

Preview Of The Seventh Annual AICE Awards

The Association of Independent Creative Editors will celebrate the art and craft of spot and music video editing during its awards show slated for May 21 at Gotham Hall in midtown Manhattan. All the nominated work will be screened. And the AICE Hall of Fame will have a new inductee: legendary editor Billy Williams.

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@radical Career Move For Directors Josh & Xander

Directing team, formerly of Tight, comes aboard @radical.media. The recent departure of exec producer Jonathon Ker from Tight prompted Josh & Xander to explore their production house options. They were drawn to @radical on several levels, including its track record in both spots and branded entertainment.

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Guy Seese Pays A Visit To The SHOOT Chat Room

Grey San Francisco's recently named executive creative director discusses what drew him to the agency, the lessons he learned during his tenure at Goodby, Silverstein & Partners, the essential ingredient in collaboration and the adrenaline rush of breaking new ground as he did with his new media campaign for Rainier Beer back when he was in Seattle.

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VFX & Animation: Our Top Ten Spot Chart

Insights into the two lead entries. Industry feedback on education.

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Working In Concert: Creatives Discuss Agency Producers

By Robert Goldrich

LOS ANGELES—Perhaps the best way to assess the contributions of an agency producer is not to talk to the producer at all but instead gain the insights of the creatives he or she works with on jobs ranging from traditional broadcast spots to new forms of content. On the latter front, consider *Farmer's Daughter*, a short film from Saatchi & Saatchi LA, Torrance, Calif., for client Toyota Tundra's sponsorship of country music duo Brooks & Dunn's international tour, which just kicked off. Directed by Peter Darley Miller of bicoastal/international @radical.media, the short is being screened for packed audiences at concert venues just prior to Ronnie Dunn and Kix Brooks taking the stage.

The film shows Dunn traveling cross country in his Tundra truck, presumably to make a concert date and venue. He grows weary from driving all day and stops at a farmhouse and asks its resident, an older man who recognizes him, for a place to bed down for the night. The farmer obliges, with the stipulation that Dunn stay away from his gorgeous daughter of whom we get an eyeful. Cut to the wee hours of



Farmer's Daughter

the morning, the sound of a faucet dripping and then the still of the night broken with a gunshot blast. Clearly Dunn didn't live up to his end of the bargain and is next seen

bolting out of the farmhouse to his Tundra. The farmer fires off a couple of more shots yet Dunn makes good his escape. We see him hootin'

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Cline Takes A "Tumble" For 180LA

LOS ANGELES—As this week's lead story taps into creatives to assess the changing role of their agency producer colleagues, Peter Cline, managing partner of 180 LA, knows all too well how his responsibilities have evolved with varied new forms of content. Cline—the former managing partner and head of production at 180 Amsterdam who returned stateside in early 2007 to help set up 180LA—noted that ad shop heads of production and producers are juggling a greater number of balls and grappling with far more than ever before.

"No project is a traditional TV project anymore—even when you're doing a traditional TV spot, you are often in situations where you are collecting assets for use in other ways," related Cline. "You'd like to think you know those ways before the shoot but often those ways don't become apparent until after the fact. So you capture as much as you can to put in your kit bag for repurposing."

At the same time, he observed, the industry hasn't quite figured out the appropriate budgets for emerging content. "Putting financials to the interactive side hasn't fully developed yet," noted Cline. "Thus you wind up challenged to do a web film for very little money despite the high expectations for what that film should look

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Independent Media Crosses Over With Indie Feature

By Robert Goldrich

SANTA MONICA, Calif.—Independent Media, the Santa Monica-based production house well known for handling select feature filmmakers for commercials, has made a notable foray into feature filmmaking with the release of the documentary *Glass: A Portrait of Philip In 12 Parts*. Academy Award-nominated (best director and best screenplay for *Shine*) film-

maker Scott Hicks directed *Glass*, which was produced by Independent Media in tandem with his Mandalay Motion Pictures Ppy, Ltd., and in association with KojoPictures.

Hicks, who helms commercials via Independent Media, returns to his documentary roots with *Glass*, an intimate portrait of the prolific, acclaimed music composer Philip Glass whose work spans varied artistic disci-

plines. Ever since seeing the groundbreaking 1984 film *Koyaanisqatsi* and hearing its score by Glass, Hicks has been a fan of the composer. The two cultivated a bond over the years, leading to *Glass*' manager approaching Hicks in early '05 about the possibility of making a documentary about the composer to commemorate his 70th birthday in '07.

Hicks jumped at the opportu-

nity, his only hesitation being that first-hand documentary insight into someone can often translate into not admiring that person as much as you did originally. This, happily, was a rare case of the opposite as the documentary experience only served to heighten Hicks' admiration of Glass both as an artist and a person.

Hicks began shooting the docu-

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Back To The Future

Our remembrance of the late legendary ad man Hal Riney based on an interview with his long-time collaborator, noted editor Jacques Dury (4/11 SHOOT spot.com.mentary), hearkened back to the past. While that perspective was valuable in shedding light on Riney's indelible imprint on our industry and how his work has stood the test of time, another aspect we didn't touch upon was how Riney's work carried future implications by virtue of being way head of its time.

Consider the contemporary buzz about the cooperative coming together of ad music and the record (CD) industry—and spot music becoming mainstream entertainment unto itself as reflected in SHOOT's Music & Sound Series coverage last month (4/25), which included DDB San Francisco and Clorox releasing in response to public demand The Blue Sky Proj-

ect CD containing select tracks from that client's spots.

In that same topical vein, arguably the current holy grail would be to have music from a commercial become—or at least spawn—a hit song atop the Billboard music charts. Yet for Riney, this musical nirvana would hardly be a novel notion.

“It seems to me he [Hal Riney] was a natural ‘storyteller’ and lovingly connected with his audience, the market he was addressing.”

While he was at BBDO San Francisco in the early 1970s, Riney hired an up-and-coming songwriters Paul Williams and Roger Nichols to compose a theme for Crocker Bank. The song, “We’ve Only Just Begun,” went on to become a number one hit by The Carpenters.

Furthermore, as the Association of Music Producers (AMP) looks to gain Grammy Award recognition for spot music (SHOOT, 4/18), it's relevant to note that “We’ve Only Just Begun”

was in 1998 inducted into the Grammy Hall of Fame as a recording of lasting quality or historical significance.

Industry vet Susie Goldberg—a production assistant at the time of the Crocker spot working with Riney and his colleague, the now late director Dick Snider of the venerable N. Lee Lacy/Associates—recently helped

the market he was addressing.

“Hal asked only that we write a little song to accompany his footage of a wedding, the reception and the young couple driving off into the sunset,” continued Williams. “He promised no audible copy and only the printed tag ‘You’ve got a long way to go.. we’d like to help you get there.

SHOOT connect with Williams who shared his remembrance of “We’ve Only Just Begun.”

“I didn’t know him [Riney] well but remember him as being a very likeable and amiable man,” related Williams. “We had a brief meeting or two around the time of ‘Begun’ and I’m forever grateful for his part in the birth of the song...but, there aren’t really any great tales to tell. It seems to me he was a natural ‘storyteller’ and lovingly connected with his audience,

The Crocker Bank.’ He didn’t want a jingle. What he envisioned we’d recognize today as a music video. Soft sell romanticism.

“When Roger Nichols and I wrote ‘We’ve Only Just Begun’ for the spot, we simply finished it as a song in case anyone wanted to add it as an album cut. Happily Richard Carpenter saw the commercial and asked about the song. An angel sang it and the rest as they say...is simply advertising and musical history.”

POV

Change And The Lack Thereof



Q. What’s changed in visual effects, design and animation for advertising?

A: Almost everything has but nothing is different.

When I moved to New York 20-plus years ago, BBDO asked me to do a presentation about “my production company, a London-based shop which specialized in stop motion and special effects and was one of the first animation companies to win the Grand Prix at Cannes. BBDO set up the screening for 10 a.m. and they even catered a breakfast!! The room was packed. I was asked to come back for a bid session (anyone remember those?) and each company was paid to do a presentation. Pretty nutty, right?

So, what’s changed since then? The Golden Triangle of production is still based on the same three elements: Schedule; budget; and the holy grail of all that’s good—creative. Schedules get shorter and budgets go up while margins go down. When was the last time you saw a 35% markup? It’s all changed but nothing is different.

On the other hand, the creative leg of the triangle has been through a life altering change that has caused VFX and animation to take on a

new role. Two major events caused the shift—one physical and the other mental. The physical shift was the move from analog to digital which happened while I was exec producer at R/GA, one of the first shops (now an agency) to go fully digital. At that point, many production companies and agencies were shut out of VFX and design due to the incredible associated costs. Over the last decade the digital playing field was leveled because most anyone can now afford enough computer power to create small CG animations at home.

The mental shift was a bigger change which people like Glenn Entis (PDI) pushed for 20 years ago and in the last many years Ed Ulbrich (Digital Domain) spearheaded. Glenn crusaded for CG to stop being considered some hybrid technique and to be seen as a production tool. Ed said VFX are an integral part of “production” and should not be thought of as just “post.” Both those changes have indeed happened and we have stepped into the current world of VFX and animation, now a mainstay of production.

The creative style is better than ever which happened because the new wave of directors combine live action and design with total confidence of being able to get images out of their

head and into their commercials. This is not restricted to the live action houses working with design houses anymore. In fact, the biggest change for my company has been agencies wanting to work with some of the companies we represent who started in design but now compete head on with the top live action houses.

All the creative rules have changed but one thing remains—the best visionaries turn out the best work.

Team them with the top creative agency teams and you have the formula for success with richer and more stunning visuals (effects or not) than ever before. The only limitation is the imagination. And time and money. Wait, isn’t that where we started?

Andy Arkin is owner of N.Y.-based independent rep firm BLAH! blah? (Blah...) for spots and WHATEVER! for integrated communications.

Flash Back

May 9, 2003 Liberty Media Corp. plans to buy all shares of Santa-Monica-headquartered Ascent Media Group that it does not already own. The deal would make Ascent—the publicly traded parent of such commercial postproduction entities as Company 3, R!OT and Method—a wholly owned subsidiary of Liberty Media....“Squares,” a Volkswagen of America spot directed by Malcolm Venville of bicoastal Anonymous Content via Arnold Worldwide, Boston, topped the 38th annual International ANDY Awards, held on May, winning the best of show GRANDY honor, which carries a \$50,000 prize.

May 8, 1998 Tony Kaye & Partners, with bases in West Hollywood and London, has struck up a creative/production alliance with Saatchi & Saatchi, Auckland, New Zealand....Original Film, a spot/music video/feature production house, has entered into a three-year deal with New Market Capital Group for financing of the development and production of nine theatrical motion pictures....After a distinguished DP career working in features and commercials, David Wagreich has signed on as a spot director with bicoastal/international @radical.media.

PEOPLE & PROJECTS

Helmers Josh & Xander Make @radical Career Move

By Robert Goldrich
SANTA MONICA, Calif.—The directorial team of Josh & Xander—Josh Melnick and Xander Charity—has joined bicoastal/international @radical.media for spot representation. The duo comes over from Santa Monica-based Tight, where they had been since late 2005.

Drawing Josh & Xander to @radical were several factors, including the house's preeminent reputation and global reach, its demonstrated prowess in both commercials and varied new forms of content, and the chance

and Bernacchi repping the West for that company.

"Maya was one of the early champions of us as directors and we have become great friends since," related Melnick. "She was responsible for truly getting our careers started at Partizan and the opportunity to again work with her became very attractive to us."

Melnick added that @radical is well positioned to open up new content opportunities for directors. Noting that he and Charity have established themselves in spots and videos,

both him and Charity.

Josh & Xander are already off to a fast start at their new roost, having wrapped a Kia Motors spot assignment for davidandgoliath, Los Angeles. And at press time, there were in the midst of an @radical-produced job for an undisclosed client via

Dentsu, New York. Among Josh & Xander's most recent work at Tight was a Target campaign out of Peterson Milla Hooks, Minneapolis.

Melnick said that he and Melnick began to explore their options in the marketplace once executive producer Jonathon Ker departed Tight. (Ker

has since gone on to partner in two shops, Paydirt and Hydraulx Filmz—SHOOT, 4/25). While Melnick noted that he and Charity continue to hold the Tight management in the highest regard, their relationship was primarily with Ker so they began actively ex-

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Josh (l) & Xander are focused on spots while looking to diversify into new content forms.

to reunite with Maya Brewster, executive producer/head of global sales, and West Coast rep Dominic Bernacchi. Josh & Xander broke into commercial filmmaking via bicoastal/international Partizan in '03, with Brewster at the time handling the East Coast

Melnick related that they have yet to break into emerging forms of sponsored content. He cited @radical's track record with such fare as the acclaimed Sundance Channel TV series *Iconoclasts*, and assorted documentaries as proving to be most enticing to

Peepshow Opens In U.S., Adds Gary Knight

By Robert Goldrich

NEW YORK—Peepshow, the London edit house that maintained a stateside presence over the years via representation through several U.S. studios, has now taken the plunge and opened up its own full-fledged shop in New York. Well, it will be truly full fledged in the summer when Peepshow is scheduled to move into permanent quarters in Manhattan. For the interim, Peepshow's U.S. operation is housed in rented space at Post Factory, New York.

However, other prime components are already in place, signaling Peepshow's stepped up commitment to the American ad market. For one, Gary

Knight, formerly of Final Cut, bicoastal and London, is now entrenched as Peepshow's resident New York editor. He has gotten off to a fast start, cutting under the Peepshow banner spots for Intel and Verizon, both out of McCann Erickson, New York.

Executive producer Amy Saunders has also come aboard Peepshow, New York. She's perhaps best known for her tenure as executive producer at editorial house Consulate, New York, before moving over briefly to serve as New York exec producer for edit shop Beast, which also maintains operations in Santa Monica and Dallas. Most recently, Saunders had been executive producing for music and

sound boutique tomandandy.

In addition to her exec producer duties at Peepshow, Saunders will be handling the company's sales in much of the U.S., primarily representing Knight and London-based company founder/editor Andrea MacArthur. Peepshow's roster of U.K. editors—including MacArthur, Tony Kearns, Matthew McKinnon, Louise MacGregor, Jerry Chater and Bryan Dyke—will also be available for projects stateside. MacArthur is firmly established in the American spot arena as she cuts regularly in the U.S., particularly in Los Angeles. Santa Monica-based editorial house Rock

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FlickerLab Gathering MOSS For Social Action Initiative

Harold Moss, Tammy Walters Launch Progressive Venture

NEW YORK—Harold Moss and Tammy Walters, partners in New York-based multimedia design and animation studio FlickerLab, have launched MOSS (www.thinkmoss.net), a brand initiative that will focus exclusively on producing media across all platforms fostering environmental, social, and political awareness and change. MOSS is housed in FlickerLab's Manhattan headquarters.

For nearly a decade, FlickerLab has concentrated on animation and storytelling for film, television, commercials, and the web. Along the way, the studio has gravitated toward environmentally and socially relevant projects. Among these were: an animated campaign for the American Heart Association featuring the Bad Fats Brothers and The Better Fats Sisters; a viral short, *How Pregnancy Happens*, for Planned Parenthood; anti-smoking campaigns for the American Legacy Foundation and Comedy Central; work for Michael Moore Productions (*A Brief His-*



Harold Moss (l) and Tammy Walters

tory of the USA, in the Academy Award-winning, *Bowling for Columbine*, and graphic design and effects for Moore's *Fahrenheit 911*); a range of ads for Green Peace and MoveOnPac.org; co-creating and producing the web series *This Modern World* (which satirized political inequities, corruption, and environmental destruction); and *Trouble The Waters* (consulting Producer and graphics for this 2008 Sundance and Full Frame Festival Grand Jury Prize winning Katrina documentary).

"Launching MOSS allows us to more single mindedly pursue

these kinds of projects while deepening and extending our commitment to this kind of work," explained Moss who is creative director of MOSS. "Einstein once said something that gets to the heart of our project: 'We can't solve problems by using the same kind of thinking we used when we created them.'"

"MOSS is our way to help develop and support those new kinds of thinking to surmount the critical challenges we face today as a planet," he continued. "We are storytellers and are using those skills to inform, provoke thought and discussion, and galvanize people into concrete action around issues of the environment, poverty, peace, and social justice."

Executive producer Walters added, "MOSS is fulfilling our mission through a broad range of projects including advertising campaigns for public service and non-governmental organizations working for social progress, original television

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Optimus Makes Sound Move With Joel Anderson

By Robert Goldrich

CHICAGO—Edit/post house Optimus has stepped up its commitment to the sound side of the business with the launch of a state-of-the-art audio suite in its Chicago facility. The new operation is being headed by sound designer/audio post engineer Joel Anderson, an Optimus staffer who's moved up the company ranks in recent years.

Anderson is off to a fast start in the new audio room, mixing spots for Oscar Mayer, Eclipse Gum, Aveeno and Sears Craftsman Tools. The audio suite—which just formally opened—had been through a vigorous trial run, put through its paces from December 2007 through January '08 when Anderson served as audio post mixer on the two-hour film *Anywhere U.S.A.* directed by Chusy Jardine. The feature went on to win a Special Jury Prize for "Independent Spirit" at this year's Sundance Film Festival in Park City, Utah.

Coming off tours as a performing member with a couple of bands, Anderson broke into the industry in late 2004 as an intern at Optimus, shortly thereafter being promoted to assistant

to editor Craig Lewandowski. Anderson made initial inroads into sound design and audio mixing, working in tandem with Lewandowski on select projects. By spring of '06, Anderson became a go-to-guy in audio at Optimus, so much so that when company president Tom Duff decided to invest in an ambitious expansion in the sound arena, he ultimately gravitated to Anderson to spearhead that effort.

"Your first instinct sometimes with this kind of expansion is to try to find star talent from the outside," related Duff. "But we soon realized that we had the star talent we needed already on staff in Joel."

Among Anderson's other credits are serving as mixer on the in-house creative showcase Opti TV project *William Elliott Whitmore* which garnered a Bronze Telly Award, as well as this past season's package of college football promos and teasers for ESPN and ABC, centering on the Saturday night NCAA game telecasts. Anderson worked with Optimus editor Katherine Pryor on the ESPN/ABC fare.

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Pamela Hanson Makes Move To Moo

LOS ANGELES—Director Pamela Hanson has come aboard the roster of Moo Studios, a Los Angeles-based animation/live-action shop active in commercials and interactive content. Hanson is a noted fashion photographer who's diversified successfully into spots for such brands as Apple, Nivea, L'Oreal, Stride Rite, Danone and Mercedes-Benz. Hanson, who was most recently at production house Grand Large, New York and Paris, also has to her credit a series of spots designed to raise funds to find a cure for juvenile diabetes.

Moo's live-action operation specializes in crossover talent of high fashion, beauty, celebrity and lifestyle photographers who have transitioned into commercialmaking and other varied film pursuits. In this regard, Hanson fits in with a coterie of Moo talent that includes such celebrated photographers/directors as Ellen Von Unwerth and Olaf Heine.

With 20-plus years experience in the fashion industry, Hanson has had her photography regularly featured in *Marie Claire* (American, English, Australian), *Vogue* (English, French, American, German, Italian), *Glamour* (American, English, Italian), *GQ*, *Al-*



Pamela Hanson

lure, Vanity Fair, D Magazine, Elle, Nylon and Jane. Other stateside clients include Tommy Hilfiger, Joseph, Lancome, Lancaster, Maybelline, Halston, Giorgio, Max Mara, Emporio Armani, Ann Taylor, Avon, Biotherm, Coach, Pantene, Victoria's Secret and Jockey. Among her European clients are Joseph and Les Copains.

Drawing Hanson to Moo was its partner/executive producer David Lyons whom she said "has such a great understanding and appreciation for photographers that I feel extremely comfortable allowing him to take the lead with my filmmaking career."

Lyons has been a long-time fan of Hanson's photography and sensibili-

ties. He cited "the way in which she captures fresh, easy lifestyle moments in such an interesting manner" as being "a great contrast to Ellen's (Von Unwerth) sexy take on spotwork."

In September 2001, Hanson released *Girls*, a photo book filled with personal and professional work, color and black-and-white images, which has had worldwide success. In spring '06, Hanson released *Boys*, which is full of images of boys being boys, and a powerful follow up to *Girls*.

Hanson was born in London, grew up in Geneva, and educated at the American School in Lugano, Switzerland. She later attended the University of Colorado, where she pursued her studies in fine arts.

On the animation front, Moo handles a roster of directors built around the core talents of Shaun Sewter and Adam Byrd. Animation styles include: stop motion, traditional drawn and paint, multimedia, cut out, Flash and CGI. Moo Studios maintains its own insert and animation stage complete with a motion control camera system. Furthermore Moo has a bicoastal sister company, Moo Management which represents fashion, beauty and lifestyle photographers.

ARTISANS

Dir. Scotty Bergstein Signs With Story

LOS ANGELES—Returning to the place where he began his career, director Scotty Bergstein has signed with Story, bicoastal and Chicago, for exclusive, national representation in commercials. Bergstein signed his first directing contract a decade ago with Story affiliate The Joneses and has been directing for the past year through FM Rocks, where his most recent project was a campaign for Ameriquest and DDB, Los Angeles. He has already completed his first project for Story, a pair of commercials for Texas-based restaurant chain Dave & Buster's via Dallas advertising agency Slingshot.

Bergstein called his move to Story a "homecoming" and said he looked forward to renewing his relationship with company president Mark Andrew and his production staff.

Bergstein, a onetime production designer, has shown versatility over the course of his directorial career and is particularly well known for his skill at visual storytelling and humor—often in the same spot. His work for Dave & Buster's is a case in point as the two commercials use artfully designed speed ramps to link scenes in humorous stories about people enjoying a night out.

"The speed ramps gave us a way

to add energy to the spots," Bergstein said. "Dave & Buster's is all about energy and having a good time."

Bergstein has shot frequently in Europe as of late, including most recently in Spain where he helmed two spots for Lays promotionally tied into the Euro 2008 Soccer Championship.



Scotty Bergstein

Bergstein has also been pursuing work in the long-form arena and recently directed a comedy series pilot for Fox titled *Man and Woman*.

Aside from his stints at The Joneses and FM Rocks, Bergstein has been with Area 51 Films (another Story affiliate), Highway 61 and the now defunct Cognito Films. His credits include work for AT&T, Pennzoil, Ameritech, Jose Cuervo and Bob Evans. Bergstein

apprenticed as a production designer under Norris Spencer (*Thelma and Louise, Black Rain*) and later worked as a commercial production designer for such noted directors as Tony and Ridley Scott of bicoastal/international RSA Films, Michael Karbelenkoff of bicoastal HKM Productions and David Kellogg back when he was at the since closed Propaganda Films. Bergstein launched his directing career in 1996 on the basis of a spec reel that included a spot called "Cable Boy" that was later picked up by ESPN. "Cable Boy," which centered on an earnest young man who supervises the laying of audio cables during football games, caught the attention of ESPN executives and its in-house agency, which hired Bergstein to re-shoot the commercial, promoting ESPN2's coverage of college football.

Bergstein went on to establish himself as a spotmaker, picking up several honors along the way, including recognition from the London International Awards for a spot on behalf of Attorneys.com.

Story is represented on the East Coast by Laura Zinn, in the Midwest by Doug Stieber & Co., in the Southeast by Miller Associates, in the Southwest by Alyson Griffith, and on the West Coast by Char & Associates.

Short Takes

HARRY COCCILO, GEORDIE STEPHENS PLAY BALL WITH OAKLAND A'S, AGENCY ELEVEN

Harry Cocciolo and Geordie Stephens of Santa Monica-based Tool of North America teamed as creatives and directors of a multi-spot campaign for the Oakland A's out of San Francisco ad agency Eleven. With industry roots as agency creatives before making a successful transition to the director's chair, Cocciolo and Stephens were pegged by Eleven to not only helm but also write and art direct the commercials which show the comical effects on a suburban neighborhood when several A's players move in as residents.



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For instance, in "Wilkins," we open on an elderly couple perched in lounge chairs in their suburban backyard. The woman explains, "They're such nice boys. They're so good with the kids in the neighborhood," and we cut to a few A's players and kids throwing the ball around the neighborhood. "We don't get to the game very often... but we still feel the thrill of the game," she continues, as the crack of a bat sends a ball sailing from the cul-de-sac toward them. "Bill! Bill! Get your glove!" yells the woman, which prompts Bill, her husband, to make far too slow an effort to catch the ball. Instead, the barbecue stops it, knocking ash and the cover to the ground. We see that the ball is one of many now resting in the yard. Back out in the cul-de-sac, an A's player rounds the bases for a homerun—and the team logo and super appear above the action: "100% Baseball."

For Eleven, Paul Curtin and Robyn Wilkinson served as creative director and producer, respectively.

Jennifer Siegel and Brian Latt executive produced for Tool with Jeff Tanner line producing. The DP was Adam Beckman. Production designer was Jamie Frank.

Editor was Kevin Zimmerman of The Whitehouse, Santa Monica.

BACK TO KODAK FILMSCHOOL FOR JUDGE AND CINEMATOGRAPHER DON BURGESS, ASC

Oscar-nominated cinematographer (*Forrest Gump*) Don Burgess, ASC, will judge the Asia Pacific, Latin America and European entries of the 2008 Kodak FilmSchool Competition. Now in its ninth year, the competition is designed to recognize the creativity and skills exhibited by student cinematographers in the collaborative process of visual storytelling. It is open to students and recent film school graduates from Asia Pacific, Latin America, the United States and Canada, and more recently the European region. Regional FilmSchool Competition winners will be announced by November 1. Submissions are still being accepted. The grand prize includes a trip to the Clermont-Ferrand International Short Film Festival in France for each of the regional winning filmmakers. Winning entries are screened at the festival and the filmmakers are invited to participate in a tailored program of seminars and industry activities hosted by Kodak. For more info, visit www.kodak.com/go/filmschoolcompetition.

PEOPLE IN THE NEWS

Lift Motion Design, Chicago, has added motion graphics designer and animator Kyle Shoup. He comes over from Lightborne, a Cincinnati-based animation studio



Kyle Shoup

where he worked on music videos, spot and broadcast projects. On the music clip front, he wrote and co-directed the video "Summer Skin" for Death Cab For Cutie.....Ian Beavis has joined media/marketing shop Carat in a new senior role as executive VP/executive client director. Beavis, who will work out of the agency's Los Angeles office, most recently served as VP of marketing, PR and product planning for Kia Motors America....



nice shoes

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Baselight 8

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Nice Shoes step up their colour grading service with the purchase of six Baselight systems.

New York City-based Nice Shoes is a full service HD post-production house specializing in high-end commercial work. Established in 1996 with the goal of creating a boutique environment, the studio employs only the newest technology that enables them to stay ahead of industry trends.

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Joe Bottazzi | Principal | Nice Shoes

FilmLight

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Creatives Offer Feedback On Producers

Continued from page 1

and hollerin' in triumph, assuming he's glad that he saved his skin. But the victorious laughter is for another reason as Dunn peels off his facial mask, revealing that he is Nix Brooks and the celebration is for getting his partner into hot water.

The core Saatchi creative team of art director Mike Czako and copywriter Bob Fremgen noted that in order to bring this project to fruition the way they had envisioned, they too got their partner, Saatchi senior producer Jamil Bardowell, into hot water. "We called on Jamil to do a lot," related Czako. "We had a limited budget to begin with, needed to have feature filmmaking talent to make it play the way it should, and had the logistics of dealing with Brooks & Dunn who are a brand unto themselves. Jamil had to go through their tour managers, their immediate management to get through to them, to sell them the recommended concept and keep them all in the loop every step of the way."

Fremgen noted it's all part of the expanded role of an agency producer in today's marketplace of new and different forms of content. "The idea of this was to create a mini-feature, meaning that this short had to have major movie caliber talent across the board and we relied heavily on Jamil for this as well. So he's not only coordinating with Brooks and Dunn's people, working under the constraints of a tight budget but also having to come up with world-class talent. Jamil delivered everything we needed. We wanted the creative talent that did the masks for the *Mission Impossible* films—he got us just that with Proteus FX. We wanted a feature DP so Jamil got us John Toll, a two-time Oscar winning cinematographer [*Braveheart* and *Legends of the Fall*].

Czako and Fremgen gravitated toward director Miller in that they had worked with him successfully before on Lexus back when they were creatives at Team One Advertising, El Segundo, Calif. "Peter had the right sensibilities for this project—he knows how to tell a story and he's savvy to working with celebrities," said Fremgen.

Saatchi's comfort level also extended to @radical.media. "They have been a great partner to us in longer form content," related Fremgen, citing such projects as Saatchi's Toyota on-air documentary debut in January 2007 on the Speed Channel with *Two Roads To Baja* directed by @radical's Jeff Zwart.

"Jamil built upon that comfort level, bringing great feature filmmaking talent on board," said Fremgen. "He basically dealt with all the logistics that made this job possible. Let's face it—as different forms of content evolve, no-

body knows what the proper budget is for some of these new projects. All we knew was that our budget was challenged and Jamil was up to the challenge, enabling us to attain the level of entertainment value, mini-movie production we needed to make this film work for a concert audience."

Guy Seese

Recently named executive creative director at Grey San Francisco, Guy Seese—this week's *SHOOT* Chat Room interview—said simply that agency producers "are having as hard a time today as anybody with shrinking budgets, their time becoming even more fractured with broadcast, online and varied forms of content. It can be pretty brutal. At the same time, this makes producers more invaluable than ever as creative collaborators."

As for what he values most from these collaborators, Seese observed, "A positive attitude and the expertise to say yes to making an idea happen while telling me what I might have to give up in order to make that yes a reality. Producers, whether freelance or on staff at an agency, have to be more nimble than ever."

Grey San Francisco's creative director affirmed, "Collaboration is crucial and you can be most successful if your collaborators and you share a basic commonality—the desire to do something great. And with that attitude, you can do just that—even in the face of shrinking budgets and less time."

Blue Sky

Furthermore, music has become an increasingly challenging aspect for agency producers—both those who specialize in music and those who don't have the luxury of having a resident agency music producer on staff. In last month's Music & Sound Series (4/25), *SHOOT* reported on Clorox's and DDB San Francisco's recent release of

The Blue Sky Project, a compilation CD of music tracks from select Clorox commercials. This CD sprung forth in response to consumer demand for the music, underscoring the producer's expanded role on this front.

Three years ago, DDB San Francisco rolled out a new brand campaign for Clorox. The goal was not just to change the look, feel, tone and brand character for Clorox but to also develop something distinctly different in a packaged goods product category that is hardly known for stellar, engaging creative.

"It wasn't just about great ideas, nor was it just about getting the best directors and photographers. We made an effort to break new ground in every aspect, with a particular emphasis on music because of its ability to emotionally connect with people," related Lisa Bennett, chief creative officer/managing partner, DDB San Francisco.

Frank Brooks, DDB San Francisco's director of production, observed that "music in commercials is now less about jingles and more about depth and storytelling."

Bennett said that Brooks played a key role in ensuring the high quality of the music. Accordingly she entrusted him and DDB San Francisco associate creative director Jim Bosiljevac with sifting through all the Clorox music in recent years to determine which of those tracks would make the most sense for a CD compilation. It also had to be decided which tracks could be extended and still maintain their entertainment value in that the original ad music wasn't created with the intent of longer play on a CD.

Bennett noted that across the board—with all the different elements, from visuals to music, for conventional spotmaking and new forms of content altogether—agency producers have become increasingly important in terms of helping to create meaningful brand equity for clients.

Peepshow Opens In U.S.

Continued from page 1

Paper Scissors continues to facilitate MacArthur's L.A. assignments and will provide a post studio foothold and representation on the West Coast for Peepshow. (Saunders reps Peepshow throughout the rest of the U.S.)

MacArthur's recent editing credits stateside are Nike for Wieden+Kennedy, New York, Microsoft Zune for McCann Erickson, San Francisco and Lexus for Team One Advertising, El Segundo, Calif. Perry was also recently in New York to cut Capri Sun for Ogilvy & Mather, New York.

Meanwhile Knight will gain representation in the U.K. via Peepshow,

London, affording him the opportunity to renew collaborative relationships with agencies and directors on that side of the Atlantic. He had at one time been active in the U.K. via Final Cut.

As alluded to earlier, Peepshow broke into the U.S. marketplace through representation arrangements with select edit houses, an initial one being Post Factory on the East Coast and then bicoastal Cosmo Street on the West Coast. Cosmo Street later took over national representation for Peepshow. When that relationship ended, Rock Paper Scissors entered the picture about a year ago.

HD Essentials

Liabli For No Label

Federal regulators have fined Wal-Mart, Best Buy, Sears, Kmart, Fry's Electronics and Circuit City, among other retail outlets, a total of some \$3.9 million for selling analog television sets without a label notifying consumers that the TVs will have to be retrofitted in order to continue working after the switch to digital TV in Feb. 2009.

An FCC rule requires retailers to display or attach consumer alert labels to analog-only TV gear—including TV sets, DVDs, VCRs and digital video records—informing prospective buyers that this equipment will not receive signals after the nationwide digital transition, unless a special converter box is installed.

Getty Takes HD To The Edge

Getty Images, a leading creator and distributor of visual content and other digital media, has become the exclusive distributor of high-definition footage from the American Public Television series Art Wolfe's *Travels to the Edge*. The program follows internationally acclaimed photographer Art Wolfe as he journeys to remote corners of the globe to capture images of nature and the cultures and creatures that make our world so unique.

Craig Peters, VP of footage and multimedia at Getty Images, said that the series "provides our customers with immediate access to remarkable high-definition footage from amazing locations and unique cultures. The relevance of this tremendous content enables our customers to create visual communications that address environmental stewardship, globalization and other pressing topics."

Creative professionals now have access to footage clips of amazing moments and captivating cultures from remote locations including Patagonia, Peru, Bolivia, Alaska, Ethiopia, Madagascar, India and South Georgia Island. Additional clips will be added over the coming months to make the most dramatic footage available from the first 13 episodes of the program.

Art Wolfe's *Travels to the Edge* is produced by Edge of the Earth Productions, LLC, in association with Blue Moon Productions, Inc., presented by Oregon Public Broadcasting, and distributed by American Public Television (APT). Funding for *Travels to the Edge* with Art Wolfe is provided by Canon U.S.A., Inc. and the Microsoft Corporation. Additional funding comes from Conservation International.

"Offering the footage collections from Art Wolfe's *Travels to the Edge* program through gettyimages.com represents a milestone for the series," said Jeff Davis, executive producer at Edge of the Earth Productions. "Getty Images' powerful platform and growing customer base allows the incredible moments captured during the filming of our program to reach a substantially greater audience worldwide."

Hdstudios Rides In '09 Lincoln

Farmington Hills, Mich.-based hdstudios recently completed animation, postproduction and audio post for seven web modules and two designer interviews for the launch of the 2009 Lincoln MKS website on behalf of Wunderman-Team Detroit. hdstudios is a division of Grace & Wild, Inc. Wunderman-Team Detroit called upon hdstudios in late 2007 to complete seven video modules and two video interviews for the launch of the website. The site highlights vehicle features such as exterior design, the dual panel moon roof, tailored interior, tech innovations, the invisible keypad and connectivity. Additionally, the site offers short video interviews with MKS designers Gordon Platto, and Jennifer Hewlett. A third interview with designer Mike Celentino is currently in post.

Farmington-based production house Avalon Films captured the vehicle in high definition on hdstudios A-Stage and senior editor/Flame artist Tom Fulks served as technical director for the shoot. The seven feature modules, as well as the designer interviews, were first cut in one of hdstudios' Avid suites by associate editor Eric Carlsen. Fulks then conformed each module in the Smoke, and created visual effects, rotoscoped vehicle footage, completed green screen compositing and laid audio tracks in the Smoke and Flame.

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

Scott Hicks Returns To Documentary Roots Via Independent Media

Continued from page 1

mentary in July '05 and on and off again through much of the next 18 months followed *Glass* across three continents, capturing the composer's family and professional life, including his working process (encompassing movies, an opera, symphonic compositions), his spiritual mentors and assorted collaborators and friends.

Crossing over

From an industry standpoint, *Glass* the movie reflects varied levels of the crossover dynamic, which is most fitting in that Independent Media has been a lead commercial production company for crossover talent worldwide. For one, this is Independent Media's second time as a feature producer, the first being *Home Movie*. Additionally, it was via Independent Media-produced commercials that Hicks first got the chance to work with Glass. Hicks directed several spots which Glass scored.

Continuing in the crossover theme, Glass called on his spotmaking com-

patriots to make the documentary a reality—including producer Susanne Preissler (president of Independent Media), co-producer Lindsay Skutch (a veteran commercials freelancer) and editor Stephen Jess of The Whitehouse. The latter's yeoman duty on the film entailed culling through some 150 hours of footage. Jess took a seven-month sabbatical from The Whitehouse to work on *Glass*.

"This film would not have been possible without Susanne Preissler and Independent Media," related Hicks. "She was totally committed to the project and instrumental in it all coming together."

While the budget was in the end raised through private financing in Hicks' native Australia, there was also a fiscal crossover spot synergy which figured prominently in getting the documentary off the ground. "As we were moving forward on the film, I was doing a lot of work with Independent Media in commercials," said Hicks. "My earnings out of these jobs went into the film as well so commer-

cials in a very real sense cross subsidized this movie."

Glass debuted at the '07 Toronto International Film Festival. But just last month it hit the theater circuit in Los Angeles, New York and San Francisco. The L.A. debut was part of an American Film Institute (AFI) music documentary festival at the Arclight Cinemas complex in Hollywood. The AFI event was sponsored by Audi, which is most apropos in that *Glass*' aforementioned spotmaking work that helped finance the film included an Independent Media-produced Audi campaign.

Return to roots

As alluded to earlier, *Glass* marked a return for Hicks to his documentary roots. Hicks has a long docu filmography, the last one prior to this being *The Ultimate Athlete* which was released in '96, the same year as *Shine*.

But *Glass* also represented a new artistic wrinkle for Hicks who actually wound up lensing the movie as well on HD video. "My starting to serve

as the cinematographer was at first a stopgap measure so that we could bank some material against the day we'd really begin with a full crew and DP. But I soon found that this kind of shooting was so low impact and unintrusive that it got me closer to Philip. He was very relaxed with me."

The value of this hit home when Hicks briefly went with a full crew as originally planned—a separate DP, grips, gaffers and accompanying paraphernalia. "I could see that suddenly this was becoming a much more formal event and I was losing the camera's intimacy with Philip." Thus Hicks decided to resume his dual director/cinematographer role.

"It was a liberating feeling for me as a director," he observed. "I didn't have to tell anybody what to do. Instead if I saw something interesting, I shot it. Were I not looking through the lens, there would have been little moments in the background that I would have otherwise missed. This experience deepened my respect for the camera people I know and work

with. I had never been in this position of shooting before. I found it very good for the spirit,

After 10 years of making studio pictures on sizeable budgets where everything is 'taken care of,' I was back to carting gear around, putting the camera on my shoulder and shooting. There was a very immediate emotion to the process which I found thrilling. My wife would see me come home after shooting and say she hadn't seen me this excited since *Shine*...While I'm keenly aware of my shortcomings as a cameraman, at the same time there was a wonderful immediacy. Sometimes you sacrifice the perfection of form in favor of the immediacy of content. And in the end, content always wins."

Art of the deal

In addition to Glass' family, friends and artistic colleagues, the documentary also included such noted collaborators of Glass as directors Martin Scorsese, Errol Morris and Woody

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Guy Seese

Newly named executive creative director at Grey San Francisco reflects upon his new roost.



By Robert Goldrich

A couple of weeks ago Guy Seese assumed his new role as executive creative director at Grey San Francisco. He's no stranger to the agency, having freelanced there on several occasions after exiting Goodby, Silverstein & Partners (GS&P), San Francisco, last June. At GS&P he was a creative director and associate partner.

Now Seese leads Grey San Francisco's integrated creative department and oversees all the work—from traditional ad fare, to interactive, to web development. He partners with Grey West managing director Betsy Sperry to set the creative vision for the agency, recruit top talent and guide new business creative efforts.

During his year and a half at GS&P, Seese helped deliver notable advertising for such clients as Motorola, Anheuser-Busch, Sprint and Saturn.

SHOOT: What attracted you to Grey San Francisco? You clearly had an idea of the shop's dynamics since you had been freelancing there.

Seese: I remember Jeff Goodby telling me that the way I take things on, he thought I needed to start my own agency. I told [Grey West managing director] Betsy Sperry that I was thinking along those lines and she said, "You don't need to. You can help to create this agency."

That opportunity for authorship means a lot to me and Grey is already redefining itself. I saw that first hand while freelancing here in recent months. We did a pitch for SanDisk which makes memory chips for consumer devices. I came in to lead the team as a freelancer. The creatives here stepped up and did an amazing campaign, real fun work that could have come out of any of the agencies I worked at in the past.

We wound up losing that pitch to Publicis & Hal Riney [San Francisco] which was a letdown. But the work was great. And being in the trenches with the people here on that effort convinced me that this was an ideal place to be.

The enthusiasm I felt throughout the ranks here as we developed that work was just great. There is an amazing group of people here.

And it goes beyond SanDisk. The smart global business-to-business work that Grey San Francisco did for Nokia is an impressive case study.

So too is the work Grey did for [Blue Cross] Tonik, a healthcare company providing insurance for 20 to 30-year olds who usually don't need insurance. Grey branded Tonik brilliantly across the board, even from a design standpoint.

SHOOT: What lessons did you learn during your time at Goodby, Silverstein & Partners? How was it working with such standout creative luminaries and partners as Jeff Goodby and Rich Silverstein?



Seese: A week after I left that agency I was freelancing for Jeff Goodby on Budweiser. It's a relationship I loved and valued.

The biggest takeaway was just being able to work with Jeff and Rich [Silverstein], two giants in the industry, to see them go about their business, how they create work, how they behave—what they emphasized made each and every day a lesson.

Their amazing track record of creating great work is directly related to their priority of how it's all about the

work, doing everything to nurture and protect the work—and to nurture and protect the creative people who are doing the work.

SHOOT: What lessons did you learn from your recent round of freelancing during which you got a taste of several shops? What other advertising agencies did you freelance at besides Grey San Francisco?

Seese: Beyond what I experienced at Grey, I freelanced for J. Walter

Prior to GS&P, Seese spent five years as exec creative director/partner at Cole & Weber/United, Seattle, working on such accounts as Nike and Dell. There his tongue-in-cheek integrated campaign for Rainier Beer won AICP/Ad Age's inaugural Battle of the Brands in 2005, a New York Art Directors' Club Gold and national "Best of Show" at the Addys.

The Remember Rainier branded content campaign resurrected the brand, which had been a longstanding Seattle staple, but fell upon hard times. Centerpiece of the campaign was a 30-minute TV series, Rainier Vision, featuring long lost Rainier Beer commercials, including the famous spot in which Rainier Beer is uttered in sync with the hum of a racing motorcycle's engine. Each series episode, hosted by a couple of regular Rainier guys, was billed as being "30 mouth-watering minutes—12 ounces at a time."

Earlier, Seese spent four years in New York as creative director/partner at Mad Dogs and Englishmen, and senior art director at Euro RSCG New York. Prior to that he had stints as small shops in Chicago and Seattle.

laborators and you share a basic commonality—the desire to do something great. And with that attitude, you can do just that—even in the face of shrinking budgets and less time. So much of success is based on team work and a cooperative spirit.

SHOOT: How did you get into the advertising business? What factors led you to ultimately end up choosing it as your career?

Seese: My father was an architect,

be over here at Grey.

SHOOT: You were an executive creative director earlier in your career at Cole & Weber/United in the Pacific Northwest. How has the role of an executive creative director changed in recent years?

Seese: The best executive creative directors today are those who have a full-on understanding of what the potential of interactive can be and strive to reach that potential.

You don't necessarily have to be an authoritative expert. But you need to have that vision for interactive components and be brave and smart enough to make decisions that will move you forward as an agency.

Being an executive creative director is about understanding where you think you can take a group of people, encouraging them to make clients famous, to get your people to do that brand of inspired work. And part of that equation is interactive which has become increasingly important over the past five years and will continue to be in the foreseeable future.

You're continually looking to create the next proof point, trying to figure out where it will come from. I've had the good fortune of enjoying that kind of experience on Rainier Beer [a Pabst brand] which was a pivotal proof point several years ago as to how new media content can build brand and help create new energy and momentum for a client.

Grey West managing director Betsy Sperry has given Guy Seese the opportunity to help build and shape Grey San Francisco. She and Seese will set the creative vision for the agency and push to recruit leading talent.

Thompson in New York, Goodby, Silverstein & Partners in San Francisco, and The Barbarian Group both in Boston and San Francisco.

They all are great places and represent different business models. They demonstrate that there are different ways to attain what you want for your clients. And it's an experience that will help me to contribute even more now to Grey San Francisco.

One key bond across all agencies is that collaboration is crucial and you can be most successful if your col-

Line Blurring Between Broadcast & Interactive Agency Producers

Continued from page 1
like and accomplish.”

Blurred vision

As for differentiating between interactive and broadcast producers, Cline said the dividing line has become blurred. “We have an interactive team and we put them together with our traditional teams and producers,” he related. “There’s an interactive producer here for instance but the bottom line is that we try to have all our TV producers very active in interactive. So ultimately our producers are becoming more multi-faceted as they are called upon to move around intellectually on different types of projects. Producers cannot rest on their broadcast laurels anymore. If they slip into resorting to the big TV solution, they’ve fallen into a trap. They need to learn everyday about new things, new solutions, interactivity, new technologies.”

Cline recently wrapped the first portion of a massive Sony U.S. Consumer Electronics campaign, the cen-

terpiece of which is television, with the first spot being “Tumble” directed by Andrew Douglas of bicoastal Anonymous Content. Yet even with TV being the prime focus, a teaser film *How Do We Make Something Out of Nothing* debuted on YouTube prior to the broadcast :60 spot premiere.

The teaser displayed live-action filming of “Tumble” sans the visual effects that would later be meshed into the final commercial. This served to whet viewer appetites for the visually ambitious “Tumble,” which was shot entirely in HD and is part of an HDNA campaign in which HD is depicted as being part of Sony’s creative and technological DNA.

“Tumble” takes us to the filming of a movie atop a massive mountain peak. Suddenly the camera being used to lens the action—a Sony CineAlta HD movie camera—falls down the mountain but instead of smashing into assorted useless pieces, it shatters into Sony Blu-ray Disc players. Upon subsequent impacts, the products continue to shatter and reform

into other innovations (Sony VAIO HD notebooks, Cyber-shot cameras, Bravia HDTV sets) as they tumble down the mountain—until we end on the Sony Organic LED XEL-1 TV, a 3mm-thin television set.

Visual effects were done by The Mill, London. (“Tumble” gained inclusion into this week’s *SHOOT* quarterly Top Ten Visual Effects & Animation Chart. For insights into the effects

process on the commercial, check out this issue’s Chart and our Visual Effects & Animation Series lead story, which includes an interview with The Mill’s Ben Turner, visual effects supervisor and lead Flame/2D artist on the job.)

Taylor Hampton, creative director at 180LA, said that from a technical standpoint the project “was an amazing experience to shoot. HD, helicop-

ters, mountains, massive special effects—you name it, we used it here.”

Yet despite its complexity from production logistics and visual effects standpoints, “Tumble,” the first of several spots, was completed within a relatively tight timeline, again underscoring, said Cline, the escalating pressures and challenges facing ad agency producers.

—by Robert Goldrich

Scott Hicks Sheds Light On Glass

Continued from page 9

Allen. The latter appearance came to pass after Allen asked Glass to score his next film. This was a bit disconcerting to Hicks whose film *No Reservations* was being scored by Glass at the time.

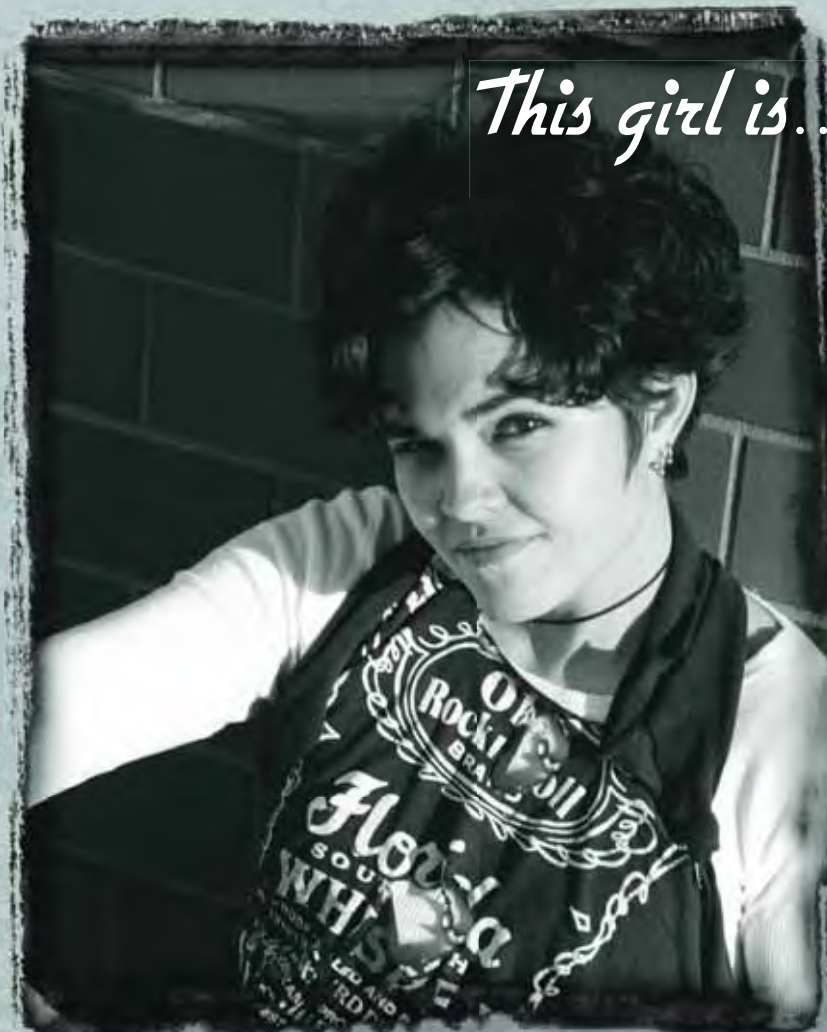
“Philip said to me, ‘How can I turn down Woody Allen?’” recalled Hicks. “So I proposed a deal to Philip. I basically told him it was alright with me as long as he asked Woody if he would appear in the documentary. Philip

asked him and Woody said yes.”

Admiration

Hicks’ aforementioned admiration for Glass deepened during the making of the documentary. “Philip founded his ensemble in 1968 and most of the people with him then are still with him today,” noted Hicks. “That says a lot. His working process, his spirituality, his relationships, his family all made me appreciate him even more.”

The film also contains a painful moment or two, including Glass’ wife grappling with her husband’s tireless commitment to his work and the toll that can take on their personal lives. The fact that this is in the finished film also speaks volumes about Glass. “Philip told me, ‘This is your film. Finish it the way you think is best,’” related Hicks. “That tells you a great deal about him as a person. It completely vindicated my deep, long-time admiration of him.”



This girl is

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

Answer:
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Top Spot of the Week

Psyop Shows Plight In Flight Of The Honey Bee For Haägen-Dazs, GS&P

By Christine Champagne

A tragic love story of operatic proportions is presented in a :30 Haägen-Dazs spot titled "Opera." The protagonists: a honey bee and a flower.

As the commercial opens, a bee is buzzing around near a garden shed when he hears the call of a flower in need of pollination. He goes to her and gets oh-so-close... But a strong wind blows, and despite a valiant effort to connect, the bee is blown away.

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

Viewers are directed to Helpthehoneybees.com where they can learn more about the plight of the honey bee. The site also provides an introduction to the newly-created Haägen-Dazs Vanilla Honey Bee flavor, which blends vanilla with a taste of honey.

It was actually the creatives at Haägen-Dazs' San Francisco-based agency Goodby Silverstein & Partners that came up with the idea of inventing the new flavor. In researching how food is produced, Goodby group creative directors Margaret Johnson and

Jim Elliot and the rest of the creative team discovered that honey bees, the insects responsible for pollinating one-third of the food that we eat, are disappearing at an alarming rate.

The creatives pitched a Help Save The Honey Bees-themed campaign to Haägen-Dazs, which relies on natural ingredients like strawberries and blueberries for its ice cream, and the client immediately embraced and was sold on the idea.

Haägen-Dazs didn't have a huge budget but decided to create at least one television commercial to fit into a campaign that includes viral video, print ads and the aforementioned website.

Working out of bicoastal collective

Psyop's newly-created Los Angeles office, Cedric Nicolas-Troyan and Laurent Ledru co-directed the spot.

A delicate balance

Johnson said that the agency relied on Psyop to generate "an animation idea that could really bring some magic into this love story."

There was a balance to be struck, added Elliot, noting that the animation couldn't be so fantastical as to take away from the poignancy of the

story. In the end, "We think these guys did a great job of combining animation with live action to create something that was really magical but also really powerful," Elliot said.

And then there is the music: The stirring operatic track that accompanies "Opera" is key to telling the tragic love story.

Composer Drazen Bosnjak of the New York office of Q Department took on the task of re-arranging a duet from "Cavalleria Rusticana" and making it work within the context of a mere :30 format. He then recorded the piece with tenor Kip Wilborn and soprano Julianna DiGiacomo.

Nicolas-Troyan and Ledru said they found the music to be a great inspiration as they worked to bring the story of the bee and the flower to life in dramatic, operatic fashion.

Back to nature

In creating the live-action garden that served as a base on which the spot's CG flower and bee were placed upon, the directors put together a highly-stylized set made up of white flowers, a garden shed and a painted blue sky backdrop on a stage at Panavision in Woodland Hills, Calif.

"All of the pieces of the background were put together in a very specific way so that the bee and the flower could pop out," Nicolas-Troyan pointed out. "Everything on the set was white, and there was a little green, but it was a gray green."

The live action was shot in HD by cinematographer Heimo Ritzinger with the Panavision Genesis camera, providing Psyop's team of artisans with "very sharp and clean images that blend well with CG," Nicolas-Troyan pointed out.

To choreograph the movement of the CG bee through the garden, a real bee (albeit a dead one) was attached to a stick and shot moving through the garden for reference.

Creating a CG bee was perhaps the greatest challenge involved in the making of "Opera." Ledru strove to produce a bee that looked real, but he didn't want to create a 100 percent accurate reflection of what an actual bee would look like.

That, explained Nicolas-Troyan, was specifically because, "A real bee would be really spooky and kind of gross that close up."

For the spot to succeed, viewers needed to find the bee attractive and buy him as a romantic lead.

With that in mind, Ledru altered the proportion of the bee's body and

the shape of its eyes, and he chose not to put fur on its legs (real bees have furry legs) in order to create a more appealing protagonist.

(The CG bee and other artistic and technical considerations helped to earn the Psyop ensemble on "Opera" a slot-entry number four to be exact--on SHOOT's quarterly Visual Effects & Animation Top Ten Chart, which appears in this week's issue.)

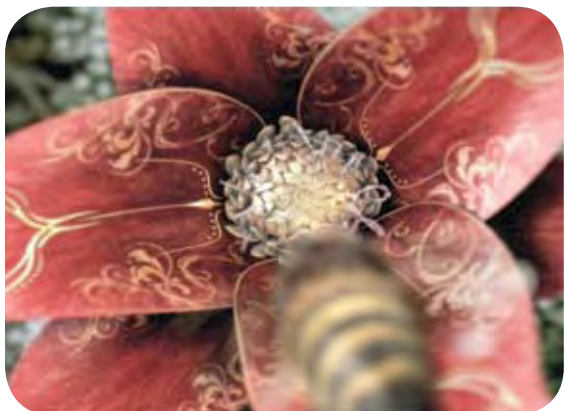
Goodby, Silverstein & Partners and the client were most favorably impressed with the look of the final spot--the bee in particular.

"It's interesting because we looked at so much visual reference of bees going into the project, and if you're not careful, they can be unappetizing, which is a huge danger when you're doing a spot for ice cream," pointed out Johnson.

This was key to the spot's success, continued Johnson who observed, "I think Psyop did a wonderful job romanticizing the bee and making you fall in love with him."



Jim Elliot and Margaret Johnson



[CLICK HERE TO VIEW SPOT](#)

A bee's quest to consummate a beautiful relationship with a lovely flower comes tantalizingly close to but ultimately falls short of fruition--or more accurately pollination--in this 30-second spot which teamed Goodby, Silverstein & Partners, San Francisco, with bicoastal production house Psyop.

TOP Spot OF THE WEEK

CLIENT
Haägen-Dazs.
 Agency
Goodby Silverstein & Partners, San Francisco.
Jeff Goodby, co-chairman/creative director; Margaret Johnson, Jim Elliot, group creative directors; Matt Rivitz, copywriter; Tyler Magnusson, art director; Hilary Bradley, executive producer.

PRODUCTION COMPANY
Psyop, bicoastal.
Cedric Nicolas-Troyan and Laurent Ledru, directors; Heimo Ritzinger, DP; Lucia Grilla, Neysa Horsburgh, executive producers; Michael Neithardt, producer; Kay Chen, assistant producer; Andreas Berner, project lead; Henning Koczy, Kitty Lin, Iggy Ayestaran Llovet, Anthony Patti and Jonah Friedman, Pete Hamilton, Jed Mitchell, CG artists; Nick Tanner, Sarah Eim, Flame artists.

EDITORIAL
Lost Planet, bicoastal.
Patrick Griffin, editor.

MUSIC
Q Department, New York.
Drazen Bosnjak, composer; Zack Rice, executive producer; Kelly Fulton, producer.

AUDIO
Color, New York.
Josh Abbey, mixer.

The Best Work You May Never See

Peter Martin Duo Takes A Deep Breath

By Robert Goldrich

A woman is about to leave her house to go to work. But she needs to take care of one last detail—not her hair, not to make sure her commuter mug is full of coffee, not even checking that she has her automobile keys. Instead she takes a deep breath and holds it just prior to opening the front door and running out to her car which is parked curbside.

She doesn't exhale until she gets into the car with the windows rolled up.

Next stop on her commute is a drive-through window of a restaurant. She lowers her driver side window a smidge, holds her breath again—this time for but an instant—before blurting out her order, a large no-foam, sugar free vanilla latte of some sort. She then holds her breath until her car window is again fully up.

Finally she's arrived at work—or at least at the parking lot. She holds her breath, jumps out of the car and starts running toward her office building off in the distance.

But the jaunt is too far for her to hold her breath the entire time so she takes an exhale break by diving into the passenger seat of a stranger's car. The stranger is in the driver's seat having a morning cup of coffee. He's a bit perplexed at the sight of the woman. She smiles at him, doesn't say a word, takes a deep breath, holds it, and bolts out of the vehicle towards her office.

A voiceover relates that Maricopa County is facing an air pollution crisis and urges us to visit RunningOutOfAir.com for tips on what residents of that Arizona community can do to help clean the air.

Titled "Anti-Breathing," this ad which uses the comedic to inform us about the tragic was directed by the duo known as Peter Martin—a.k.a. Peter Livolsi and Martin Dix—of Santa Monica-based harvest for Phoenix ad agency Riester.

Bonnie Goldfarb and Scott Howard executive produced for harvest. Rob Sexton served as head of production and Denise Hagerman as line producer. The DP was Eric West.

The Riester team included executive creative director Tom Ortega, associate creative director Ben Dveirin, senior copywriter Troy Pottgen and broadcast producer Linda Hart.

Editor was Mark Trengove of Blade, Phoenix.

Depressing stats

The Maricopa County Board of Supervisors and the Maricopa County Air Quality Department are sponsoring the campaign, the centerpiece of which is "Anti-Breathing." The board was spurred into action by several sad statistics, including:

According to the Arizona Department of Health Services, the average hospital stay for state residents with asthma was 3.2 days in 2005. That same year, the number of Arizona residents having respiratory operations was 19,655. Furthermore, per a survey by Transportation Demand Management in Arizona, the percentage of Maricopa Valley residents who still drive to work alone and don't carpool is a whopping 91 percent.

The latter stat is subtly acknowledged in the spot as each of the two drivers we see is alone in his or her vehicle.

"Maricopa County faces a crisis with air pollution and without the support of our residents we take the risk of running out of clean air," said Andrew Kunasek, chairman of the Maricopa County Board of Supervisors, District 3. "We are asking that everyone in the County make the commitment to learn what they can do, take action, and make it a healthier place for all of us."

Five percent plan

The RunningOutOfAir.com website urges people and businesses to change their habits to improve air quality. Among the suggestions are:

- Use a rake or a broom rather than a leaf blower.
- Consolidate errands to cut down on multiple car trips.
- Don't use wood burning fireplaces, especially on high pollution advisory days.
- And conserve electricity.

RunningOutOfAir.com will create a social network of Maricopa County residents who have committed to take action to help reduce their negative effects on air quality. With these simple suggestions applied to everyone, Maricopa County can meet its goal of reducing dust particulates by five percent each year for the next three years, as outlined in the Maricopa County Association of Governments' five percent plan.

credits

Client Maricopa County Board of Supervisors/Maricopa County Air Quality Department **Agency** Riester, Phoenix
Tom Ortega, executive creative director; Ben Dveirin, associate creative director; Troy Pottgen, senior copywriter; Linda Hart, producer. **Production** harvest, Santa Monica **Peter Martin (a.k.a. Peter Livolsi and Martin Dix), directors; Bonnie Goldfarb, Scott Howard, executive producers; Rob Sexton, head of production; Denise Hagerman, producer; Eric West, DP. Editorial** Blade, Phoenix **Mark Trengove, editor; Louis Parker, producer. Audio Post** audioEngine West, Phoenix **Bob Giammarco, mixer**

To air is human, to breathe normally divine.



[CLICK HERE TO VIEW SPOT](#)

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MAY 23 ISSUE

AD AGENCY CREATIVES
SHOOT NEW DIRECTORS PROFILES
NEW YORK

AICE Award Show Winners
AICP Show Preview

Bonus Distribution:
SHOOT New Directors Showcase,
AICP a.m. program

Deadline: May 14

JUNE 6 ISSUE

AD AGENCY CREATIVES &
PRODUCERS
PRODUCTION COMPANIES

AICP Show Coverage/Honors List
SHOOT NEW Directors Showcase coverage
Cannes Lions Ad Fest Preview

Bonus Distribution:
Cannes Lions Ad Fest,
Deadline: May 26

JUNE 20 ISSUE

AD AGENCY CREATIVES &
Hispanic Advertising
EDITING & POST
CINEMATOGRAPHERS & CAMERAS

Texas Production & Post

Bonus Distribution:
Cine Gear Expo
Deadline: June 10

SHOOT

iSpot

Microsoft Goes Documentary Viral Route

By Ken Liebeskind

"On My Way," Microsoft's new global branding campaign, has started with viral videos playing in four countries that document the way Microsoft helps young people develop their careers through the training programs it runs. The videos were created by McCann Worldgroup and directed by Chris Wilcha of bicoastal production house Chelsea.

In "Natalie," a 90-second film, a young woman from the U.K. explains how the Microsoft Learning Center has helped her start a fashion business "and make my dream become a reality." Natalie is shown singing in a recording studio and then sewing dresses in her shop as she discusses the impact Microsoft has made on her life.

"Testing revealed that it was impactful to see real people's stories," said Matthew Winks, VP/exec producer at McCann. "We decided to go in the documentary direction, with films about people and how Microsoft helps them in crucial moments of their lives with free classes and access to technology."

Films were shot in the U.K., Germany, France and Australia, with the subjects found by contacting the Microsoft programs in each country. "Microsoft got us in touch with their programs and we did street casting among the kids and chose the ones with the most compelling stories,"

said Chelsea exec producer Allison Amon.

A series of films were made in each country, with footage from each shoot combined to make five-minute documentaries, which were cut into individual profiles that run 30 and 90 seconds. "If it was visually compelling enough, we made it into a short piece," said Wilcha. "In Berlin, a skateboarder navigating through the city created a nice metaphor for forward motion. We deployed it in the documentary and in quick :30 form. It had a nice abstract quality. We were always balancing both, knowing it could be short form or long form."

Wilcha shot the films with a Panasonic VariCam, "live action documentary style, not hand held. It was reality style." He interviewed the subjects as he shot them, trying to get them to be "philosophical about their futures." It wasn't easy, since they didn't always speak English so a translator was used.

The films are playing online and TV across Europe and in Australia. The films play at individual sites in each of the four countries and at a general site for Europe, <http://www.onmywayeu.com>. The campaign isn't running in the U.S. yet, but Winks said, "We'll shoot more work for other countries."

The campaign doesn't focus on Microsoft products. "They sell lots of products--this is bigger than that," Winks said. "It's part of their corporate citizenship campaign."



Microsoft's "Natalie"

credits

Client Microsoft Agency **McCann WorldGroup, San Francisco**
Matthew Winks, executive producer; Rob Bagot, executive creative director; Dante Lombardi, creative director, copywriter; Frauke Tiemann, art director
Production Chelsea, bicoastal **Chris Wilcha, director; Dave Morrison, DP**
Editorial Mad River Post, San Francisco
Michael Elliott, Marco Perez, Jay Herda, editors
Post Production A52, Santa Monica

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Taking A “Tumble” And One Wild Ride

The thrill of the journey is captured in our two Visual Effects & Animation Chart toppers for the spring quarter. But each journey is distinctly different—one being an “accident” as we see an HD camera tumble down a steep mountain, shattering to form other technological products which in turn form others upon subsequent impacts, reflecting Sony’s DNA when it comes to HD innovation. Effects were done by The Mill, London.

Our other sojourn sounds quite mundane—along the countryside and through suburbia in a Dodge vehicle that’s a cross between a minivan and an automobile. Yet the journey is quite unique and breathtaking as it meshes multiple disciplines. Charlex, New York, and XYZ Studios, Melbourne, worked with production house The Ebeling Group, New York, on this mix of CG sketch character-like animation, hyper-realistic CG and live action.

Here are some insights into the detailed jobs from artisans who worked on them.

“Tumble”

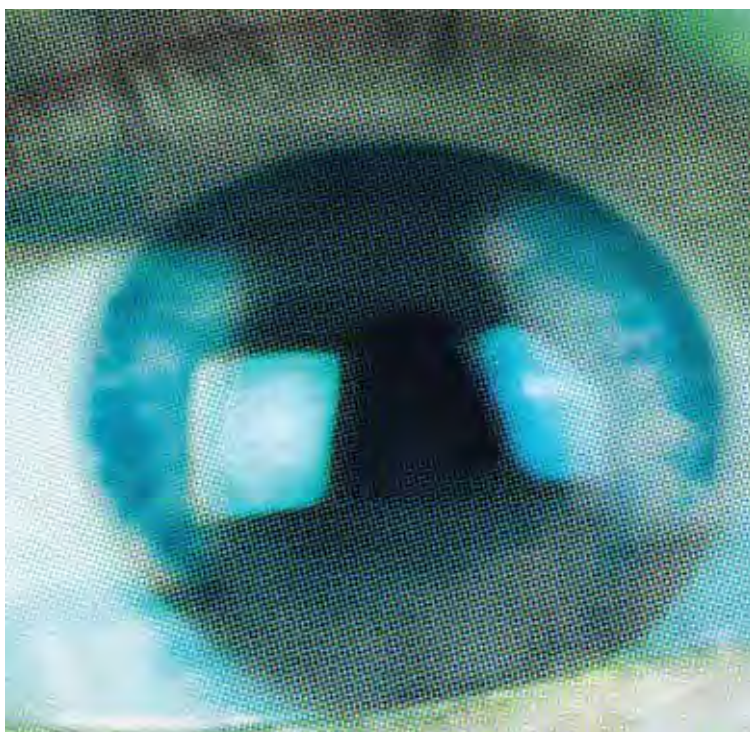
Directed by Andrew Douglas of bicoastal Anonymous Content for agency 180LA, the Chart’s number one entry “Tumble” takes us to the lensing of a movie atop a massive mountain peak. Suddenly the camera being used to shoot the action—a Sony CineAlta HD movie camera—falls down the mountain but instead of smashing into assorted useless pieces, it shatters into Sony Blu-ray Disc players. Upon subsequent impacts, the products continue to shatter and reform into other innovations (Sony VAIO HD notebooks, Cyber-shot cameras, Bravia HDTV sets) as they tumble down the mountain—until we end on the Sony Organic LED XEL-1 TV, a 3mm-thin television set.

The commercial is the centerpiece of a Sony U.S. Consumer Electronics campaign in which HD products are depicted as being part of Sony’s creative and technological DNA; thus the apt “HDNA” moniker for the 180LA-conceived branding initiative.

For The Mill, achieving believability in this piece was a daunting proposition in and of itself—even moreso on a challenged, tight timeline. Ben Turner, VFX

supervisor and lead Flame/2D artist for The Mill on the job, said the key was coordination among the studio’s teams in London and on location in Los Angeles, and with director Douglas and the agency.

Turner was part of The Mill ensemble on location with Douglas, making sure what was captured in live action would lend itself to the elaborate effects work that had to be woven into the scenes. Meanwhile back at The Mill’s London shop, artists were in test shoot mode to explore different possibilities. “At the outset, we had to determine what the shattering effect should be,” relates



Turner. “Should it be shattering into molecules before shattering into new products? Or should it shatter right into the next line of products? We had a lot of products to go through, meaning we had to move quickly from one product to another upon each impact while still having it all look as elegant as possible.

“We found that shattering products into particles and then reforming them took too much time,” he continues. “So we streamlined the process to get from one product to another, opting more for chunks than particles. So as soon as the Blu-ray recorders break apart, we’re seeing DNA particles coming together at the same time to form [Cyber-shot] cameras. The testing and pre-vis we did at London while the Los Angeles shoot was going on made this project—spanning 2D and 3D—doable in the relatively short time frame we had.”

Tyler Hampton, creative director at 180LA, describes the spot as “an amazing experience to shoot. HD, helicopters, mountains, massive special effects—you name it, we used it here.”

Going into the project, Turner admits having a bit of trepidation about the shoot being in HD. “I was nervous over that but was pleasantly surprised at the test results.”

His nervousness was rooted in concern over tracking questions when it comes to HD in postproduction. “There are so many HD cameras in the market and we had an experience on another project with distortion problems from fast panning shots using another manufacturer’s camera. There are just so many untried and tested HD cameras when it comes to post, meaning they can be

The Mill, Charlex
Lend Their Talents
To Spring’s Two
Chart Toppers
A SHOOT Staff Report

VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ ANIMATION	AGENCY	PRODUCTION
1	 Sony's "Tumble" CLICK HERE TO VIEW SPOT >	The Mill, London Tom Bussell, VFX supervisor; Ben Turner, VFX supervisor, lead Flame/2D artist; Juan Brockhaus, animation director; Rick Thiele, lead lighting & rendering; Mel Tonkin, lead animator; Paul Wilmot, Flame; Darren Christie, lead Shake artist; Angela Jackson, producer; Miles Pettitt, CG studio manager; Aidan Gibbons, Alex Doss, Alex Hammond, Andy Nicholas, Daniel Elloit, Douglas Lassance, Edward Shires; Eva Kuehlmann; Francois Malary; James Spillman; Jason King; Jonathan Vuillemin, Mario Ucci, Oscar Gonzales, Peter Devlin, Richard Costin, Sam Driscoll, Simon Clark, CG team. (Toolbox: XSI, Flame, Shake)	180LA	Anonymous Content, bicoastal Andrew Douglas, director
2	 Dodge Journey's "Road Trip" CLICK HERE TO VIEW SPOT >	Charlex, New York Gong Myung Lee, CG supervisor; Steve Chiarello, sr. producer; Jennifer Scelia, co-producer; Alex Cheparev, lead modeler; Stephen K. Mann, lead character TD; Anthony Tabtong, lead animator; James Fisher, lead lighting TD; Hunkit Ma, modeler; Han-Chin Lee, modeler/texture artist; Carlos Sandoval, texture artist; Andre Stuppert, character TD; John Wilson, senior animator; Jeff Chavez, sr. lighting TD; Quan Tran, Keith McMenamy, John Volney, Luis Cantillo, John Cook, Will Atkin, Cesar Kuriyama, lighting TDs; Jesse Newman, sr. Flame artist; Rob Aiello, sr. Smoke editor. (Toolbox: Maya, Digital Fusion, Adobe Photoshop, PF Track, Flame, Smoke)	BBDO New York	The Ebeling Group, New York XYZ Studios, Melbourne, Australia Tim Kentley, creative director/director.
3	 Discovery Channel's "Boom Dee Ya Da" CLICK HERE TO VIEW SPOT >	Method, Santa Monica Alex Kolasinski, lead 2DVFX artist; Chris Smallfield, Lead 3DVFX artist; Gil Baron, CG technical supervisor; Kyle Obley, Marco Vedrine, Ryan Raith, 2DVFX artists; Felix Urquiza, Matt Longwell, Matt Wheeler, 3DVFX artists; Lisa Houck, executive producer; Helena Lee, Sabrina Elizondo, producers. (Toolbox: Maya, Mental Ray, Flame, Shake)	72andSunny, El Segundo, Calif.	Outsider, USA, Santa Monica James Rouse, director
4	 Haagen-Dazs' "Opera" CLICK HERE TO VIEW SPOT >	Psyop, New York Cedric Nicolas-Troyan, Laurent Ledru, directors; Lucia Grillo, Neysa Horsburgh, executive producers; Michael Neithardt, producer; Andreas Berner, project lead; Henning Koczy, Kitty Lin, Iggy Ayestaran Llovet, Anthony Patti, Jonah Friedman, Pete Hamilton, Jed Mitchell, CG artists; Nick Tanner, Sarah Eim, Flame artists. (Toolbox: Maya, Flame)	Goodby, Silverstein & Partners, San Francisco	Psyop, New York Cedric Nicolas-Troyan, Laurent Ledru, directors
5	 Sears Craftsman Tools' "Crew Chief" CLICK HERE TO VIEW SPOT >	Zoic Studios, Culver City, Calif. Andrew Orloff, creative director/VFX supervisor/animation director; Chris Jones, creative director; John Shirley, VFX supervisor/compositing supervisor; Michael Capton, Michael Cliett, CG supervisor; Elexis Stearn, Steve Schofield, executive producers; Maya Sanchez, producer. (Toolbox: AfterEffects, Flame, Lightwave, Maya)	Young & Rubicam, Chicago	Gargantuan, Malibu, Calif. Loni Peristere, director.
6	 Volkswagen Tiguan's "Moving City" CLICK HERE TO VIEW SPOT >	The Embassy Visual Effects, Vancouver, B.C. Charlie Bradbury, VFX producer; Winston Helgason, VFX supervisor; Simon van de Lagemaat, Marc Roth, senior CG artists; Tristram Gieni, Dan Prentice, Paul Copeland, Jim Hebb, Adam Marisset, Michael Blackburn, CG artists; Stephen Pepper, senior compositor; David Casey, compositor; Ben Miller, roto & prep. (Toolbox: Modo, Lightwave, Softimage XSI, Shake)	DDB Milan	Parco Film, Milan Andrew Hardaway, director
7	 McVities Digestives Yog Fruit's "Serenade" CLICK HERE TO VIEW SPOT >	Aardman Animations, Bristol, U.K. Alan Short, director; Andy Proctor, art director; Tom Downes, technical director; Helen Argo, producer. (Toolbox: Maya, Renderman studio, Renderman ProServer, Photoshop, AfterEffects) Rushes, London. Brian Carbin, visual effects artist; Carl Grinter, producer. (Toolbox: Smoke)	Publicis, London	Aardman Animations Alan Short, director
8	 Target's "Liquid Chrome" CLICK HERE TO VIEW SPOT >	Riot, Los Angeles Andrew MacDonald, creative director; Matthew McManus, executive producer; Robert Owens, producer; Andy Lesniak, CG supervisor; Dave Carlson, Steve Toccecelli, Tom MacDougal, Michael Johnson, Bryant Reif, Shu Zuzuki, CG artists; Wensen Ho, Andy Davis, composers. (Toolbox: Reelflow, Lightwave, Inferno, proprietary workflow plugin for export meshes from Reelflow to Lightwave)	Target In-House	Untitled, Los Angeles Tom and Jeff Cronenweth, directors
9	 Orkin's "Pizza Delivery" CLICK HERE TO VIEW SPOT >	Brickyard VFX, Santa Monica Mandy Sorenson, CG creative supervisor/lead 2D artist; Kirsten Andersen, executive producer; Diana Young, VFX producer. (Toolbox: Flame) Stan Winston Studio, Van Nuys, Calif. J. Alan Scott, animatronics effects supervisor	The Richards Group, Dallas	Bob Industries, Santa Monica Zach Math, director
10	 Snapple Antioxidant Water's "Bubble Wrap World" CLICK HERE TO VIEW SPOT >	Asylum, Santa Monica Paul O'Shea, VFX supervisor/Inferno artist/compositor; Michael Pardee, executive producer; Michael Hanley, bidding producer; Darcie Muangman, producer; Jeff Werner, on-set VFX producer; Justin Blaustein, Joey Brattesani, Inferno artists/compositors; Tim Clark, Shannon Burkley, Dark Hoffman, matte painters/texture. (Toolbox: Inferno, matte painting)	Cliff Freeman and Partners, New York	Anonymous Content Daniel Benmayor, director.

Varied Disciplines Mesh In Dodge Journey's "Road Trip"

Continued from page 15
hard to predict."

But the Sony camera had no problems whatsoever, says Turner. In other words, Sony more than lived up to it HDNA branding.

"Road Trip"

XYZ Studios and Charlex, teamed up on this ambitious spot, Chart entry number two, for the Dodge Journey crossover vehicle, produced by The Ebeling Group for BBDO New York. The piece was directed by XYZ creative director Tim Kentley.

A shiny red Dodge Journey emerges from a home's garage. A group of friends then climb aboard.

But like the garage and all the surroundings, including the countryside

itself, the driver and passengers appear in black and white. And they look like character drawings but are far more expressive than what is normally associated with that medium.

We then see them all interact with the features of the vehicle, ranging from a refrigerated storage compartment to third row seating to the kids dueling on a gaming monitor, which also screens DVDs.

The Dodge Journey makes its way through the city, which we see both as the crossover vehicle zips along and from an overhead view. A voiceover introduces us to the Dodge Journey, an innovative new vehicle which underscores the slogan, "If you can dream it, do it."

From a production standpoint, a

hyper-realistic CG Dodge Journey is occupied by pen-and-ink textured CG characters traveling through a dimensional illustrated pen-and-ink world. The only live-action element was the interior of the Journey crossover vehicle, which was captured via a motion control shoot.

"The biggest challenge was taking all these distinct animation styles and melding them together creatively and technically," observes Charlex CG supervisor Gong Myung Lee. "You have a photo-real CG car, a stylized, illustrated world—a painterly environment—and full CG characters with a sketchy look that matched the environment, not to mention the live-action interior. All this had to be meshed in a way that still made the

journey believable."

Key in attaining that believability," continues Lee, were the Journey passengers and driver.

"We shot live-action actors and used them as reference so that we could bring the right movements and gestures to the sketched characters," she relates. "Viewers have to be able to relate to the characters—that way the viewer can feel he or she is riding along in the Journey."

Furthermore, XYZ Studios' creative director/director Kentley wanted the 3D characters to look exactly like the sketches.

"That's difficult to do in 3D even if you match the frontal appearance," says Lee. "A drawn character looks good from all angles. You're limited

in terms of angles in 3D so we had to play with shapes and texture overlays on the 3D so that you could see more nuances like you would when looking at the sketch characters."

Another delicate balancing act, says Lee, "was making sure that the photo-real Journey and the CG characters were immersed in the environment a certain way for each shot so that you felt the car was treading on the stylized surface at a fast speed and actually moving through this vast landscape....This required some subtle touches. In the compositing, for example, we put reflections on the car that 'revealed' the countryside environment behind the camera. Again, it's all necessary in order to make this road trip believable."

Education High On The Visual Effects/Animation Agenda

A SHOOT Survey

In this election year, education is a hot issue. So *SHOOT* thought why not extend that topic to the visual effects business, asking leading studio artisans and execs to set their curriculum.

SHOOT posed the following question:

If you could educate agencies and clients about any aspect of the visual effects business, what is the lesson you would like to impart for the betterment of the industry?

Here's a sampling of the feedback we received:



John Andrews,
executive producer/creative director ka-chew!, Hollywood.

Experienced agency people understand the components of picture. To whom should they turn to make their spots? Where the visuals are stylized, they should be looking for people who can give them that style. If they're realistic they should be looking for people with convincing examples of realism. However in both case they should be getting to know the producers and creatives at the VFX company to gauge their

ability to cast the production. We choose our teams carefully and we are also prepared to go beyond our staffs and rosters to put the right people into a project. Looking at reels is only half. The other half is taking the time talk to people and find the ones who are smart and reliable partners.



Paul Babb,
executive producer, Rhythm + Hues Commercial Studios, Los Angeles.

Two of the most important aspects to a successful VFX production are collaboration and the willingness to think outside the "box."

Our desire in working with clients is to create a product that is visually impacting, but is also respectful of budget and schedule parameters. We approach each project's challenges from an organic standpoint, which is why it's so helpful to be included early on in the creative process. This fosters a more collaborative experience, and it ensures an inspired and visually exciting product. For example, we're currently finishing a GMC campaign that utilizes live footage, CG models, and digital compositing to create a photo-real story. In the same way, our feature work mixes real footage with digitally created worlds to further push believability and storytelling. Our recent Hartford commercial included not only post-enhanced live footage/effects, but also wove in the photo-real CG Hartford stag in the same way we did with *The Golden Compass* and *The Incredible Hulk*. The result of such creative collaboration is an unforgettable marriage of character animation and post effects.



Sean Broughton,
creative director/co-founder, Smoke & Mirrors, New York.

The effects world is changing, but the real challenge remains the same. Roy Disney got it right when he said, "It's kind of fun to do the impossible," and it's a great way to spend your time, figuring out how to do the impossible or at least the very tricky.

Make the process a collaboration with the VFX house because what is most noticeable is when a piece of work has not been thoroughly thought through.

"The most difficult thing in the world is to know how to do a thing and to watch somebody do it wrong, without comment."—T.H. White

Remember, a good post company is full of people that can't wait to do the most incredible piece of work with you.

Take advantage of their experience and use the knowledge and expertise they have amassed. See the R&D work that VFX artists are doing. You might just find the seed of the next Gold Lion there.



Peter Corbett,
president/partner/director, Click 3X, New York

In recent years, powerful developments in technology continue to provide new VFX tools that make just about anything possible. Shots once considered beyond hope now become quite workable. From shaky scenes to zero camera information to poorly lit green screens, it's truly amazing how well our artists can create visual solutions—even starting from a completely blank canvas.

While all may be possible, effort is best served in targeting a well thought-out and integrated effects and shoot plan early in the process. We recently completed a complex Ford F150 spot for JWT. We were able to control how the spot was filmed, as well as being able to gather stills and camera data. The time saved re-creating this material was able to be leveraged into enhancing visuals. This underscores the benefit available from the live action company actively integrating with the VFX team, ensuring an influential seat at the table.



Alex Frisch,
managing director/lead VFX artist/VFX supervisor,
Method Studios, Santa Monica

Success in VFX is preparation. I would suggest to our clients that they talk to us as early as possible in the process. One of the best ways to get ready is to create a pre-visualization; it's a great opportunity for all the parties (director, agency, client) to have a better vision of the end product. This is the time to ask questions and make changes.

Today's market is unbelievably tough on VFX companies; budgets have shrunk by 50 percent, many fewer commercials are produced. For us to stay healthy, we have to improve our productivity, chase the waste and offer the best service possible, by communicating with the client at all stages. Unforeseen changes and revisions are the enemy; that's when we take a bath and lose our shirt.

At Method we spend a tremendous amount of time advising and consulting with the client during the pre-production, so we can offer the best approach possible at the earliest stage in the process, which ultimately will ensure that every dollar spent will be on screen, allowing us all to create a jaw dropping commercial, on budget.



Nathan McGuinness,
creative director/founder, Asylum, Santa Monica.

I'm always hopeful that agencies get us involved as early in the process as possible. For the most part, the earlier we get involved in a VFX-driven project, the smoother the job runs. Even before a director is attached, we can help to iron out any problems that might occur during production. If a director is attached and we're brought in to collaborate, it's even better. By shooting or creating a pre-vis test, we can collectively decide if the project is feasible or not—so the VFX company/agency relationship is critical to a project's success.

Case in point is a Canon spot we are currently working on via Grey, directed by Andrew Douglas of Anonymous Content. Andrew came to us very early on and with him we shot the initial idea—this test was a template that enabled both production and Asylum to have a proof of concept prior to shooting. Both the agency creatives, and Andrew have been extremely passionate about the piece which has made the job a truly enjoyable experience.

AICE Awards Preview: It's All About The Work

Art & Craft Of Editing To Be Celebrated On 5/21 In N.Y.; Williams Set For Hall Of Fame

By Robert Goldrich

The seventh annual Association of Independent Creative Editors (AICE) Awards Show, set for May 21 at Gotham Hall—a midtown Manhattan venue that's a work of art unto itself—will fittingly be an event that's all about works of art and craftsmanship: the competition's nominated spots and music videos. The latter discipline is being recognized for the first time by the AICE Awards with the establishment of a music clips category.



“[In the judging process] careful attention is paid to such elements as the way images are put together, the pacing, the arc of the story, the way the sound and music are incorporated, how graphics are used.” —Burke Moody

Each of the three nominated finalist videos has been cut down to 90 seconds for screening during the AICE Awards event. The other 54 nominated commercials will be shown in their entirety.

“It's all about the work,” relates Burke Moody, executive director of the AICE. “The work says it all.”

“There's no glitzy emcee, just an elegant cocktail hour and dinner—and a chance to see the industry's best crafted spots and videos from an editorial perspective,” says AICE Awards Show chairman Bob Cagliero who is also president of AICE's New York chapter, a VP for AICE International, and executive producer of 89 Editorial.

The nominated work spans 11 prime categories: Comedy; Dialogue; Local Spot; Montage; Music/Sound; Music Video; National Campaign; Public Service; Spec Spot; Storytelling; and Visual Effects.

Additionally, for the third consecutive year the AICE competition will encompass awards for the best work from individual AICE chapters (Boston, Chicago, Dallas, Detroit, Los Angeles, New York, San Francisco and Toronto). The Best of Chapter honors help gain recognition for worthwhile commercials that might otherwise slip below the proverbial radar. It's part of an inclusiveness initiative to extend the award show's reach well beyond what are often high-profile, bigger ticket spots to begin with.

Meaningful dialogue

For the second straight year, judging panels viewed, discussed and assessed the work. The 22 panels consisted of a mix of editors, agency creatives and production people from across the U.S. and Canada. Two panels judged each category, determining the top three finalists in each category—and ultimately the highest scoring entry will win the category award statuette.

Prior to the committee system, the first stage of judging had AICE member editors being given the opportunity to vote. They would pare a large field of entries down to 10 finalists per category. The finalists were then judged by a blue-ribbon panel.

But with more than 600 editors in AICE's chapters, the old judging process was cumbersome. And given the seemingly always demanding schedules of editors, many didn't even vote.



“It [judging] was a much more passive process [than what the AICE Awards competition has put in place today]. What we have now are judges discussing every piece of work, agreeing, disagreeing and coming to fair assessments.” —Bob Cagliero

“It was a much more passive process than what we have in place now,” observes Cagliero. “What we have now are judges discussing every piece of work, agreeing, disagreeing and coming to fair assessments. There's discussion around the table about what the editorial contribution was in a certain spot.”

“And,” notes Cagliero, “bringing in agency creatives, production house producers and directors into that discussion with editors provides a more well-rounded judging of all the entries.”

The prime pitfall, though, to guard against in this process, says Moody, is the natural tendency of agency and production house folk to look at concepts, the creative, the direction and the cinematography, even the popularity of a commercial—not so much the editorial contribution.

“That's why we put judging session leaders in place to emphasize what the focus needs to be for these awards,” notes Moody. “This means that careful attention is paid to such elements as the way images are put together, the pacing, the arc of the story, the way the sound and music are incorporated, how graphics are used. These contributions are made by editors at the very end of the process and they have a major bearing on the final work and whether it will successfully connect with viewers.”

Magic theme

The AICE Awards ceremony comes to New York for the third time per the rotation system of different chapters hosting the event from one year to the next. The theme for this Big Apple engagement is “Editors Magic.” It builds upon last year's theme, “Editors Transform,” when the awards show was held in Chicago. The '07 motif included pieces of origami, reflecting the transformation of a plain sheet of paper into a moving, charismatic work of art—much like editors take dailies and transform them into a beautiful final work.

“We've now extended that ‘Editors Transform’ theme to ‘Editors Magic’ in that what editors do in an edit room to material given to them appears to be magical, creating something much greater than what they started out with. It's an artistic achievement, a combination of art and the sensibilities of marketing communication,” says Moody. “Again it puts the focus squarely on the many contributions of the editor.”

In that spirit, the New York ceremony will be highlighted by three strolling magicians who will be “working the room,” performing various feats of close-up magic for attendees.

“I have won the awards that are given for editing, but the best memories that I have about the editing biz are those of the people that I have worked with...” —Billy Williams



Hall of Fame

Also in the magical spirit, the AICE will honor legendary editor Billy Williams by inducting him into its Hall of Fame. Williams started the venerable Billy Williams Enterprises in New York (which is now Moondog Edit), cutting groundbreaking spots over the years. His body of work reflects how an editor can be a true artist.

Williams will join a select list of AICE Hall of Fame inductees who are artists in their own right and who helped to shape the industry, influencing and mentoring many others along the way.

Over the years, those select individuals inducted into the AICE Hall of Fame have been such luminaries as Jerry Bender, Edna Paul, Howie Weisbrot, John Quinn, Dennis Hayes, Bea Conetta, David Dee, Jeff Dell, Jacques Dury, Bob Blanford, Tony Izzo, Jimmy Smyth, Arthur Williams, Roger Roth, Lee Lipner and Bob Sinise.

Reflecting on his career, Williams notes, “I started in the business in 1964 when I was 17 years old. I left the editing business in 2004. What a great time I had in those 40 years in-between. My editing career took me all over the world, editing in countries like Japan, Italy, Guatemala, and also on location in cities like Bakersfield, Calgary and Miami—luckily, always working with top directors the likes of Penny Marshall, Francis Ford Coppola, Bob Giraldi and Leslie Dektor to name just a few.

“I owned my own company for over 25 years,” continues Williams, “and worked on the earliest music videos like ‘Love is a Battlefield’ with Pat Benatar, ‘Hello’ with Lionel Ritchie and many, many more. Humbly said, I have won the awards that are given for editing, but the best memories that I have about the editing biz are those of the people that I have worked with: legends like Howie Weisbrot, David Dee, and the greatest editor, Hank Corwin.”

For both the AICE Awards competition and the Hall of Fame induction, affirms Moody, the bottom line is to recognize the achievements of editors and their invaluable artistic and creative contributions to successful commercial-making and brand building.

Real Relationships



Grant Hill
Exec.VP/Global Production
Director
DDB Worldwide
Chicago, IL

"Have you noticed *SHOOT* has been pushing us more and more lately? What used to be a comfortable and reassuring publication now forces us to confront content and the expanded production challenges in a smart and compelling way. *SHOOT* raises the questions and often leaves finding the answers to us. And that's what I like: the thinking it causes.

SHOOT reports the fractured nature of our business now. You get information, ideas and sometimes even inspiration about how to lead and grow your own business.

It's about the new and now for sure. *SHOOT* searches for what's happening and that helps make it a leader. But what's unique is *SHOOT* doesn't ignore what's come before. Knowing how people and companies have grown and changed their own careers and businesses is very interesting to me. *SHOOT* tells me. Curiosity satisfied. Ideas gained.

Whether on your desk or now online, *SHOOT* has been there for all the years telling us what we need to know. Now it tells us why we need to know it. More relevant than ever, *SHOOT* is a staple for all of us in every kind of production.



Sheldon Cohn
Exec.VP/director of broadcast
Doner Advertising
Southfield, MI

"What I like about *SHOOT* is that as a head of production I don't always get to read as I should. These days I'm running around all the time putting out fires. So I rely on *SHOOT* for a weekly dose of news, and information that I can really use. It's not like those other publications that only skim the surface. *SHOOT* goes in depth and understands what I want and exactly what I'm looking for.

We find that *SHOOT* is really an invaluable tool at Doner. With all the changes at companies and the constant evolution of technology, it allows us stay current. Plus it's full of great content that's both relevant and interesting. Understanding the challenges and successes others have in our business is helpful for everyone here at every level."



David B. Perry
Exec.VP/Head of TV Production
Saatchi & Saatchi
New York, NY

"When I got my first job in advertising I subscribed to three magazines: Playboy, Hot Rod and Backstage. The first two had better photography but Backstage had useful information. And my wife wasn't as annoyed when it showed up in the mailbox. But Backstage became *SHOOT*, and *SHOOT* became a website and digital editions.

It has evolved smoothly from a trade paper about TV into a journal about ideas and digital media. It is more valuable to me now than ever before. I check it out every day."



Damian Stevens
Director of integrated production/
multimedia
Saatchi & Saatchi LA
Los Angeles, CA

"How many of us have read our copy of *SHOOT* while on a shoot? Whether you're sitting on a cold black leather couch on a stage watching paint dry or sitting on a director's chair under a pop-up tent eating a fist full of red licorice or sitting in a hot steamy "room" with no vent in the back of a King Kong after eating a breakfast burrito... Bottom line, wherever you read it, *SHOOT* is a great read that you can count on for news, insights and valuable info."

Introducing, building and reinventing brands, as well as keeping them fresh, is all about relationships. And the industry's leading brand builders, who are our readers, have a strong, powerful, real relationship with the *SHOOT* brand.

Advertise your brand in *SHOOT* to connect with your clients in the medium that connects with them.



Josh Rabinowitz
SVP, Director of Music
Grey Worldwide
New York, NY

"*SHOOT*'s coverage of ad music is unprecedented. If your track doesn't make it to their Top 10 Spot Tracks Chart, then it just ain't that happening. Their coverage of music has had a significant influence on my career and clearly correlates with the upward shift of music in the advertising/branding consciousness."

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NAB Post Game Show: Post And Edit House Feedback

While there didn't seem to be all that much "wow" factor at this year's recently concluded National Association of Broadcasters (NAB) convention in Las Vegas, *SHOOT* sought out some postproduction and/or editorial studio executives as well as artisans for their assessment of the confab and what struck a responsive chord for them.

Some saw Red (as in the digital camera) when discussing technology that captured their fancy. Others were much more about getting themselves into the flow-workflow that is, particularly of the file-based variety. Yet another related topic touched upon was storage. Media management was another subject broached.

We posed the following query to a cross-section of post/edit industry folk:

What technology (hardware, software), development and/or idea struck you as most significant at the recent NAB convention?

Here's a brief sampling of the responses:



Andy Davis, VFX supervisor,
Riot, Santa Monica

I hate to jump on the already crowded bandwagon, but in my opinion, easily the most exciting technology out there is being pushed by Red. The new 5k high-speed, high-color depth camera that complements the current Red One is at a price point lower than many professional digital cameras. These cameras will become indispensable to those of us in the VFX field needing to shoot plates that need to be manipulated both in size and color. The tests I've done on Red footage so far pulls reasonably good keys which is where many of the current range of digital cameras fall apart. Admittedly the technology is in its infancy and much needs

to be worked out as the current Red One gets rolled out into production. Inevitably these cameras will start to be common in production and strengthen purely digital workflows. I'm impressed that they are pushing the envelope of quality to make the bigger players take notice. I am still a strong proponent of shooting on 35mm, but this is easily the best candidate I've seen so far in the digital cinematography realm. Very inspiring.



Tom Duff, president,
Optimus, Chicago and Santa Monica

From an overall symbolic viewpoint, walking into that hall and not seeing the big dueling booths of Avid and Apple was somewhat eerie.

From a practical viewpoint, there really wasn't anything that really rocked the world this year, just no special buzz at all. The Red Camera had its long lines again, and is still pretty cool, but it was last year, too. We were looking at data workflow solutions, HD monitors, and a type of innovation that can take any format a camera can output and have an easy way to ingest it into our editing systems. I don't think we were alone.

We found none of the above. All are works in progress, which is tough for us because we are getting demands for all of them, NOW! It seems like every job is shot on a different type of camera with a different storage, from tape to data. For monitors, Sony had a 42" displayed and it was not as impressive especially with no advanced cost but expected to reach the \$50k range. For editorial, still not one box that can do it all. For workflow, still in the beta stages for overall solutions.



Phil Mendelson,
chief technical officer of
creative services,
Ascent Media, Santa Monica

One of the most exciting things for me is the maturation of the DVS disk recorder product line. With new enhancements to the Clipster, it not only becomes a more powerful Conform tool than ever, but can encode, package and key manage content for Digital Cinema. Providing powerful timeline based tools enabling the user to compare and play out their Digital Cinema tracks or packages, added to the existing toolset that has been maturing over the years, Clipster is a most impressive and useful postproduction "Swiss Army Knife."

The Pronto continues to mature as well, adding great value in a scaled down tool that addresses the need for a cost effective bridge device. The Spycer Project and Storage management tools add the ability to manage media and projects across multiple devices and volumes, turning Clipsters and Prontos into an integrated, Enterprise class solution. All of these can work together with DVS' own DVS SAN storage solution, making for a tightly integrated bundle that can play in a wide variety of postproduction applications from SD to 4K resolution.



Keith Neff, senior VP of technology,
Grace & Wild, Inc., Farmington Hills, Mich.,
and managing director, hdstudios and Filmcraft Imaging.

This year's NAB has seen a cottage industry build up around the Red Camera. At Grace & Wild we received our camera a little over a month before NAB and it was good to see work flow and hardware solutions from Apple, Kona, Assimilate, Boxx technologies and others.

The next biggest thing is storage! There were "solutions" from \$200 to \$2 million and it was a challenge trying to figure out the salient features of each. My favorite in the trinkets and trash department came in the form of a big yellow button with black lettering that said "TAPE SUCKS.COM"

from a company selling storage, I wore it proudly.

Finally, it is good to see some of the big iron companies starting to open up their systems somewhat... the downside is that they are still slow to embrace newer formats like P2, XDCam HD and Red Code.



Jon Ettinger;
managing director of FilmCore, NY, LA, SF.

By far the most prevalent trend at NAB was file-based work flow solutions. Starting with camera upgrades (P2 and other technology) and going all the way through the finishing process, it seems that we are closer than ever to a totally file-based environment. Companies like Quantel were showing software and hardware that will allow users to deal with the ever growing complexity of final deliverables, thus addressing a big client demand. It appears likely that we will soon be able to complete jobs without ever laying stuff off to any tapes or DVDs. The inherent benefits

for our clients are huge. We will be able to deliver things faster than ever before and share work in a manner that up until now has only been a dream.



A Rundown Of AICE Award Finalists

NEW YORK—Paul Martinez of bicoastal Lost Planet received the most finalist entries, three, among editors in the 2008 AICE Awards competition. Five editors received two finalists apiece: Merritt Duff of Cut+Run, New York; Chris Franklin of Big Sky Editorial, New York; Robert Frisk of Phoenix Editorial & Designs, San Francisco; Victor Masnyj of Ultrabland, New York; and Rick Russell of Final Cut USA, bicoastal.

Martinez's three nominations are for: Pepsi's "Pinball" out of BBDO New York (in the Visual Effects category); and Radio Shack's "Record Problem" for Arnold, Boston (in the Storytelling and Best Of Los Angeles categories).

Lost Planet and Final Cut topped the field with five nominations/finalists.

Here's a category-by-category rundown of the '08 AICE Award finalists:

<p>Comedy</p> <p>Dan Maloney, editor The Whitehouse, Chicago Tide's "Interview"</p> <p>Bob Spector Barbary Post, San Francisco Anheuser-Busch's "Thong"</p> <p>Matthew Wood The Whitehouse, Chicago Altoids' "Blow Hole Bob"</p>	<p>Music Video</p> <p>David Checcl Cut+Run L.A. Christina Aguilera's "Candy Man"</p> <p>Jennifer Dean Lost Planet/L.A. Cold War Kids' "Hospital Beds"</p> <p>Miky Wolf Big Sky Editorial, New York Bird & The Bee's "Again & Again"</p>	<p>Visual Effects</p> <p>Stephen Berger Final Cut USA BMW's "Road"</p> <p>Joe Kriksciun Bluerock, New York Smirnoff's "Who! Alright! Yeah Uh-huh"</p> <p>Paul Martinez Lost Planet/L.A. Pepsi's "Pinball"</p>	<p>Best of Los Angeles</p> <p>Paul Martinez Lost Planet/L.A. RadioShack's "Record Problem"</p> <p>Bob Mori Cake, Santa Monica ATTIK's "want2besquare"</p> <p>Angus Wall Rock Paper Scissors, Santa Monica Saturn's "Numbers"</p>	<p>Best of San Francisco</p> <p>Robert Frisk Phoenix Editorial & Designs, San Francisco Flex Your Power's "To My Children"</p> <p>Robert Frisk Phoenix Editorial & Designs, San Francisco EA's "Hype"</p> <p>Doug Walker FilmCore/San Francisco EA's "Moment"</p>
<p>Dialogue</p> <p>Bob Ackerman Avenue Edit, Chicago Hallmark's "First Card"</p> <p>Kim Bica Lost Planet/L.A. American Express' "Member Project"</p> <p>Tiffany Burchard FilmCore, New York Cingular's "Talking Text"</p>	<p>National Campaign</p> <p>Jordan Green 89 Editorial, New York Geico's "Cabbage Patch," "Beverly Hillbillies," "Flintstones"</p> <p>Jono Griffith Final Cut USA eBay's "Fox Hunt," "Dog Race," "State Fair"</p> <p>Victor Masnyj Ultrabland, New York Cinemax's "Sounds Good" (three spots)</p>	<p>Best of Boston</p> <p>Collin Cameron Accomplice, Boston McDonald's "Superstition"</p> <p>Reuter Finish Editorial, Boston New Balance's "Best Day"</p> <p>Toar Winter Finish Editorial, Boston McDonald's "Mr. Breakfast"</p>	<p>Best of New York</p> <p>Jeff Ferruzzo Outside Editorial, New York Heineken USA's "Most Interesting Man"</p> <p>Chris Franklin Big Sky Editorial, New York American Express' "Shaun White"</p> <p>Maury Loeb P.S. 260, New York Fathead.com's "Cooler"</p>	<p>Best of Toronto</p> <p>Michelle Czukar Panic & Bob Editing, Toronto Ministry of Energy's "CFL/Line"</p> <p>Mick Griffin Rooster, Toronto Nissan Sentra's "Grown Up"</p> <p>Mark Paiva School, Toronto Toyota's "Toothbrushing"</p>
<p>Local Spot</p> <p>JJ Lask P.S. 260, New York Bright House Network's "Asterisk Anthem"</p> <p>Seagan Ngai TEAK Motion Visuals, San Francisco Northstar Resort's "Summer Ski Team"</p> <p>Chris Van Dyke School, Toronto Ontario Air Ambulance's "Memorial"</p>	<p>Public Service</p> <p>Greg Letson Fluid, New York Library of Congress' "Train"</p> <p>Jim Staskauskas Optimus/L.A. PETAs' "The Talk"</p> <p>Doobie White Therapy, Santa Monica Alabama District Attorneys Association's "Addict"</p>	<p>Best of Chicago</p> <p>John Dingfield Cutters, Chicago Office Max's "Jury"</p> <p>Craig Lewandowski Optimus, Chicago Kellogg's "Montage-Poptage"</p> <p>Randy Palmer Optimus, Chicago University of Phoenix's "Shiny New Life"</p>	<p>CLASSIFIEDS</p> <p>To place classified ad simply email ad copy to: classified@shootonline.com Your reply will contain price estimate and PDF proof of ad for your review. Print classifieds run online for 30 days as FREE bonus with email distribution on SHOOT >e.edition and iSPOT. For further info/rates/deadlines go to www.shootonline.com/go/classified</p>	
<p>Montage</p> <p>Chris Franklin Big Sky Editorial, New York American Express' "Shaun White"</p> <p>Neil Gust Outside Editorial, New York Ford Motors' "CX-F"</p> <p>Victor Masnyj Ultrabland, New York Cinemax's "Sounds Good: Cinemax Summer Sizzle 2007"</p>	<p>Spec Spot</p> <p>Merritt Duff Cut+Run, New York IFC's "Cop Movie"</p> <p>Merritt Duff Cut+Run, New York IFC's "Film Noir"</p> <p>Tad Fatum Cut+Run L.A. adidas' "Bulls"</p>	<p>Best of Dallas</p> <p>Richard Gillespie Fast Cuts Edits, New York Bojangles' Chicken & Biscuits' "Dukes"</p> <p>Marc Hoffmeister Fast Cuts Edits, Dallas D-Spot's "Davis Building"</p> <p>Walter May Fast Cuts Edits, Dallas Snickers' "Duet"</p>	<p>EMPLOYMENT</p> <div style="border: 1px solid black; padding: 5px;"> <p>Producer Growing Post Facility seeks experienced full time and freelance Post Producers to manage Commercial, VFX and HD projects. Five years experience with knowledge of production, editorial, graphics, transfer, and sound design. Great client and creative staff management skills required. Post Producers manage projects through the facility – Editorial, Graphics, Audio, Color Correction, and Finish. Ability to manage budgets, handle several projects at one time and work with several Account Reps. Send resume and Cover letter to: Producer, Shooters Post & Transfer, 601 Walnut Street, Suite 1050s, Philadelphia, PA 19106 email: HR@shooter-sinc.com Fax: 215-861-0098</p> </div> <div style="border: 1px solid black; padding: 5px; background-color: #4a7c9c; color: white;"> <p>ACCOUNTANT needed for new post production company in Santa Monica. Fun, cool work atmosphere. Xytech experience a must. Apply to: fedora4k@aol.com</p> </div> <div style="border: 1px solid black; padding: 5px; background-color: #4a7c9c; color: white;"> <p>POSITIONS WANTED: New Directors Looking For Commercial Work Visit www.shootonline.com/go/showcase to get details on attendin SHOOT's 2008 New Directors Showcase</p> </div> <div style="border: 1px solid black; padding: 5px; background-color: #006666; color: white;"> <p>DOES YOUR SHOOT MAILING LABEL ON THIS ISSUE'S FRONT COVER SAY RENEW ? IF SO, THEN GO TO: SHOOTonline.com/go/renew</p> </div>	
<p>Music/Sound</p> <p>Nathan Byrne Post Millennium, Detroit House Production & Casting's "Now I Wanna Be Your Dog"</p> <p>Adam Liebowitz Go Robot!, New York Ritz Crackers' "Video Game"</p> <p>Rick Russell Final Cut L.A. Hummer H3's "Don't Blink"</p>	<p>Storytelling</p> <p>Joe Guest Final Cut USA JC Penney's "Heart"</p> <p>Paul Martinez Lost Planet/L.A. Radio Shack's "Record Problem"</p> <p>Rick Russell Final Cut USA Monster.com's "Daybreak"</p>	<p>Best of Detroit</p> <p>Terry King Griot Editorial, Detroit Chrysler 300's "Artist"</p> <p>Steve Persin Griot Editorial, Detroit Art Van Furniture's "Lost"</p> <p>Rich Smith Mad River Post, Detroit Dodge Nitro's "Ticket"</p>	<p>TECHNICAL SERVICES</p> <div style="border: 1px solid black; padding: 5px;"> <p>TECHNICAL OPERATIONS, INC</p> <ul style="list-style-type: none"> • Maintenance Services for Broadcast and Industrial A/V Equipment • System Integration • Multimedia Services/Manpower • A/V Rentals • Free Pickup, Delivery, and Loaners Available <p>454 West 41st Street • New York, NY 10036 (212) 465-1318 • Fax: (212) 465-2318</p> <p>http://www.tech-ops.com email: support@tech-ops.com</p> </div>	

Postique Hires Exec CD Lori Woods

SOUTHFIELD, Mich.—Lori Woods has come aboard Southfield-based Postique in the newly created position of executive creative director/senior designer. The announcement was made by Steven Wild, president of Grace & Wild, Inc., which is Postique's parent company.

Woods brings more than 20 years of illustration and visual effects experience to her new roost. She has spent the last 15 years with Universal Images in Southfield, most recently serving as executive VP/creative director.

Throughout her career, Woods has been awarded numerous design/animation honors including multiple Telly Awards, a Caddy, and several MCA-I Awards, including an International MCA-I honor in 2007.

Woods joins Postique's Design Group team, which includes manager/senior visual designer Tim Heslip,



Lori Woods

senior visual designer Don Pascoe and graphic designer Adam Perzanowski.

Wild said that Woods "is regarded as one of the top designers in our market. The addition of Lori to our already strong Design Group enhances the excellent resources we provide for creative solutions and services our customers are seeking."

Headquartered in Farmington

Hills, Mich., Grace & Wild, Inc. offers a wide variety of creative and technical services within the audio, video, and film industry via its operating divisions hdstudios, Postique, Griot Editorial, Division X and Filmcraft Imaging. Clients include broadcast advertising agencies, business communicators, government entities, and entertainment companies.

Collective capabilities include sound stage rental; studio and remote video production; motion picture processing and printing; film-to-video transfer; image design, effects, and 3-D computer graphics; video editing; audio recording and mixing; creative editorial services and supervision; mass and custom duplication; lighting and video equipment rental; new media development, authoring, and replication; webcasting; and presentation graphics services.

Optimus Takes Major Audio Plunge

Continued from page 4

Additionally Anderson is proactively involved in music outside the office via his post-punk band Toravalanche, as well as handling session work for such up-and-coming artists as William Elliott Whitmore and P.O.S. Anderson also served as the executive producer for the three-day Pitchfork Music Festival last year.

The annual alternative music jam session is held in Chicago's Union Park and Anderson is again slated to executive produce the '08 event which will take place in July.

Optimus' new audio venture offers audio editing, mixing and sound design, creation of sound effects and voiceovers, mixing for film and stereo, and 5.1 surround sound capabilities.

The suite utilizes DigiDesign's ICON D-Control work surface with Pro Tools/HD 3, Media Station/PT 2.7 with Video Satellite, Dolby E encoding/decoding and Genelec's newest DSP monitoring system. Additionally Optimus maintains a second audio room and other audio post mixing talent, including company veteran Bruce Lash.

Josh & Xander Join @radical.media

Continued from page 4

exploring other prospective roosts.

Josh & Xander continue to be handled for music videos through Streetgang Films, Los Angeles. "We try to do two or three select music videos a year," said Charity. "They're projects of passion for us." The duo's latest music clips include Cat Power's "Where Is My Love" and a video for U.K. artist Tom Baxter who's on the

Virgin label.

Josh & Xander's roots are in music videos. Their first project together, a clip featuring Death Cab For Cutie, earned inclusion in Resfest 2003 and caught the eye of Partizan. Josh & Xander subsequently helmed Postal Services' clip "Such Great Heights" which went on to win Resfest honors and garnered an MVPA Award nomination.

At Partizan, Josh & Xander successfully diversified into commercials. Among their ad credits over the years are Amstel Light, Stolichnaya Vodka and investment bank UBS for Publicis, New York, numerous Honda assignments via Dentsu, Tokyo, Volkswagen for DDB London, and a Bubblicious Super Bowl commercial (starring NBA superstar LeBron James) out of JWT, New York.

Moss, Walters Launch MOSS

Continued from page 4

series and films, and the creation of new fair-trade/green brands. Our first two series are currently being shopped to the TV networks."

MOSS recently wrapped a one-minute animated short film, *Dogsharks: Climate Change*, that went online on Earth Day (4/22). The piece,

which addresses global warming, was created by MOSS in conjunction with Robert Wurzburg, creator of the Dogsharks brand. In the short, a Dogshark demonstrates how easy it is to substitute an energy-saving compact fluorescent for a standard incandescent bulb. The Dogshark's performance sparks wild applause and bou-

quets of flowers from an audience encouraged to act now.

MOSS is offering creative services to develop campaigns for important public service ideas; to develop brands that have an environmental message but are also proactive in rethinking the way things are made; and, in general, to be a change agent.

street talk

Director Nanette Burstein, who won the 2008 Sundance Documentary Directing Award for her film *American Teen*, has joined bicoastal/international Hungry Man for global spot representation. Slated to open in theaters in July, *American Teen* tracks the lives of four Indiana high school students over the course of a school year....Santa Monica, Calif.-based TWC has signed director Matt Murphy for stateside representation. Murphy is a New Zealand director also repped by Sydney, Australia-based GoodOil Films. He's the second GoodOil director to be handled by TWC in the U.S. (following Hamish Rothwell, who signed with TWC two years ago)....Don McKinney, a former partner in

Cole & Weber United, Seattle, has joined Grey New York as executive creative director/director of digital development, a new position at the agency. He will work closely with Grey New York exec VP/chief creative officer Tor Myhren to build a creative environment that blends traditional and digital branding....Director Todd Korgan has come aboard @Large Films, the Portland, Ore.-based shop headed by owner/executive producer Juliana Lukasik....Pennington Ingley has joined Dallas-based animation studio Janimation as its head of gaming. He was most recently at Texas Instruments where he helped craft strategies for entry into the game industry. Janimation produces computer animation, motion design and visual effects for film, broadcast spots and game cinematics....Rick Boyko—director and professor of VCU Brandcenter, and former CCO of Ogilvy & Mather North America—has been named dean of the Roger Hatchuel Academy which teaches a select group of students during a weeklong course at the Cannes Lions International Advertising Fest....

rep report

Digital studio Click 3X, known for its work in visual effects, design and animation, and sister shop, interactive design house ClickFireMedia, both based in New York, have secured the team at indie firm Reelize--Marci Miles, Kristina Kovacevic and Julie Ford--to handle sales in the Midwest....Chicago-based Liz Laine Reps, comprised of

Liz Shaw and Katy Richter, has signed design, animation, live-action and audio production company Organika of Mexico City for representation throughout the U.S. and Europe....Multi-disciplinary creative studio Thornberg & Forester, New York, has signed independent sales rep Ravelle Tomczak for representation on the West Coast....TDN Artists (The Directors Network), Encino, Calif., has signed Kirk Bachman for representation as a director/cinematographer and as a DP. Also French director Abel Ferry has come aboard TDN for feature and commercial representation stateside. His reputation is in action, storytelling and comedy and puppets....DPs Eric Maddison and Marc Laliberté Else, CSC, and production designer Morgan Kennedy have signed with Dattner Disputo and Associates in Los Angeles....

bulletin board

- >May 14-17/Miami, FL: Clio Fest. www.clioawards.com
- >May 21/New York, NY: AICE Awards. www.aice.org
- >May 28/New York, NY: SHOOT 6th Annual New Directors Showcase Event. www.shootonline.com/go/showcase
- >June 3/New York, NY: AICP Show. www.aicp.com
- >June 15-21/Cannes, France: Cannes Lions Intl Advertising Festival. www.canneslions.com
- >June 20-21/Los Angeles, CA: Cine Gear Expo. www.cinegearexpo.com
- >August 11-15/Los Angeles, CA: Siggraph. www.siggraph.org
- >September 11-15/Amersterdam: IBC. www.ibc.org

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THE 2008 AICP SHOW AND NEXT AWARDS AT MoMA

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