved; 3) Personalization: let people make it their own; 4) Unexpected: surprise people; 5) Humor/Entertainment: evoke an emotion; 6) Distribution: use ALL media to tell a story; 7) Communities: make the consumer your marketer; and 8) Portability: weave your content into their digital life.

Worst Practices: 1) Lengthy introductions: get to the point or users moves on; 2) Overcomplicating: more technology isn't always better; know your audience; 3) Replication of traditional ads: consumers are savvy and avoid disruptive ads; 4) Expecting people care about your brand: if you don't bring a bottle of wine to the party, you won't be invited back; and 5) Forcing your brand: consumers are in control, so let them come to you.

Taking into account the above guidelines, digital marketing is no longer constrained to the web. Big ideas should be fluid and move seamlessly from one platform to the next. In July 2007, EVB created the "Football Resurrected" campaign for the launch of 2K Sports' new football game, All-Pro Football, which opened with a strong digital component and sinuously expanded to TV, print, street teams and national concert tour.

Big ideas are also no longer reserved for TV and can be launched in a digital format with rewarding results. EVB most recently produced the web-centric campaign, "Elf Yourself" for OfficeMax along with Toy NY, which attracted a booming number of consumers—one in 10 Americans and 193 million visits in six weeks—and hit the bull's eye of viral success, seeping into pop culture.

With the digital marketing industry predicted to grow to \$61 billion by 2012, more and more marketers will undoubtedly try to secure a share of this business. Many will fall back into their traditional habits, but marketers that strive to understand the needs and actions of today's digital consumer and produce content that weaves into their daily lives will succeed.

Daniel Stein is CEO/founding partner of digital content marketing firm EVB San Francisco.

Flash Back

March 14, 2003 Palomar Pictures, Los Angeles, will close up shop after an 11-year run....In response to questions regarding the eligibility of two spot entries, the Directors Guild of America is standing firmly behind its award judges' selection of Baker Smith as best commercial director of 2002....Director Jim Manera and executive producer Tracy Hauser have teamed with veteran spot production house entrepreneur Michael Romersa to launch blindfaith, a Santa Monica house that will specialize in mainstream commercialmaking, emerging advertisement and varied content.

March 13, 1998 Bruce Dowad of Hollywood-based Bruce Dowad Associates has been named Best Commercial Director of 1997 by the Directors Guild of America....Regina Ebel, BBDO New York senior VP/group head of TV productions, has been promoted to director of television production, a post that had been vacant since the Oct. 29 death of Karl Fischer....Director Ali Selim, formerly of The Story Company based in Chicago, has joined Area 51 Films, Santa Monica, for exclusive spot representation.

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PEOPLE & PROJECTS

Original Additions: Directors Simon West, Jim Manera

By Robert Goldrich

MARINA DEL REY, Calif.—Bicoastal Original Film has expanded its directorial roster, signing Simon West and Jim Manera as well as hiring partner/executive producer Joe Piccirillo, the founder of Joe Blow Films, Los Angeles, who is bringing along with him three directors from that shop, Dick Buckley, Anibal Suarez and the mono-monikered Stanley. Piccirillo joins a core management team at Original that consists of partners/executive producers Bruce Mellon and Jeff Devlin.

day's annual Super Bowl spot poll in '95; another Pepsi Super Bowl commercial, in which CG ants (created at Digital Domain, Venice, Calif.) carry a bottle of beer into their ant hole to the tune of KC & The Sunshine Band's "Get Down Tonight"; Cannes Gold Lion winner Little Caesar's "Italian Feast"; Mercedes-Benz's "Smooth Ride," which earned *SHOOT* "Top Spot" distinction; and high-profile pieces for such clients as McDonald's, Sprite, Ford, Miller Beer, Jeep, Nissan and Capital One.

West comes over to Original Film

Work You May Never See" gallery.

Born and raised in Hertfordshire, England, West began his career in 1981 when he joined the BBC as an apprentice film editor. During his four-year tenure there, he worked on a number of notable productions, including the documentary *Strange-*

ways Prison and the dramatic series *Bleak House* (both of which won BAFTA Awards).

In '85 West began directing commercials and music videos for production company Limelight in London. He made his first major mark stateside at Propaganda's sister shop Satellite

in '93. Two years later, he shifted over to Propaganda. After Propaganda's closure in late '01, West came aboard the former Ritts/Hayden. He later had a stint with Saville Productions, Beverly Hills, before joining Zoo in late '05.

Continued on page 11



Newly signed director Simon West is a key part of Original Film's spot roster expansion.

West's filmmaking pedigree spans features (*Con Air*, *The General's Daughter*, *Lara Croft: Tomb Raider*, *When A Stranger Calls*), TV, music videos and commercials. West's body of ad work includes Pepsi's "Boy In A Bottle" spot, which topped *USA To-*

from Hollywood-based Zoo Films where his endeavors included a Frys Electronics campaign for advertising agency DGWB, Santa Ana, Calif. "Pod," a commercial in that offbeat, tongue-in-cheek comedic package, earned a slot in *SHOOT*'s "The Best

Elias Scores With Signing of Mike Semple

SANTA MONICA—Bicoastal music, sound and audio identity house Elias Arts has brought noted indie composer and guitarist Mike Semple on board as senior composer. Semple's music industry credentials include his being a former bandmate in Giant Sand as well as Campfire Girls, the founder of the group Secretary Bird, a partner in Friends of Dean Martinez with band leader Bill Elm, then teaming with Elm to score Richard Linklater's film *Fast Food Nation*. In addition to serving as co-composer on that film, Semple performed in and produced its soundtrack.

Semple's wide ranging endeavors also include his scoring *Autism: The*

Musical which premiered at the last Tribeca Film Festival to critical acclaim. *Autism: The Musical* is slated to make its world television premiere on March 25 on HBO.

In his new role at Elias Arts, Semple will continue to score for film and television spanning short and long-form fare, working out of the company's Santa Monica studio.

Elias Arts already has significant ties to the independent music scene. Kenny Segal, Elias' composer, producer and DJ whose specialty is hip hop/electronic and experimental music, is launching the album Ken Can Cook, on independent label Decon/Project Blowed. The release fea-

tures underground legends such as Abstract Rude, Aceyalone, Nocando, Busdriver and 2Mex.

Segal is also collaborating on a daily basis with Elias Arts' founder/creative director Jonathan Elias on a variety of innovative in-house Elias projects that combine orchestral sound with an electronic/hip-hop/rap edge.

Jonathan Elias himself is in the final stages of recording his album *Prayers in Silence*, which will be released by Universal Classics Group. The London Philharmonic Orchestra & Choir will accompany a number of vocalists on the album including Sting, Salif Keita, Jonathan Davis of Korn, and Sinéad O'Connor.

Breathing Life Into Public Service

New York Editorial Shop Launches Nonprofit Venture

NEW YORK—The partners in Breathe Editing, New York—editors Michael Schwartz and Andy Jennison and exec producer Kenny Pedini—have opened Platformbreathe, a New York-based nonprofit venture designed to create, produce, and air PSAs.

"The idea came to us about a year ago," recalled Pedini, "when Michael [Schwartz] created a PSA with some outtakes from a hip hop music video he was working on. I immediately fell in love with the piece, as did the director of the music video, Phil Roc from LBM Films. We tried to sell it to the Boys and Girls Clubs of America but they had no use for it. We decided to re-tool the PSA a bit and put it on the air ourselves. That was when we had this great idea. Why not open a company solely devoted to creating PSAs where we can be our own client?"

Pedini noted, "We work all the time with directors, writers, art directors, producers, composers who all get together for the common goal of making



(L to r) Kenny Pedini, Michael Schwartz, Andy Jennison

a TV commercial to sell something. Why not get together with these same talented individuals and devise wonderful creative messages for the good of society?"

The goal of Platformbreathe is not to be political, religious or controversial, but rather to send messages that will hopefully prompt viewers to react in a positive way. The shop's first PSA was for a cause—Enjoy Your Kid. Now—they conceived themselves. "It is designed to remind parents to spend time with their kids," related Pedini.

Since Platformbreathe is the

client, there are no outside forces to water down ideas. Platformbreathe also handles media placement.

"I thought we were going to have to buy media time when we first started doing this but I was wrong. The stations run our PSAs for free," said Pedini, because Platformbreathe is recognized nationally as a 501 (c) (3) nonprofit corporation.

Platformbreathe has thus far completed four PSAs and plans to do several more this year. To see the company's work, log onto its website www.platformbreathe.org.

Editor James Haygood Bolsters State Of Union

SANTA MONICA—Editor James Haygood, who's wrapped his portion of the cutting duties on the Spike Jonze-directed feature motion picture *Where the Wild Things Are*, has joined Santa Monica-based editorial and finishing

Union partner/executive producer Michael Raimondi about returning to commercials via Union.

Haygood is perhaps best known for his work over the years with director David Fincher, editing the theatrical feature films *Fight Club* and *The Game*, Madonna's "Vogue" music video and such noted commercials as adidas' "Legs." (Fincher's spot-making home is bicoastal Anonymous Content.)



James Haygood

Already under the Union banner, Haygood has edited a Range Rover commercial directed by Gerard de Thame of bicoastal/international HSI for Young & Rubicam, Irvine, Calif., the PlayStation MLB launch helmed by HSI's Max Malkin for Deutsch LA and OnStar directed by Mark Pellington of bicoastal/international Crossroads Films for Campell-Ewald in Detroit.

Haygood, formerly represented for commercials by bicoastal Spot Welders, described his career as being "a single journey of interconnected disciplines" in which he has consistently crossed back and forth between movies and spots. While at work on his latest feature project, Haygood conducted ongoing conversations with

Among assorted other editing credits for Haygood are the feature *Astronaut Farmer*, commercials for Jaguar, Nike, Coca-Cola, AT&T and Miller Lite, and clips for Don Henley ("The End of The Innocence") and Aerosmith.

Haygood made his first career mark as an editor freelancing through now defunct Propaganda Films in the late 1980s and early '90s, editing cutting-edge work for an ensemble of talented directors, including Fincher.

Then Haygood went entrepreneurial, cofounding Superior Assembly, a leading editorial house which he called home for about a decade. He divested himself of his ownership stake in that now former shop and joined Spot Welders in '02.


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XDCAM EX

Directors Zack & J.C. Find Lost Highway

By Robert Goldrich

NEW YORK—The directorial team of Zack & J.C.—Zack Resnicoff and J.C. Khoury—has joined Lost Highway Films, New York. The duo comes over from bicoastal/international house @radical.media.

During their @radical.media tenure, Zack & J.C., best known for their comedic prowess, directed assorted projects, including a pair of web campaigns for Avaya via R/GA, New York; an in-house Guinness project out of BBDO New York; a Video-On-Demand piece for Comcast to promote the HD release of the six *Star Wars* films; and a Time Warner web campaign.

Additionally, @radical.media landed an Orange Julius web film for Zack & J.C. who produced the limited budget project through their ongoing Shoot First Entertainment banner. The film was the first live-action advertising ever done by Orange Julius and was an offbeat look at Julius Freed, the inventor of the frothy orange beverage, which was introduced in the 1920s. Titled *Julius Freed: An American Original*, the viral film was the centerpiece of a campaign from agency spacel50, Minneapolis, and



Zack & J.C.

was recently featured in *SHOOT*'s iSpot (12/5/07).

Also via their New York-based Shoot First, Zack & J.C. directed two TV spots for the Kentucky Lottery as well as a commercial for Western & Southern Financial Group.

Resnicoff and Khoury said that after being courted by several shops, they went with Lost Highway based largely on their affinity for executive producer Marc Rosenberg and his plans to further develop their commercialmaking careers.

"Marc gave us a written treatment detailing strategies for getting the kind of work we want, targeting certain clients," related Resnicoff. "We

feel Lost Highway is a small, tightly knit shop that will give us the attention we need to continue to grow."

Khoury said that Rosenberg "presented a clear approach in terms of handling the next phase of our careers—something we didn't get in such detail from other companies."

Zack & J.C. made their first industry mark when they were selected for *SHOOT*'s fourth annual New Directors Showcase in 2006. Their spec spot, Mountain Dew's "Foley," was screened at the *SHOOT* event in May of that year at the Directors Guild of America (DGA) Theatre in New York, where it was also announced that @radical had just signed them. "Foley" went on to win an Association of Independent Commercial Producers (AICP) Show honor the next month.

Currently as a counterpoint to their comedy spotmaking, Zack & J.C. are in development on a remake of the 1974 crime thriller *Rabid Dogs*, an Italian film which was directed by Mario Bava. Zack & J.C. finalized a deal with the movie's rights holder to do the remake, have written a new script. The directors are currently in talks with several companies about producing the project.

ARTISANS

Dir. Maher Climbs Onto Sleeping Tree

By Robert Goldrich

NEW YORK—Director William Maher—whose feature filmmaking debut *Sleepwalking* starring Nick Stahl, Charlize Theron, Woody Harrelson and Dennis Hopper premiered at the Sundance Film Festival in January—has signed with Sleeping Tree Films, the New York house headed by owner/director Peter Odiorne, for spot representation.

This marks Maher's first foray into commercials. He gravitated towards Sleeping Tree on the basis of a long-running friendship with Odiorne. Maher cited Odiorne's high energy level as well as his vision for the company as factors that drew him into the shop's fold. Maher has known Odiorne dating back to the latter's tenure as a spot editor.

"I'm very much interested in the challenge of trying to tell a story in just thirty or sixty seconds," related Maher. "It's a challenge that I embrace as a filmmaker."

Maher brings narrative sensibilities to the ad arena as reflected in *Sleepwalking*, a drama which tells the story of a broken family, focusing on a young man (played by Stahl) whose life has been dramatically impacted by his upbringing. Maher wanted Stahl for this lead role ever since see-

ing the actor's performance as Frank Fowler in the acclaimed feature film *In The Bedroom*.

VFX pedigree

Maher's potential contributions to spotmaking could also come in the visual effects discipline. For the past



William Maher

eight-plus years he's been an effects artisan in features, serving for example as VFX sequence and data supervisor on *X-Men 2*.

During his spare time in-between those effects gigs, Maher over the past several years worked on getting *Sleepwalking* made. The film came to him based on a chance meeting with its writer Zac Stanford. The two developed a rapport, with Maher getting

the opportunity to direct.

Sleepwalking is slated to be released theatrically today (3/14) via distributor Overture Films

At press time, *Sleeping Tree* was in the process of assembling Maher's reel to present to ad agencies and spot clientele. He noted that excerpts from *Sleepwalking* will be a prime element of that directorial reel, with possibly some effects work added to the mix.

"With a feature film, you spend years developing that one project and a style for that project," observed Maher. "What I like about commercials is you sort of have a range of styles available to you....I've been conscious of trying to show a range in my work so far. I deliberately didn't want the first film I directed to be a visual effects film. Commercials offer the opportunity for me to hopefully continue to expand my range."

Maher is the latest addition to the *Sleeping Tree* roster. Robert Markopoulos, with an extensive track record as a director and DP in the sports world, has joined the company, coming over from NFL Films. And *Sleeping Tree* has taken on East Coast and Midwest representation for director Jim Barton who continues to helm spots for West Coast agencies via his Project Film & TV in San Francisco.

Short Takes

DRAWINGS COME TO LIFE FOR UPS

UPS' ongoing "Whiteboard" campaign out of The Martin Agency, Richmond, Va., takes on a new dimension with its latest batch of spots as the drawings on the whiteboard—penned by on-camera spokesman Andy Azula, The Martin Agency's creative director on the UPS account—come to life. For example in "Conveyer Belt," one of five new commercials recently debuting on air, we see conveyer belts moving on a U.S. map. When Azula expands this to a global map, assorted new conveyer belts are put into motion worldwide. Then the UPS logo drawn by Azula is turned as if it's a knob, causing the speed of the conveyer belts to increase. The campaign also introduces other characters into the Whiteboard world.



CLICK HERE TO VIEW SPOT

"We feel the new work retains the 'Whiteboard' equity for UPS—allowing us to describe complex systems in very simple ways," said Azula. "But this year we're able to take on even more complex problems as the whiteboard comes 'alive' and other characters appear talking about issues many UPS customers face—then we get to illustrate the solution."

The campaign is designed to send customers to the microsite, ups.com/whiteboard.

The five new :30s—"Conveyer Belt," "Pallets," "Paperless" "Air Freight" and "Signatures"—were directed by Henry Lu of bicoastal/international Moxie Pictures. The DP was Jesse Green.

Editor was Kim Bica of bicoastal Lost Planet, with visual effects from Ring of Fire, Santa Monica.

COMPASS CHARTS COURSE TO EFFECTS OSCAR

The Golden Compass proved worthy of the golden statuette, a coveted Oscar, for best visual effects. While effects studios around the world were involved in the film, four lead artisans on the feature received Academy Awards last month: visual effects supervisor Bill Westenhofer of Rhythm + Hues Studios, Los Angeles; effects supervisor Ben Morris of Framestore CFC, London; special effects supervisor Trevor Wood; and the film's overall visual effects supervisor Michael Fink.

The Oscar comes on the heels of *The Golden Compass*, which was directed by Chris Weitz, earning best visual effects honors at the British Academy of Film and Television Arts (BAFTA) Awards. Also earlier this year in the U.S., Rhythm + Hues won a Scientific and Technical Academy Award for the development of its fluid simulation tools which were featured in the daemon death sequence of *The Golden Compass*, as well as assorted other movies....

PEOPLE IN THE NEWS

Chris Willoughby has come aboard Irvine, Calif.-based Shelter as a partner and lead editor. At his new roost, he wrapped a Del Taco spot, "Annoying," for agency Brainsaw in Tustin, Calif. Willoughby's



Chris Willoughby

past affiliations include post house Space Division and new media firm ARTIFACT, both of which he co-owned. He also founded editing/design company Two Headed Monster. Over the years Willoughby has cut commercials for such clients as Coca-Cola, Nike, Apple and adidas, as well as music videos featuring Michael Jackson and Madonna, among others....Tiffany Kosel has been promoted to creative director at Crispin Porter+Bogusky, which has offices in Miami and Boulder, Colo. She originally joined the agency in '02 and has turned out notable work for Burger King, the American Legacy Foundation, MINI and Victoria's Secret. She now heads up the American Express OPEN account....

Call For Entries

New Directors Wanted



SHOOT's 2008 6th Annual New Directors Search Is On!

Do You Have What It Takes To Be The Next Hot New Director?

SHOOT is conducting a worldwide search to discover the best up-and-coming directors who, based on their initial work, show promise to soon make major positive contributions to advertising and/or entertainment in its traditional and emerging forms. This global search is conducted by SHOOT's editorial staff with input from advertising agency creative directors & heads of production, as well as production company heads and established directors. The search is being conducted between January 25th and April 18th 2008.

After the best work is chosen SHOOT will compile the 2008 SHOOT New Directors Showcase Reel and interview the directors for a special feature that will appear in SHOOT's May 23rd issue, pdf version, HTML e.dition, and on SHOOTonline.com, bringing worldwide attention to the work and the directors. In addition, the work will be screened for an audience of key advertising agency and production industry decision-makers at SHOOT's 2008 New Directors Showcase Event at the DGA Theatre in New York City on May 28. Coverage of that event will appear in SHOOT in June and the showcase reel will be posted on SHOOT's website.



The final reel will be screened for an audience of key advertising agency and production industry decision-makers at SHOOT's 2008 New Directors Showcase Event at the DGA Theatre in New York City on May 28.

New Directors receive enormous career-making exposure!

"It was an honor to be recognized in SHOOT's 2007 New Directors Showcase. As a new director in such a competitive market, you need all the street cred you can get since there's just over 150 million directors in the U.S. alone."

Rob Luehrs
SHOOT 2007 New Director,
Reactor Films



See the directors' work that was chosen for last years showcase event on SHOOT's 2007 New Directors Web Reel at www.shootonline.com/go/search. The directors selected for the Showcase come from diverse backgrounds. Some first established themselves on the agency side of the business, while others were DPs, feature filmmakers or

film students. One bond the directors share is great style and vision, whether it be reflected in comedy, visuals or storytelling.

ENTER SHOOT'S NEW DIRECTOR SEARCH NOW...

It could be a big step towards being noticed by the companies that can represent you and the agency creatives and producers that can hire you.



Over 20 Showcase Finalists receive priceless career-building exposure plus a gala evening event in front of a packed house at the DGA Theatre in New York City.

What Work is Eligible to Enter?

Category 1

Traditional Broadcast: TV spots, spec work, cinema ads, branded content

Category 2

Alternative Media Content: webisodes, spots created for online use, mobile-phone content, in-game advertising, advergaming, virals, alternate reality gaming, ads created for PDAs

Category 3

Other: music videos, short films, feature films

Directors can submit work that was completed in the last 16 months. (January 2007-April 2008) (excerpts from shorts, and excerpts from long-form film or other entertainment fare should be NO MORE than 5 minutes in length) *Must be directing commercials less than two years (three if work has been regional only) & must be available to direct commercials.*

Entry Deadline

April 18, 2008

Entry Fee

\$75.00 for first 2 pieces of work, \$25.00 each addtl

For additional entry information
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or by telephone at
323/960-8035, ext 6681

FOR SPONSORSHIP INFO
email rgriefer@shootonline.com
or by phone at 203-227-1699, ext.13

Entry Forms at WWW.SHOOTONLINE.COM/GO/SEARCH

Jake Scott Helms Episodic Campaign For Columbia Sportswear

Continued from page 1

mercials there are all kinds of requirements—an idea, a style, the right setting, speaking directly to a demographic. This campaign was unburdened by all that. The movement of the camera was guided completely by Tim’s kind of leisurely tempo. There’s no music and just the sound of the desert as he wanders about. We deliberately reduced everything to its essentials.”

Scott embraced this simple, minimalist approach. “The concept reminded me a bit of newspaper comic strips—a story in four pictures with our looking at a character’s takes and musings when encountering a situation.”

There’s dry humor throughout. For example, Tim finds in the desert a standing car door with a hand crank-operated window. We see through the window a profile of Tim’s head and shoulders as if he’s seated inside the ‘car.’ He then cranks down the window and rests his arm on the door. “Car Window” is a snippet from “Day II” on Tim’s journey, the spot tagged with the Columbia slogan, “Stay out longer.”



Jake Scott

The leisurely tempo of Tim’s meandering posed a dilemma for Scott who as *SHOOT* went to press was trying to figure out how to present the work on his reel. “I have been trying to cut a :60 or :90 from this campaign but it’s impossible. That’s because it works as a campaign and Tim’s tempo is so constant and sustained throughout that you can’t change the tempo through editing to make it work as a single piece of 90 seconds or so.”

The Borders Perrin Norlander ensemble included creative director Terry Schneider, art directors Jeremy

Boland and Ben Carter, copywriters John Heinsma and Bem Jimmerson and producer Scott Fox.

Fran McGivern executive produced for RSA, with David Mitchell serving

as producer. The DP was Salvatore Totino. Editor was Hank Corwin of bi-costal Lost Planet.

Regarding the selection of director Scott for the campaign, writer Heinsma

related, “We looked at a lot of people and chose Jake because he has an ability to make you feel like you are actually in the environment instead of it being on a screen in front of you.”

Duffy’s POV On Auto Trader Campaign

Continued from page 1

bodies are kind of diminutive,” said SpecialGuest’s Aaron Duffy who directed the spots. “They are cute and fun, and simplistic in their shape—a simple oval over a simple oval.”

The texture and surface of the characters looks as smooth and shiny as the finish on a new car, while the head and face design is high-tech. Duffy related, “We thought it would be a lot more fun if their heads were the digital interfaces, like digital TV screens, and their faces would actually appear on the TV screens.”

Further helping these quirky robots to develop as individual characters on screen is being privy to their thought processes as they envision


their dream automobiles, which viewers can see take the form of brightly colored holograms.

Meanwhile the world these characters live in consists of auto parts but SpecialGuest infused what could have been a drab environment with a beautiful fantasy-like feel. “It could have looked like a junkyard car heap, which we didn’t want,” said Duffy. SpecialGuest instead created a welcoming countryside landscape dotted with such touches as trees that resemble automobile pine air freshener cutouts.

The air freshener gag is one of many in “New Car Finder,” necessitating multiple viewings to catch all the visual jokes. And slated to soon debut are the other two Auto Trader

spots—one which takes us to an underwater environment, the other to a big city setting.


Moseley said the characters and expansive world created for Auto Trader are in line with what he strove to do while serving as executive creative director at Wieden + Kennedy, Amsterdam, his roost prior to HDM&G. “We’re creating a piece of entertainment that has digital prospects with worlds and characters that we hope audiences will want to explore and get involved with online, generating a viral dynamic. We did this at Wieden with [Coca-Cola’s] ‘Happiness Factory’ and I see some distinct parallels between that work and what we’ve done for Auto Trader.”



These guys are.....

- A. Extras in a NASCAR TV show*
- B. A touring country band with a large road crew*
- C. Some of the road techs for the band*
- D. The best boy, gaffers and grips on a TV commercial shoot*

Answer:
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HD Essentials

DTV Awareness On The Rise

Consumer awareness of the federally mandated transition to digital television (DTV) has grown substantially over the past year, reaching 79 percent according to a survey commissioned by the National Association of Broadcasters (NAB).

The survey, which was conducted in January 2008, consisted of a national sample of television households. Seventy-nine percent of respondents reported that they have "seen, read or heard something about the February 17, 2009 transition to digital television."

Awareness was even greater among exclusively over-the-air-TV-signal households, where 83 percent of respondents reported they are aware of the transition. Overall, consumer awareness has more than doubled since January '07 when an NAB survey asking the same question found that only 38 percent of consumers were aware of the transition.

"This is a big step toward our goal of reaching every American with information about the DTV transition," said David K. Rehr, president and CEO of NAB. "The first phase of our consumer education campaign has been highly successful, and our next phase will focus on helping consumers learn more about the steps they need to take to receive a digital signal before February 17, 2009."

More than 34 million households that rely on over-the-air television signals will be affected by the transition to digital television, which will be completed on February 17 when all full-power television stations must turn off their analog signals and begin broadcasting exclusively in the digital format.

Broadcast networks and nearly 1,500 television stations nationwide are participating in the comprehensive consumer education campaign, which includes a rich variety of on-air, online and grassroots initiatives. "This survey demonstrates that broadcasters' consumer education campaign is effective," contended Seth Geiger, president of Smith Geiger, the research firm that conducted the survey.

During the next phase of the consumer education campaign, broadcasters will focus on helping consumers learn more about the converter box coupon program and other options they have to upgrade to digital. Broadcasters will be communicating this information through on-air advertisements, a 30-minute educational television program about DTV, and several other multifaceted, multiplatform initiatives.

The NAB continues to maintain its official DTV transition campaign website, DTVanswers.com, which consumers can log onto to learn more about the transition to DTV.

Cash Buys Into JVC

Director Tim Cash of Bend, Ore.-based FarfromEarth Films has been deploying the JVC HD100 Series camera on projects ranging from music videos to shorts. Cash wrote, directed and edited *Skipping Stones*, a 30-minute short about a young trekker who travels to Nepal where he's enlightened by a monk. Shot with an HD100 Series camera, *Skipping Stones* debuted at the Bend Film Festival.

"I have a special brand of color correction I use on every shot. It gives the image more pop and creates a more film-like look. People constantly ask me what I use to shoot and they can't believe it's not film," said Cash.

"I just love the ergonomics of the JVC's camera," he continued, "and find smaller cameras much harder to shoot on. The lens is what really sold it for me. Shooting manual is easy on the HD100 Series camera as everything you need is right on the lens."

Cash also uses his JVC camera to shoot music videos, including a clip for reggae artist Jah Sun, whose single, "Fyah Dance" was nominated for LA Music Hip-Hop Song of the Year. Cash's videos are also gaining exposure on the Internet, as his video for Caribbean artist Ras Attitude has been viewed nearly 20,000 times on YouTube.

This year, Cash plans to take FARfromEarth Films on the road to shoot music videos across the country, in an eco-friendly bio-diesel RV to provide music videos to bands at a discounted rate.

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

PRECIOUS... MRB'S NEWEST JEWEL

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Marcello Serpa

At the age of 45, he is set to receive Clio's Lifetime Achievement Award. But for him, it's only "halftime."



By Robert Goldrich

On May 15 during a formal dinner event in Miami Beach, Marcello Serpa, partner and general creative director of AlmapBBDO, Sao Paulo, Brazil, is scheduled to receive Clio's Lifetime Achievement Award. It's a curious honor given that Serpa is only 45. But at the same time, it underscores his achievements to date which in many respects have helped the advertising community in Latin America to attain a higher profile over the past 15 or so years, dating back to when at Brazilian agency DM9DDB he became the first Latin American to win the Grand Prix at Cannes, in print and outdoor for an Antarctica soft drink campaign.

Born in Brazil, Serpa actually began his career in Germany. He studied graphic design in Munich and then landed work as a creative at German advertising agencies GGK and R.G. Wiesmeir.

After seven years in Germany, Serpa returned to Brazil where he worked at the Rio and Sao Paulo offices of ad shop DPZ before joining DM9DDB in 1991.

In '93, the year he scored the Grand Prix honor, Serpa and Jose Luiz Madeira, a senior account manager and strategic planner, both left DM9DDB to become partners at AlmapBBDO. Over the years that agency has managed to create standout work for such notable clients as Volkswagen, Pepsi, Inbev, Bayer, Audi Brazil, Mars Brazil, Gatorade, Havaianas and Greenpeace.

Serpa is the most awarded creative in the history of the Sao Paulo Creative Club Yearbook, and has been selected best creative director in Iberian America and Brazil eight times by the El Ojo de Iberoamericana Festival. During his 15-year (and still counting) tenure at AlmapBBDO, the agency has won 45 Clio statues, topped the annual Gunn Report in both 2004 and '05 as the most awarded ad shop in the world, and was named Agency of the Year in 2000 at Cannes.

SHOOT: What does the Clio honor mean to you?

Serpa: First, I was really surprised to hear that I was named to receive the award. It's a big honor that represents not only my work but the talent of those I've had the good fortune to work with over the years.

It is also recognition of the power of this region creatively. And it's very good to see that Clio is looking at what's happening south of the United States border.

SHOOT: You started your career in Germany. Do you feel being exposed to European creative sensibilities enabled you to bring a different dimension to advertising when you returned to Brazil?

Serpa: Absolutely. When I was 18, I traveled abroad and had the chance to study design in Germany and then work at agencies there. I've found that having an international background helps a lot. It helps you to look at things a little bit differently. It adds new dimensions to your thinking.

When I came back to Brazil, I saw everything here in a different light. I had a different angle and perspective which added more value to things in Brazil that I had previously taken for granted. Bringing new perspectives to your world can really open you up creatively and help you to see new possibilities. It was like a coming together of two worlds—and Brazil and

Germany are totally different worlds.

SHOOT: Could you elaborate on what you see as being the differences between those two worlds? I'm assuming for example that German culture is more analytical while Brazil skews to the more emotional.

Serpa: Yes. We are more emotionally oriented and driven in Brazil. Germany is much more driven by the rational, the cerebral. My creative

throughout the region—young people with new, fresh ideas; new talent that is trying to make a difference. It's a powerful market.

By contrast, 15 or 20 years ago, creative performance was spotty. Once in a while you'd see good work from Brazil but it wasn't consistent. Now we're consistently seeing good work all through Latin America.

The problem we've always had—which was even more prominent years ago—is that we don't often have

creative director evolved?

Serpa: It's changed dramatically in terms of the different media we need to deal with today. I started as an art director and was grounded in TV and print. Now you have to look well beyond that with new forms of content emerging, particularly on the Internet. And you're dealing with many more creative people. We have our Internet people now on the same floor with us because we all have to

selfes from there.

As an agency, we continued to win all kinds of awards, a key one being the Agency of the Year honor at Cannes in 2000. That made some people around the world angry but it also caused many to take notice of what we're doing in this market. We become recognized as a world-class creative market.

Most gratifying to me is that we've been able to maintain a high level of creativity consistently over the years. That's difficult to do—it means so much more than being a fashionable, hip agency for just a year or two.

SHOOT: Does it feel odd to win a lifetime achievement award at the age of 45?

Serpa: Yes. This is the kind of award you're supposed to receive when you're white haired and trembling quite a bit.

Ultimately I look at it like a soccer game where each half is forty-five minutes long. I scored in the last seconds of the first half with this award and now I have to go take a shower and then come back on the field to play some more.

The second half will be much easier to play than the first. But I will continue to play and have fun. The production of good work, good creative is fun. Good work and fun belong together. My hope for the second half is that clients will continue to allow us to produce good work on their behalf.



Clio's Lifetime Achievement Award for 2008 will be bestowed upon Marcello Serpa, partner and general creative director at Brazil's AlmapBBDO, during an evening awards ceremony on May 15 in Miami Beach.

experience in Germany helped me to bring some of that rational German orientation to my work in Brazil, creatively meshing those distinctly different rational and emotional aspects in my advertising.

SHOOT: How has the Latin American market changed and progressed over the years?

Serpa: The market is coming of age. It's not just Brazil doing well but Argentina, Mexico, Chile and Peru. There are good creative people

big budgets. But we've learned to turn that into an advantage. Without big budgets, you're forced to be simple and fresh. You don't have Hollywood behind you so you have to rely on simple and easily executed ideas. And clean, fresh ideas work well in print, TV and the Internet. Local budgets are still rather tight. Yet we do have many international companies coming to Latin America to tap into our creative talent and those budgets are a bit larger.

SHOOT: How has your role as agency

work well together. We have to create concepts that work everywhere, across all media.

SHOOT: In light of being honored with an industry lifetime achievement award, what achievements do you look back on now as having been particularly significant?

Serpa: The Grand Prix win because it generated attention for all of the Latin American creative community. People around the world started to notice Brazil and we've built our-

Original Expands Roster

Continued from page 4

Manera

Perhaps best known for his work on the long-running Chevrolet "Like A Rock" campaign, Manera—who was most recently represented by Santa Monica-based Reactor Films—began his career as an art director and copywriter with Leo Burnett, Chicago, and then became a creative director at the then Tatham, Laird & Kudner, Chicago. He later joined DDB Needham (now DDB), Chicago, where he was group creative director on the Anheuser-Busch account.

During the last seven months of his two years at DDB, Manera directed select jobs through the agency's former in-house production arm, Zone One. That directorial work began to elicit serious interest from several production houses, ultimately resulting in his signing with the now defunct Michael/Daniel Associates in '90.

In '92, Manera shifted over to Bedford Falls, Michael/Daniel's successor shop. Subsequent affiliations included such houses as Pavlov Productions (Sony Pictures' commercial division), Cucoloris, Manera's own company Blindfaith and then the aforementioned Reactor where he reunited with executive producer Michael Romersa (formerly of Michael/Daniel and Bedford Falls).

Manera's directorial credits over the years include commercials for such clients as Dr Pepper, McDonald's, Levi's, Carl's Jr. and Blue Cross. His work has garnered assorted industry honors, including 23 Clio Awards, 14 ANDY Awards, three One Show honors, recognition from the Cannes Lions International Advertising Festival and the Canadian Bessie Awards. The Bessies included best in show and best in category for a five-spot Moosehead beer package featuring Alan Arkin. Manera's latest work includes commercials for Bermuda Tourism and Honda.

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

Manera also currently has a deal at Paramount/CBS for a dramatic TV movie he wrote. He additionally plans to begin shooting the independent film *The Red Blanket*, based on his original screenplay.

Piccirillo

Although Joe Blow Films was enjoying a successful run since its launch in '02, Piccirillo closed the company for the Original opportunity, which



Jim Manera

was too good to pass up, especially considering he would be bringing his core directing talent with him.

"This was just a fantastic opportunity to grow professionally and to work with [exec producers/partners] Bruce [Mellon] and Jeff [Devlin] to take the company to another level," Piccirillo said, describing Original as "a great brand" built during its nearly two decades in business.

Director Buckley is probably best known for helming McIlhenny Tabasco's lauded "Mosquito" spot, which ran during the Super Bowl telecast in '97 and went on to win a Gold Lion at the Cannes International Advertising Festival that year.

The classic commercial shows a guy seated on a front porch dousing his food with Tabasco sauce. As he chomps away on his meal, a mosquito bites him. The guy doesn't even flinch as if he knows that swatting the mosquito would serve no useful purpose. We then see that he's right as the mosquito flies off only to explode in mid-air as a result of consuming the gent's Tabasco-laced blood.

Meanwhile spotmaker Stanley's roots are in agency creative soil. He served as a creative at JWT in Argentina, then a creative director at Leo Burnett's office in Colombia before breaking into directing with a Clio-winning spot for Chicklets chewing gum.

Stanley's directorial reputation has been earned largely in the Hispanic ad market and over the years his work has gained recognition at such competitions as the New York Festival and the Cannes Lions International Advertising Fest.

At press time Suarez was directing an Ohio Lottery assignment for Stern Advertising, Cleveland.

West, Manera, Buckley, Stanley and Suarez join an Original spot-making roster that includes feature film directors Dennis Dugan (*Happy Gilmore*, *I Now Pronounce You Chuck & Larry*) and the upcoming *You Don't Mess with the Zohan*, Hugh Hudson, (best picture Oscar winner *Chariots of Fire*) and Stefen Fangmeier (*Eragon*) for commercials.



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Top Spot of the Week

Kinka Usher Steers A Dog Right For Bridgestone And The Richards Group

By Christine Champagne

If you have been to the movies or tuned into HDNet lately, you may have seen a delightful Bridgestone spot called “Lucky Dog.” Created by The Richards Group, Dallas, and directed by Kinka Usher of House of Usher Films, Santa Monica, Calif., the :60 is set in a quaint Italian village and finds a homeless dog wandering into a garage, lured by the smell of food.

As the hungry little dog (named Pebbles) approaches a bowl of meat, a big dog lets him know in no uncertain terms that the food is his. Afraid for his life, the little dog jumps inside a tire and starts running, propelling himself through the streets as other dogs give chase.

Eluding the pack, the dog and the tire roll through the open door of a butcher shop just as the proprietor, who doesn’t see the invader, is closing for the night.

Finally safe, the dog steps out of the tire and surveys his surroundings, realizing he has hit the jackpot when he sees all of the meat around him.

“For drivers who want to get the most out of their journey, it’s Bridgestone or nothing,” a voiceover intones.

For his part, Usher found the rags-to-riches journey compelling.

Straight away, the director made “Lucky Dog” better by tightening the story, praised The Richards Group associate creative director/copywriter Mike Duckworth, who conceptualized the spot with associate creative director/art director Peter Everitt. They originally envisioned a longer, more complex journey that would take the dog from the countryside into town, but Usher thought it best to keep the dog’s travels within the confines of the village “so that viewers wouldn’t get lost along the way.”



Kinka Usher

Street smart

With the story refined, Usher and his crew, including DP Max Malkin, shot “Lucky Dog” in Orvieto, Italy, which was both a beautiful and manageable location. “It was the only time I’ve ever done a three-day shoot and never gotten in a car,” Usher shared. “We were able to walk to every location. It was fantastic.”

Orvieto also had sloped streets that were steep enough to roll a tire down but not so steep that the tire moved too fast. There was a balance to be had speed-wise because Usher needed it to

appear as though the dog really could be running inside this tire.

While the dog, who was flown to Italy, does jump into and runs inside the tire for real in the opening moments of the spot and is inside it in the final seconds, the rest of what we see is an illusion created by a team of artisans at Method Studios, Santa Monica, led by VFX supervisor/lead 2D artist Alex Frisch.

Method’s contribution was crucial, Usher said, noting, “It was critical for the viewer to believe that the dog is in the tire.”

As for how the effect was achieved, Usher first shot the tire rolling through the streets of Orvieto, simply pushing it through the streets himself. Later, at Sony Studios in Culver City, Calif., Pebbles was filmed running inside of a circular treadmill in front of a blue screen, with care taken to match the speed of the treadmill to the speed of the tire that was rolled through the streets in Italy.

To make the match precise, the circular treadmill was actually placed on a hydraulic platform that mimicked the angle of the Orvieto streets down which the tire traveled. Method later composited Pebbles inside the tire.

Duckworth said that the three-act story played out in “Lucky Dog” provided a solid framework for editor Tom Muldoon of Nomad Editing Co., Santa Monica, to work with. But the real challenge came in nuancing the journey—portraying the dog as being a bit out of control as the journey begins, then picking up confidence and control as it goes on.

Great debate

One of the matters debated during the edit was whether the dog purposely steers the tire into the butcher shop or makes an accidental—yet fortuitous—turn. In the end, it was decided to make it ambiguous. “We liked the idea of the viewer wondering, ‘Did he steer in there, or did he get in there by chance?’” Duckworth said, noting, “What really matters is that the tire took him somewhere he wanted to be, which is the story we wanted to tell.”

It was a story that was almost told during Super Bowl XLII, by the way. “Lucky Dog” was part of a three-spot, Usher-directed Bridgestone Super Bowl package. Intended as a :30, it was clear after “Lucky Dog” was shot that the spot was worthy of :60, and Bridgestone had only purchased two :30 time slots during the big game, Duckworth explained.

So the client ultimately decided to run two :30s—“Scream” and “Unexpected Obstacles”—during the Super Bowl and place “Lucky Dog” in theaters and on HDNet.

Given its cinematic look and feel, “Lucky Dog” plays well in theaters and on HDTV. But, in hindsight, this wonderful underdog story would have been perfectly placed on the Super Bowl, Duckworth mused, adding with a laugh, “But who thought the Giants were going to win?”



[CLICK HERE TO VIEW SPOT](#)

In this charming :60, the protagonist little canine is indeed an underdog, first bullied about and then left to be prisoner in a runaway tire careening through a village before reaching an unexpected nirvana—a butcher’s shop after closing where the pooch can indulge his inner carnivore to the max.

TOP SPOT OF THE WEEK

CLIENT
Bridgestone
AGENCY

The Richards Group, Dallas.
Glenn Dady, creative director; Mike Duckworth, associate creative director/copywriter; Peter Everitt, associate creative director/art director; JR Dixon, producer.

PRODUCTION COMPANY
House of Usher Films,
Santa Monica, Calif.
Kinka Usher, director; Max Malkin, DP; Nancy Hacoheh, executive producer; Kathy Rhodes, producer. Shot on location in Orvieto, Italy, and on stage at Sony Studios, Culver City, Calif.

The Italian Production Service,
Milan and Rome.
Claudio Carrer, production service producer.

EDITORIAL
Nomad Editing Co.,
Santa Monica.
Tom Muldoon, editor.

POST/VISUAL EFFECTS
Company 3, Santa Monica.
Sean Coleman, colorist.

Method Studios,
Santa Monica.
Alex Frisch, VFX shoot supervisor/lead 2D artist; James LeBloch, lead 3D artist; Seb Caudron, Tara DeMarco, 2D artists; Felix Urquiza, Matt Longwell, 3D artists; Lisa Houck, executive producer; Aaron Kisner, Chandra Irving, Stephanie Gilgar, producers.

MUSIC
Beacon Street Studios,
Venice, Calif.
Danny Dunlap, John Nau and Andrew Feltenstein, composers/arrangers.

SOUND DESIGN
Nomad Editing Co.
Tom Stamatio, sound designer.

AUDIO POST
Play, Santa Monica.
John Bolen, mixer; Sara Hartman, producer; Ryan Sturup, assistant mixer.

The Best Work You May Never See

Director Hendler Helps Music Take Flight

By Robert Goldrich

Never underestimate the power of tinkering. One day director Stewart Hendler was waiting around somewhere and fiddling with his iPod. He began mindlessly rubbing the earphones and it occurred to him that they looked like miniature CPR paddles.

"I remember thinking, 'What can you bring to life with tiny electric CPR paddles?'" said Hendler. "And the idea stuck in my mind for quite awhile before I decided to actually do something about it."

That "something" was to create a spec spot which is this week's entry in SHOOT's "The Best Work You May Never See" gallery.

The piece opens with a youngster listening to his Microsoft Zune music player as he walks down the street in drab inner city surroundings. The lad comes upon what looks like a dead baby bird lying on the sidewalk. He kneels down and gently places his dual earphones—as if they were CPR paddles—against the bird's tiny chest.

Amazingly the impromptu musical treatment/resuscitation works. The bird springs back to life and flies off.

Succeeding graphics read, "Music Is Life" and "Zune is Music," followed by the Zune logo.

The 30-second spec spot ends with the boy quietly continuing his walk.

Departing from the norm

Titled "Music Is Life," the spec ad was conceived, directed, shot and edited by Hendler whose spotmaking home is Hollywood-based Über Content

"You see a lot of music spots these days that are very 'in your face' and high energy," said Hendler. "But the challenge here was to do something a little more subtle, that spoke to the power of music on a more basic level. This product category of advertising, with its highest profile work being for Apple's iPod, tends to be bombastic and big. My idea was to go in the opposite direction and try to find the gravity of a very small moment."

Hendler also sought to contrast the initial downcast inner city with the upbeat prospect of reviving a tiny living creature. "I went for a slight melancholy in the beginning of the spot, an uninspiring backdrop for this kid's world in which an unexpected moment of redemption takes place."

Hendler's support team at Über Content included executive producers Phyllis Koenig and Preston Lee. Head of production was Steve Wi. Hendler lensed the spot with the Red One digital camera.

Sound designer was Colbert S. Davis IV, a friend and colleague of Hendler.

Music for the spot came from bicoastal original music and sound house Human.

Score

Hendler noted that the musical score "needed to be the emotional foundation for the spot, starting small and melancholy but then growing into something uplifting in just a few seconds. Human came

up with a great vocal hook which begins really meek and distant but then develops into a beautiful, soaring crescendo."

Human composer/co-founder Morgan Visconti described the track as being one with a "bittersweet, haunting feel. We wanted a track that would be instantly memorable—one that would sound more like a record than a scored piece. We wanted to write something that a potential Zune user would want pre-loaded onto their machine. We used acoustic instruments—piano, guitar, drums and violin. In post, we added reverb over the whole stereo mix to give it a ghostly, ethereal sound, featured during the bird's 'resurrection' sequence. One of the musical artists that I produce, Leah Siegel, a well known New York City artist, co-wrote the track, wrote its melody and provided the vocals."

Hendler is no stranger to SHOOT recognition. He was included in this publication's inaugural New Directors Showcase in 2003. At that time, he was with the former Omaha Pictures.

Several years later, after taking time out to helm his feature debut—a supernatural thriller titled *Whisper*—he sought new commercials representation, signing with Über Content nearly a year ago (SHOOT, 5/11/07).

Hendler made his first major industry splash after graduating from film school at USC when he directed the short film *One*, which took home the Audience Award at the Sundance Film Festival. That honor catapulted Hendler into the ad world, eliciting interest from Omaha Pictures, which he joined. His early work gained recognition at not only SHOOT's New Directors Showcase but also Y&R's Young Guns competition, the Clio Awards and the Cannes Ad Fest.

credits

Client Microsoft Zune (spec spot) **Agency** Stewart Hendler, creative **Production** Über Content, Hollywood **Stewart Hendler, director/DP; Phyllis Koenig, Preston Lee, executive producers; Steve Wi, head of production. Editorial** Stewart Hendler, editor **Sound Design** Colbert S. Davis IV, sound designer **Music** Human, bicoastal

Zune takes us from bye-bye to hello birdie



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<p style="text-align: center; color: red; font-weight: bold;">MARCH 28 ISSUE</p> <p style="color: green; font-weight: bold;">DIRECTORS EXTRAVAGANZA</p> <ul style="list-style-type: none"> * Leading Directors Profiles * Emerging Directors * Cinematographers & Cameras <p>Road to NAB: Part 2 AFCI Locations Preview Australia & New Zealand</p> <p style="color: red; font-weight: bold;">Bonus Distribution: Locations 4/10-12 Ad Deadline: March 18</p>	<p style="text-align: center; color: red; font-weight: bold;">APRIL 11 ISSUE</p> <p style="text-align: center;">AD AGENCY PRODUCERS</p> <p style="text-align: center;">BRANDED ENTERTAINMENT</p> <p style="text-align: center;">NAB Preview</p> <p style="text-align: center;">South Africa</p> <p style="color: red; font-weight: bold;">Bonus Distribution: NAB 4/11-17 Deadline: April 1</p>	<p style="text-align: center; color: red; font-weight: bold;">APRIL 25 ISSUE</p> <p style="text-align: center;">AD AGENCY CREATIVES</p> <p style="text-align: center;">MUSIC & SOUND Top Ten Spots Tracks Chart</p> <p style="text-align: center;">NAB Wrap-up</p> <p style="text-align: center;">Southeast U.S.</p> <p style="color: red; font-weight: bold;">Deadline: April 14</p>
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iSpot

Motion Graphics Extend AKQA Video Ad For Nike; Kobe Bryant Shares Secrets

Jesse Dylan directs innovative basketball piece which takes us into the game's inner strategy

By Ken Liebeskind

Utilizing a professional basketball player is a common way to sell a sneaker. But getting the player to discuss his playing strategy in detail is quite atypical, particularly a superstar like Kobe Bryant of the Los Angeles Lakers. Such public disclosure is an aberration almost as unusual as Wilt Chamberlain's historic 100 point game.

In a recent campaign for the Nike Zoom Kobe III targeting consumers in the Asia Pacific market, digital agency AKQA/San Francisco created a video ad that offers numerous opportunities to click for added content, which is conversation from Bryant about his strategic approach and philosophy. *One Move Ahead Kobe III* plays at www.nikebasketball.com.

"When you prepare, you're able to anticipate what's gonna happen before it happens so it makes you look a little quicker than you actually are," Bryant says after one click.

"Kobe talks about his visualization plays and how he anticipates his opponents to stay one move ahead," said Neil Robinson, AKQA's creative director. Meanwhile, the video shows Kobe moving to the hoop amidst a group of opposing players.

AKQA constructed the Nike website to play three versions of the video at three different speeds, real time and two slower speeds, including *Explore*, the slowest version, which allows users to see motion graphics that can be clicked to get the additional content.

"With the real time version, users see the game like a spectator sees it, but the slowed down versions are like Kobe, because he sees things other players don't see," Robinson said. The slowed down version gives the audience the luxury of being able to view the intricacies and subtleties of the game—to be able to read the opponent and anticipate his every move—as Bryant does.

The motion graphics, black and yellow boxes that include phrases such as "My Split & Drive" and "Baseline Fade," are situated at different intervals during the video. "The motion design team was on hand when we filmed it and the placement of graphics was determined according to the way the director framed things," Robinson said. They were created in Flash, "which lets you pause and bring in extra content on top it," and finished in After Effects.

Jesse Dylan—who directed the video via Form, the Los Angeles-headquartered production house in which he and executive producer Craig Rodgers are partnered—said that AKQA figured out a time line for the video that included the motion graphics sequences, "and we shot along the time line and they condensed it to use the pieces where they wanted." Dylan shot the main video, which



One Move Ahead Kobe III

featured live-action sequences of the game and separate interviews with Bryant that were used as the motion graphics sequences.

Dylan shot on film with a Photosonics camera. The interviews were lensed with a Red-One digital camera.

The website went live in late January and is the only current advertising for the Nike shoe in the Asia Pacific market.

"There's no TV airing now, but we're in the process of creating TV now," Robinson said.

The use of the motion graphics elements to show extra content is emblematic of AKQA's recent efforts to extend broadband video content. For example, viewers of *Fly Through*, a film for the Microsoft Xbox Halo 3 game, can use arrow keys to drag scenes of the film forward or back to examine figurines in a diorama of a fight sequence. Viewers of *My Game*, a series of films for Nike, can click to get additional content on National Basketball Association (NBA) star LeBron James, such as shots of Akron, Ohio, James' hometown. James plays for the NBA's Cleveland Cavaliers.

"How the web can display this stuff is a challenge for us," Robinson said. "Our skill set is to think it through from an interactive point of view. We're not just trying to emulate offline agencies. We're trying to think of it as an interactive piece, so that's why we used the graphics."

Dylan is no stranger to helping content for the web. In addition to his mainstream TV spotmaking, he has a track record which includes such work as Snickers' five-episode *Instant Def* series for BBDO New York and Admosphere BBDO, New York. The series debuted in 2006, breaking new ground. *Instant Def* starred the Black Eyed Peas as Snickers factory workers by day and superhero defenders of old school hip-hop music by night.

To keep pace with the rapidly changing world of broadband video advertising read iSPOT every Wednesday. www.shootonline.com/go/ispot

credits

Client Nike Asia Pacific Agency AKQA, San Francisco Neil Robinson, creative director; Steve Tornello, senior writer; Caio Lazuri, art director; Charles Duncan, senior developer; Antti Kupila, Austin Ellis, flash developers; Chris Conrad, Simon Jefferson, Angelina Muffelitto, Andrea Bustabade, producers; Jonathan Yuen, designer; **Production Company Form, Los Angeles** Jesse Dylan, video director; Richard Devine, sound designer



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A Precious Spot Directorial Signing For MRB Productions

BEVERLY HILLS, Calif.—Director Lori Precious, formerly of ka-chew!, Hollywood, has joined MRB Productions, the Beverly Hills-headquartered house headed by president and CEO Matthew Brady.

Precious brings an extensive spot-making pedigree to MRB, which includes much work targeting the youth demographic, ranging from kids to tweens to teens as reflected in commercials for Mattel (both client direct and via Ogilvy & Mather, Los Angeles), Burger King (via Campbell-Mithun, Minneapolis) and a recent Baby Born “I Can Swim” campaign for MGA, which brings a Busby Berkeley-esque choreographed look to the toy ad genre, with action unfolding to the accompaniment of a peppy version of *Blue Danube*.

Advertising, design roots

Precious’ advertising sensibilities are grounded in agency creative and design experience which eventually led to her being a live-action/multimedia director. She began her career as a graphic designer, eventually working for all the major Hollywood studios designing movie one-sheets. Precious then served as creative director/VP at Southern California agency Diener Hauser Bates overseeing NBC’s movie and mini-series advertising. Later she worked in graphic design and creative capacities at the former Jacobs & Gerber Advertising, Los Angeles, where she diversified into directing spot promo work for that agency.

Her directing endeavors over the years encompass music videos (for Warner Bros and Sony Records), youth and pop culture-oriented commercials, promos and show opens, with documentary and feature projects currently in development.

Wide range

Precious said she was drawn to MRB’s multi-disciplinary bent, which spans commercials, promos, TV and features. MRB’s long-form chops include co-producing its first theatrical feature, *I Trust You To Kill Me* starring Kiefer Sutherland, and producing the currently running VH-1 TV series *Free Radio*. Commercials remain an MRB mainstay as the shop recently wrapped Sprint’s “Ring of Light” campaign out of Goodby, Silverstein & Partners (GS&P), San Francisco, directed by GS&P creative director Randy Stowell. Additionally, MRB produced the *Monday Night Football* opens this past season for ESPN.

Precious joins an MRB roster that includes Mark Teitelman, Jamie Babbitt, Brian Ades and Branson Veal.

On the alluded to long-form score, Precious is looking to direct an indie

feature film based on *Weetzie Bat*, a novel authored by Francesca Lia Block. The book, a popular piece of young adult fiction, was published in 1989, with Precious recently securing the movie rights. The title character, Weetzie, lives in Shangri-L.A., a fan-

tasy like version of Los Angeles that’s a cross between the punk rock scene of the ‘80s and the glamorous Hollywood era of the ‘50s. Weetzie is granted three wishes in Shangri-L.A. and finds out that their outcome doesn’t coincide with her expectations.

As for Precious’ aforementioned documentary exploits, she is pitching a series based on the book *Fast Girls: Teenage Tribes and the Myth of the Slut* by Emily White. The project will explore how the stigma of being a slut—even if an untrue ac-

cusation—impacts a girl’s life in high school and beyond, and will consist of real people interviews, as well as docudrama treatments of the topic. Director Nicole Holofcener (*Friends With Money*) is attached to helm one of the segments.

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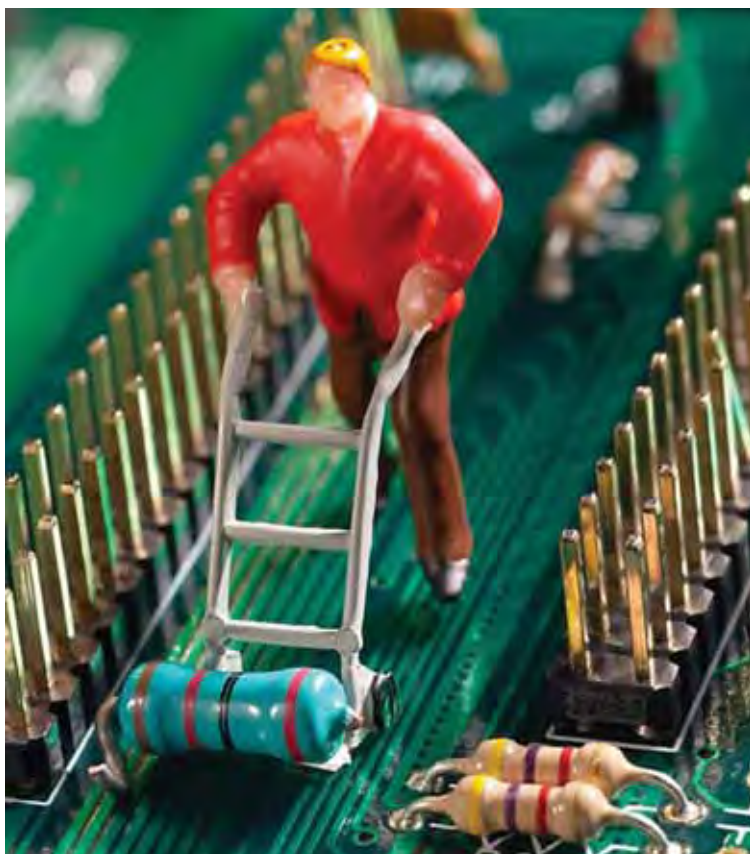


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A *SHOOT* Staff Report



Asked to look into their own tool box and the one emerging at the upcoming National Association of Broadcasters (NAB) convention, editorial and post house artisans as well as execs were surveyed by *SHOOT* on two prime fronts. The queries were:

1. What, if any, new tool or technologies are you utilizing this year to bring creative solutions to client's projects. What, if any, new tool or technologies are your clients asking about?
2. If you are planning to attend NAB in April, please discuss what tool or technology you anticipate and look forward to seeing on the exhibit floor and why?

Here's a sampling of the feedback we received:

Stephen Buchsbaum, CEO, The Post Start 2 Finish Family of Companies (Hollywood): Runway, The Post Group, Novastar, Lightning Media and iO Film



1.) Our clients increasingly ask about tapeless work flows. We've answered that demand by utilizing Facilis' Terrablock storage solution. It allows us to share content from Clipster, on line SD and HD media from FCP and Avid, as well as color corrected and dust busted material. While we're conforming the offline material, we can continue color correction and DRS on another machine while that same media can also be used on yet another machine to cut a trailer from. It's proven to be an efficient time saver for our clients.

2.) Since we're looking more towards facilitating the increased interest in tapeless work flows, we'll be looking at storage platforms. We'll also be looking at software and hardware for digital intermediates.

Jon Hopp, editor/owner, Jigsaw Editorial, Los Angeles



1.) The main new client request is to offline in HD. Oddly enough it's not the commercial folks asking. We (Jigsaw) re-tooled our entire facility this past summer so that we can easily edit, monitor and output at 1:1 HD resolutions in both Final Cut and Avid. Offlining in HD seems to be a creative solution for the lower budget projects right now, short films and videos, where they want to output directly from the Avid or Final Cut systems in HD with little or no online. We are not seeing much demand for this in the commercial arena yet. Commercials are continuing to shoot film and finishing HD. Unfortunately for commercials, most networks are

EDITING & POST

requesting that non-HD content be delivered as a center cut extract from the HD master itself, effectively making the area outside the 4x3 format “filler” space. I look forward to the end of 4x3 programming so that we can better utilize and frame properly in the 16x9 aspect ratio.

2.) I am not really planning to attend [NAB] this year but I anticipate the biggest excitement will be about open architecture media and improvements in shared storage. Final Cut really started this trend, it seems logical and practical for others to adapt to this thinking. Eventually media will and should be easily accessible for all types of software from a single storage unit.



Robert Keske, CTO,
Nice Shoes, New York

1.) Our clients have been asking us to simplify and expedite deliverables, Podcasts and Flash versions allowing mobile interaction during the production process. This has been a hot topic given that we have been concentrating on image, and sequence formatting tools and technologies enabling simultaneous compressed and non-compressed deliverables. We are continuing our evaluation of the current technologies.

Remote creative suites--having the ability to work with our artists remotely--is also of interest. Customers want solutions that allow them access to all of our creative suites and tools both in interactive and non-interactive ways.

Other areas we're concentrating on are content virtualization techniques that can create and distribute deliverables either as foreground or background process. It's really about time, a better back office management system, and the faster project turnaround with the highest quality deliverables(s).

Also of importance is continued integration of our tools into www.nicespots.com that extends clients' abilities regardless of where they are.

2.) Solutions that include High

Dynamic Range (HDR), removal storage technologies, which allow our finished product deliverables to connect directly into their production environments versus that of traditional data or video transfer means; encoding solutions, and GPU-based or integrated solutions.



Gong Myung Lee, CG supervisor,
Charlex, New York

1.) Our modeling process has been enhanced with the addition of Pixologic Zbrush and Autodesk MudBox. Not only is Zbrush a great tool for creating textures, but also for creating normal maps which enables us to add detail into our models without

adding extra geometry. Roadkill, a free plug-in for Maya, has been a life saver for our intricate UV mapping, polygon texturing process. PFTrack by The Pixel Farm has been a nice addition to our animation workflow which increasingly deals with geometry tracking and 3D integration onto live footage. We have also

Continued on page 18

BARBARY POST

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Edit and Post Perspectives On New Technology, Upcoming NAB

Continued from page 17

greatly improved the integration of Next Limit's Realflow into our pipeline with customized scripts and collaborative R&D efforts with Fusion CI Studios, allowing us to produce complex fluid simulations and rigid body dynamics.

A Midwest Operations POV

Knox McCormac, director of operations, Optimus, Chicago

For the past year we have been witnessing a change from traditional film based production to finishing from elements that are tape or file based. Film is still used in the majority of our jobs but new formats or means of acquisition seem to pop up weekly. It has been difficult keeping ahead of technology. Panasonic P2 is a great example of a new format we have seen more and more. P2 formatted material shows up at our door as files on hard drives. We have had to search for new tools that enable us to convert these files into a usable format that will fit into our current workflow without rebuilding our workflow from scratch.

But that's not to say that our workflow is not going to change. Our clients are asking for more options everyday. More versions, more formats, more choices. With the traditional film transfer model we are limited by the constraints of the telecine and the hardware-based color correction. We have started to rebuild our color correcting workflow by installing a BaseLight color corrector. BaseLight falls into the software color correction category. With this technology we first digitize the film to hard disk. With the material in a computer we can now color correct in edit order even if the edit changes mid-session. Also given the fact that the color correction is software-based, our toolset is not tied to hardware or one vendor. Through plugins third parties can bring their creative expressions into the color correction world, enabling us to provide our clients with the product of their vision.

HD, multiple platforms

The Chicago market was one of the last to embrace HD finishing. We have seen more and more finishes in HD lately. The consumer market has also seen a growth in HD with the availability of reasonably priced large HD displays. Unfortunately the technological advancements in the professional video displays have not advanced as rapidly. This has not stopped our clients from asking for larger monitors in the graphics and editorial suites. Our clients want to work from the same size displays they have in their homes. We are actually stalled using the same size displays we have been using for almost 20 years. Replacing our display with consumer displays is not an option because they are not able to reproduce the quality we need to provide our clients with the best product. This is one area we are waiting for manufacturers to catch up.

Finally with all of the many devices we have to watch video on like ipods, computers, cell phones and game consoles to name a few, we are being asked to deliver our clients' products to all of these devices. We are having to find methods to take one master and deliver all of the formats necessary without starting from the beginning. New encoding hardware is being evaluated to optimize the workflow. If necessary, custom software is being developed in-house to fill in the gaps the manufacturers have left unfinished. With the rapid advances in technology, we are having to look for manufacturers that can react as fast as the technology is developed.

Looking Ahead to NAB

We cannot miss an opportunity to discover new tools or talk with the many talented developers at NAB. This year we will be paying close attention to all of the display manufacturers. It might seem like a trivial concern with all of the compressed delivery methods but showing our clients the best possible image is a necessity. In our current workflow the available display choices are one of the weakest areas. Sony is now delivering their new 23" LCD professional monitor and at this year's NAB they are supposed to be showing the larger version of this monitor.

We will spend time talking to all of the encoding manufacturers. We are trying to find more efficient methods to deliver any possible format for our clients. Companies like AnyStream, TeleStream, Root6, and Digital Rapids are some of the few that we will be visiting. Also on the encoding front we will be looking at all of the possible methods to create Blu-ray DVDs for client approval. Today we create tons of standard definition DVDs but are being asked when we can deliver an HD spot on DVD for approval as efficiently as we can the standard definition ones today.

Large data storage systems will take up some of our valuable time on the show floor. Our workflow is changing to include more and more data files. Instead of constantly moving on and off tape, we are acquiring media as files on hard disks. We need a system to reliably store and retrieve this media at a moment's notice. Companies like Quantum, StorageTek, Sony, DDN and IBM manufacture the hardware and software to build large asset farms to replace our traditional tape-based libraries.

Adobe and Apple have made great inroads into our workflow. We rely more and more on the non-realtime graphic creation toolset found in AfterEffects. And even though Apple has pulled out of this year's NAB, I am sure Final Cut will still be well represented in many third party booths. We will spend some time looking at any improvements available to help with the creative process using these applications. Any tool that can help increase the efficiency using these products and tightening up their integrating within our facility will be on our radar.

At NAB we will try to discover the next tool that will bring our clients' ideas to reality.



Michael Raimondi, president/executive producer, Union Editorial, Los Angeles

1.) For us this year the HD boom has finally arrived. Being a finishing house as well as an editorial company creates unique challenges. Like all "new" technology, the road to full HD compliance is not cheap. We started by renting the HD equipment we needed all the while waiting for the D5/HD Cam wars to sort themselves out before purchasing. We quickly realized that the conflict was not coming to a swift conclusion and we purchased a D5 deck along with monitors and scopes. This solved

the majority of our finishing needs but the editorial side had its own challenges. Now that there are multiple cameras and formats, we are consistently being drawn into the production process as a technology consultant helping the production company and agency find the best and most cost efficient pathway to finished product. We are predominantly an Avid shop but we have also purchased some final cut HD systems to deal with cameras that lend themselves to final cut digitizing. The formats and camera specs are dizzying and it has required our producers to learn a whole new set of protocols. The days of blindly sending out specs are long past. A post facility must be nimble enough to perceive the subtle differences between formats or risk getting media that at worst is unusable and at best expensive to convert.

2.) The purchase we will be adding this year from NAB is, no surprise, an HDSR deck. The demands of clients needing masters on time and with the correct specs makes renting such a critical piece of the puzzle too dangerous. We are also getting more and more HD dailies on HDSR tape. Renting decks to load dailies or down converting has become prohibitively costly and inconvenient.



Ethel Rubinstein, president/COO, Bluerock, New York

1.) Technology is continuing to converge in intriguing ways. This year our editors are applying groundbreaking uses of 3D and 5.1 surround sound technologies to our client projects. For example, in conjunction with our sister company Spontaneous, Olivier Wicki at Bluerock recently completed U23D—the first ever 3D concert film. To create the 3D look, we used advanced technology developed by 3ality Digital and brought to bear an artistic

agility to the project.

2.) I'm planning to attend NAB and at the show we will be scouting for the most advanced HD monitors available today. While we use state of the art monitors, and our editors and artists are skilled in leveraging HD technologies, we are looking for HD monitors that more accurately reproduce the image our clients see at their film transfer, and minimize the issues of banding, black level and viewing angle.

Ultimately for the HD creative process to work properly, we need our clients to view the work on monitors that accurately convey the clarity and definition of HD. In particular, we need a replacement for the present LCD technology: SED (Surface Conduction Electron Admitter) displays may be the answer.



Dean Winkler, executive producer/CTO, Crossroads Television/89 Editorial, New York

1.) While not bleeding edge new, the marriage of film and video has become more filled with love. Specifically, it's become unthinkable to finish a film, even a low budget independent feature, without going through a digital intermediate. Electronic image acquisition though not the same as film, has made tremendous strides. Client interest in the film vs. digital topic has so strong that we shot a 35mm vs. digital test on one of our sets as an ongoing educational tool. Finally, the 24 fps post production

workflow has gone from being exotic to mainstream.

2.) I'll be looking to see how much blank space there will be on the exhibit floor. (Remember when Ampex had the biggest booth at NAB?) That, and to see if anyone else is planning to have a big party on February 17, 2009, to watch NTSC television broadcasting shut down forever.

Coming Of Age

The Latin American ad market has risen both quantitatively and qualitatively—the latter underscored by Marcello Serpa, partner/general creative director of AlmapBBDO, Sao Paulo, Brazil, recently being named recipient of Clío’s Lifetime Achievement Award. While it’s a bit curious for such an honor to be bestowed upon a man who’s only 45, in the prime of his creative life, the accolade is most deserved when you look back on Serpa’s accomplishments. In this week’s Chat Room Q&A column, Serpa cited as a career highlight his becoming the first Latin American to win the Grand Prix at Cannes, for a 1993 campaign on behalf of Antarctica soft drink back when he was at Brazilian ad shop DM9DDB.

Serpa observed that the Grand Prix win was significant “because it generated attention for all of the Latin American community. People around the world started to notice Brazil and we’ve built ourselves from there.”

As for the state of Latin American advertising today, he related, “The market is coming of age. It’s not just Brazil doing well but Argentina, Mexico, Chile and Peru. There are good creative people throughout the region—young people with new, fresh ideas; new talent that is trying to make a difference. It’s a powerful market.

By contract, 15 or 20 years ago, creative performance was spotty. Once in a while you’d see good work from Brazil but it wasn’t consistent. Now we’re consistently seeing good work all through Latin America.

“The problem we’ve always had—which was even more prominent years ago—is that we don’t often have big budgets. But we’ve learned to turn that into an advantage. Without big budgets, you’re forced to be simple and fresh. You don’t have Hollywood behind you so you have to rely on simple and easily executed ideas. And clean, fresh ideas work well in print, TV and the Internet. Local budgets are still rather tight. Yet we do have many international companies coming to Latin America to tap into our creative talent and those budgets are a bit larger.



Filming

As for the alluded to quantitative barometer, in recent years Latin America has seen substantive growth as a filming location. Per the Association of Independent Commercial Producers’ (AICP) fourth annual Survey of the Commercial Production Industry covering 2005, Central and South American locations experienced the largest growth in foreign filming activity by AICP member companies. The independently conducted study found that whereas Central and South America accounted for but 12 percent of U.S. production house foreign shoot days in 2002, that figure increased dramatically to 28 percent in ‘05. While that tapered off a bit to 26 percent in the latest AICP survey covering calendar year ‘06, the big picture growth has been remarkable.



On location in Buenos Aires for Monster.com’s “Legs”

Latin America Grows In Quality And Quantity

A SHOOT Staff Report

And the projects coming to Latin America are high profile, a prime example being Monster.com’s “Legs” directed by Rupert Sanders of bicoastal/international MJZ for BBDO New York. The creatively ambitious shoot came to Buenos Aires, with production services provided by Benito Cine, the shop in Argentina under the aegis of executive producer Georgos Nicolaides. Benito Cine is part of the Global Production Network (GPN) roster of production service companies worldwide. GPN is headquartered in Los Angeles.

The offbeat ad opens on a guy who gets out of bed, presumably to go to work. As he walks through a charmingly

quaint, picturesque village, the camera reveals him to have massive legs that dwarf the rest of his body even though he himself is a big man. We see him pass villagers from all walks of life, some engaged in mundane tasks, others in more significant endeavors such as a young couple who just got married and are celebrating. Our large-legged protagonist briefly joins the celebration before continuing on his way.

He then arrives at what looks like an isolated shed in the middle of a field. He enters the makeshift structure, which we discover houses a rickety elevator that he takes down to what seem like the depths of the earth. As the el-

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Internationally Speaking

By Massimo Martinotti

Creative resources in Latin America

In the last few years a growing number of projects have been produced in Latin America. This is due to two basic reasons: the production costs in several countries such as Argentina and Brazil have dropped significantly because of a chain of devaluations of Latin American currencies and simultaneously the industries in the region became more and more sophisticated. Commercials produced for very little amount of money in some Latin American countries consistently win prestigious awards, therefore making Latin America evolve from a cheap location to a source of powerful creative resources.

When 15 years ago, sitting in my office in Miami, I decided to assemble a network of production companies in Latin America, I knew that the real challenge was to find the right persons in every one of the countries where I wanted to operate.

I needed not only talented, experienced and reliable professionals but first and foremost people with the right mind set: the ability to work as a team with other people based thousand of miles away, with a different culture and speaking different languages. International operations require adequate organizations; even if it is possible for every production company, no matter how small it is, to go and shoot anywhere in the world, an internationally organized one will be able to find a wider spectrum of options, get better deals and manage the project more safely.

Having the headquarters of our company in Miami and operating internationally in Latin America yield several advantages. First of all, we have access to the best agencies in several countries and therefore we are exposed to a very wide spectrum of brilliant creative ideas with a variety of cultural flavors. In second place, the multinational aspect of our operation engenders a very powerful energy that stretches well beyond the countries where our offices are located. A network puts together the knowledge, the experiences and the relationships of people working in different countries and this has a strong multiplier effect.

Our office in Argentina, for instance, has the experience shooting in Chile, Uruguay and Brazil while our producers in Costa Rica are very good in handling productions in Panama, Nicaragua, Belize or Guatemala.

Finally the fact that we consistently work in many countries helped us to develop a global way of thinking, which consists of approaching every project we undertake with an open mind and reinventing the process every single time.

This is especially important at a time when the production companies are becoming more and more multidisciplinary and need to work with a wider spectrum of creators to produce, design, invent and conceptualize multiple forms of content and develop new media.

In this field, once more, Latin America offers enormous advantages: we are hiring programmers in Costa Rica (one of the leading software developing countries in the world), designers and directors in Argentina or Brazil, musicians and scriptwriters in Mexico and, by doing so, we are expanding our horizons and taking advantage of the creative resources available in the hemisphere.

* * *

Massimo Martinotti is the president of MIA Films, a production company based in Miami with offices throughout Latin America and associate offices in Europe. He is also a member of the board of directors of the Association of Independent Commercial Producers as well as president of the AICP's Florida chapter and chair of the AICP.next committee. The latter was launched in 2006 to help develop new business models that production houses and the industry in general will be working under in what is an evolving era of advertising and marketing communications.

Lensing On The Rise In Latin America

Continued from page 19

evator descends rapidly, he holds his ears in discomfort due to the jarring drop in altitude. The elevator door opens, placing him in what looks like a mineshaft. He walks through the shaft catacombs and finally arrives at his destination—an elaborate, larger than life gyrosphere contraption that centers on another man who's seated upon a bicycle and peddling away feverishly. He too has massive legs and is glad to see the relief shift coming to take over his duties.

For a moment he stops peddling so that his replacement can take over. When the peddling comes to a halt, so too does the power throughout the village. The abrupt nature of this transition jostles about a man taking a bath as water jumps out of the tub, knocks another gent off his bike as he was riding through a field, and causes the bride, groom and rest of the wedding party to topple just as a camera is taking a picture of them.

Our original large-legged chap then begins peddling and in the process returns the village to normalcy.

A message appears on screen, which reads, "There's a perfect job for everyone," followed by the Monster.com logo and the slogan, "Your calling is calling."

For the "Legs" shoot, Nicolaides said that director Rupert Sanders



Ivan Entel

and production designer John Beard "went deep inside Buenos Aires where they found a workshop full of special old objects, an enigmatic town built in the middle of a poor suburb and real, real people. Rupert wanted to do everything in camera. We built the gyrosphere with the huge rotating rings, the volcanic tunnel, the elevator and the crazy bike for Mr. Big Legs. The legs came from [renowned creature creator] Stan Winston, an amazing job."

The shoot went from Nov. 27 to Dec. 1. The DP was Greig Fraser.

Traffic jam

Meanwhile, in sharp contrast, the urban side of Buenos Aires came to life—or more accurately, a stunning halt—for a Honda commercial out of Tokyo agency Hakuhodo directed by Brent Bonacorso of Notorious 24/7,

Los Angeles. Notorious and Japan house Robot were production companies on the job, with production services provided by Red Creek Productions, Buenos Aires.

The January shoot took place in the streets of Buenos Aires, where Red Creek assembled a large-scale traffic jam over the course of three days. The City of Buenos Aires provided full cooperation with street closings and the proper permits.

Red Creek co-president Ivan Entel exec produced the Honda job. His exec producer counterpart at Notorious 24/7 was Neale Ferguson. Tim Nolan and Rafael Chinchilla were producers, respectively, for Notorious 24/7 and Red Creek.

Asked what the biggest production service challenges are when working with a U.S. production house on a shoot in Latin America, Entel observed, "Choosing the right local partner is the key. With the right team you can do anything. Working with a local production company that knows production, that knows their own turf and that knows the meaning of service is the only way to have a great experience."

"The challenge is bridging the cultural gap, and the choice of local production company is probably the biggest piece of the puzzle for a U.S. company shooting in Latin America. Unions, permits, customs, rules and habits should work for the project, not against it... and that is basically in the hands of the local production company. Choose wisely and budget, crew, locations become assets, not problems. It can be an exhilarating journey if the local production company is able to provide a sense of comfort, a place for the American crew to thrive and take creative risks. Choose wrongly and it can quickly become a massive headache."

American infusion

Benito Cine's Nicolaides noted, "Most of the important U.S. production companies have been coming to shoot in Argentina during the last seven years, and some very often... Like in any relationship, there are many reasons to like each other and also many things to learn. The good thing is, when U.S. producers, directors and local people communicate, amazing and creative things have been achieved."

"For me the most important thing in all areas is to know exactly what's doable in Buenos Aires and what's not." Nicolaides then offered some tips along these lines. For example, he assessed that there are capable special effects people in Buenos Aires, much better than in all South America. But



"Legs" On Location

if an effect is even difficult to be produced in the U.S...."please don't try to come to do it in Buenos Aires."

In terms of crew, he noted, that there are many good DPs in Argentina, "but we learned normally you should bring one...It's just different the way they shoot."

As for assistant directors, there are high quality ones in Buenos Aires that can bring a lot to a project. But, Nicolaides cautioned, "never expect the local A.D. to put hard pressure on a U.S. director, it's just a cultural thing... The line producer will have to do that job. By the way, always bring a line producer...It's better for the agency, for the director and for us."

On the budget score, Nicolaides said there are lessons to be learned. "Argentina is cheaper than the U.S., especially because of talent buyouts. But don't try to save even more money than what's reasonable...There will always be a local company saying yes, but you risk having to pay many overages and still have a bad production... I know U.S. cost controllers put on lots of pressure. They don't care because they are not coming with the rest of the agency and the director to pro-

duce the job... Better to solve this situation before everybody is here and the problem is for real and with not many solutions."

There's a wealth of locations and talent throughout Latin America. In Buenos Aires, there are 10 million people and a large proportion are European immigrants. There are many Caucasian-look options, and quite a few acting schools turning out very capable performers.

Nicolaides noted that "nice looking people and high-end models" are on hand. The trickier proposition, though, is to attain the wide range of ethnic diversity that many U.S. commercials seek.

"That's a real challenge," he said. "In the end we have to make it work, but everyone has to be a little flexible" due to a limited number of Asian and African-American options. But if you look at a noteworthy X-box commercial recently shot in Buenos Aires—directed by Tim Godsall of Biscuit Filmworks, Los Angeles—65 performers were selected that made the piece look like it was cast in New York, London or any metropolitan city with lots of diversity.

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Moseley Discusses Move To HMD&G

Continued from page 1

ters make their way along a country road, each one thinking—in brightly colored holograms—about their individual auto choices from “shiny” to “turbo” to “babe magnet.” The characters then wind up at an *Oz*-like Auto Trader complex where they attain vehicular nirvana.

The other two Auto Trader spots—yet to debut on air at press time—explore other parts of this expansive world. One takes us underwater where we encounter fish-cars. The third commercial features a giant car zeppelin in a city setting.

Marked by a light-hearted storytelling touch, the campaign was directed by Aaron Duffy of SpecialGuest, a recently formed sister company to the New York-headquartered computer-generated imagery/visual effects/animation studio 1st Avenue Machine.

SpecialGuest, a Manhattan-based house which specializes in varied organic animation techniques and styles, did the character animation for Auto Trader. CG resources and support for the campaign came from 1st Avenue Machine.

Right choice

“I know I came to the right agency because this campaign was in the works before I got here,” related Moseley. “I had a left hand in it creatively but not both hands. I was also involved in helping to line up the right production company and approach.”

The reason Moseley knew he joined the right ad shop is that the Auto Trader creative is akin to what he strove for at W+K.

“It’s work that has value not just to the client but more importantly to the consumer as a viable piece of entertainment. The potential of this idea is that we can create something that can live, a world that people will want to visit online.

“There will be opportunities for people to visit and inhabit this on-



Al Moseley

line world, to make 3D characters they can own online,” he continued. “We’re also implementing viral ideas where people can remake characters in their own style.”

Among the HMD&G contributors were creative director Moseley, copywriters Steve Dunn and Shaun McIlrath, producer Zoe Barlow and planner Jamie Inman.

Transition

The move to HMD&G marks Moseley’s return to the U.K. Prior to W+K, Amsterdam, he was a creative at Mother, London, contributing to notable ad fare for Orange, among other clients. Earlier he served as a creative at TBWA\London, working on such accounts as Sony PlayStation.

Asked about how his transition from an international creative powerhouse like W+K to the year-old, smaller sized HMD&G has played out thus far, Moseley said he’s had to make some adjustments.

“When you’re at a bigger advertising agency and have everyone around you, you can more easily ask people to do things or help in various aspects. You have the benefit of a huge support system for your creative ideas,” Moseley observed.

“Now, by contrast, I’ve been running around quite a bit, doing things for myself a lot more. It’s been a very grounding experience for me and very positive in that respect. You come to realize that you need less in

life and can sometimes as a result get more done. With fewer layers and levels of people, you can move more rapidly and be more nimble.”

Ground floor

Moseley has been spending much of his time creating a vision for “an exciting brand” which he wasn’t yet at liberty to publicly identify as *SHOOT* went to press. The new pending HMD&G client represents an enticing aspect which drew Moseley to the agency.

“To be in on the ground floor of shaping an advertising agency by securing the right like-minded clients is a great thrill. One of the many great things about Wieden is while we had very few clients, they were all great clients. And you need great clients to do great work.

“There are so many talented creative people in this business, many who come up with great thoughts and ideas,” Moseley continued. “But without the right partner, you can’t make those ideas happen. And that’s a large part of what I’m doing—trying to find the right clients, the right partners. We have a lot of clients who want to work with us but we’re being very selective.”

Moseley added that this dynamic of “growing from the start” makes it easier to create an agency with a naturally integrated view.

“Wieden+Kennedy was already well established so we had to create a digital element and integrate it, seep it throughout the entire agency,” said Moseley. “I called it a blue cheese model where the blue veins were put in to carry change and give a new digital flavor to the agency.

“But by [HMD&G] being a relatively new shop, everybody here is very savvy digitally. You don’t have to teach everybody or change an existing culture. The culture is already here. We’re already taking on purely digital projects.”

U.K. agency market

As for the U.K. ad agency scene today as compared to when he was first a part of it years ago, Moseley said there’s a marked difference.

“Coming back has been really interesting, to see how many new advertising agencies have sprung up since I’ve been away. Even now there seems to be a new agency springing up every week,” he observed.

“Generally there seems to be a hunger and a place for smaller, nimble agencies. It’s happening all over—I think of Anomaly in New York as being a good example of this kind of agency, the new profile being that of a media-neutral shop.”

street talk

Joel Rodriguez, formerly of Goodby, Silverstein & Partners, San Francisco, has joined 180 LA as creative director. At Goodby he focused on all media and digital projects, working on Sprint, HP, Hyundai and Comcast....Editor Jeff Landsman, formerly of Outsider, Chicago, has joined Chicago-based Foundation, reuniting him with former Red Car colleague James Lipetzky, co-owner of Foundation.... Live-action directorial duo The Docter Twins—Jason and Matt Docter—has come aboard DUCK (formerly animation house Duck Soup Studios), Los Angeles, for exclusive representation. The Docters are slated to take on their first project at their new roost—a series of four comedy spots for Wienerschnitzel out of agency DGWB, Santa Ana, Calif., working in tandem with DUCK’s animation team....Los Angeles-based director Jamie Sterba has gained representation and production support in Canada via an association with Sparks Productions, Toronto....Douglas Wilkinson has joined bicoastal design/VFX/animation/live-action studio Buck as visual effects supervisor. His experience includes tenures as a freelancer and on staff at such shops as SWAY Studios, Culver City, Calif., and Digital Domain, Venice, Calif. Among his most notable spots are Hummer’s “Video Game” directed by Joseph Kosinski of bicoastal Anonymous Content for Modernista!, Boston, and Heineken’s “Beer Run” helmed by David Fincher of Anonymous Content for Wieden+Kennedy, Amsterdam....Karol Marrs has been promoted to executive producer at bicoastal Moxie Pictures. She had been head of production at the company for the past four years. She first worked with Moxie CEO Robert Fernandez at his prior roost, @radical.media....

report

Indie firm Nikki Weiss & Co. has taken on director Anouk Besson for exclusive representation in the Midwest. Besson’s roost is bicoastal Celsius Films and the rest of that company’s directorial roster continues to be handled in the Midwest by independent rep Liz Laine....Grace Kelly has joined Nice Shoes, New York, as a sales executive. She had worked in production and sales for such shops as Charlex and Spontaneous....Kamila Prokop of indie firm Muse has been named East Coast rep for Company X Edit, New York....Independent rep Maria V. Elgar of Hardtribe has taken on national representation for Venice, Calif.-based live-action/VFX/animation/2D/3D studio Subgiant, and Berkeley, Calif.-based Assemble which maintains a roster of directors, designers and animators....United Talent Agency (UTA), Beverly Hills, has added a couple of DPs—Stephen Keith Roach and Richard Henkels—for representation in features and commercials....Cinematographer Conrad W. Hall has completed principal photography on Fred Durst’s *Comeback* and is again available for spots and music videos through The Skouras Agency, Santa Monica....

bulletin board

- >March 27/New York, NY: AAF Advertising Hall of Fame Luncheon. www.advertisinghalloffame.org
- >March 27/New York, NY: TVB Annual Marketing Conference. www.tvb.org
- >April 1/New York, NY: ARF David Ogilvy Awards. www.thearf.org
- >April 4-10/Santa Monica, CA: AFCI Locations Trade Show. www.afci.org
- >April 11-17/Las Vegas, NV: NAB. www.nab.org
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