

**U.K. Series: Stateside/  
Britain Exchange Rate**

Executives and artisans who maintain shops on both sides of the Atlantic discuss how one operation informs and influences the other. Plus a wish list of what U.K. creative and business practices should be adopted stateside, and conversely what U.S. business and creative modus operandi should get a thumbs up in the U.K.

See page 19

**DP Wally Pfister Picks Up  
Ad Directing Momentum**

The noted cinematographer, who's twice been nominated for Academy Awards (*Batman Begins*, *The Prestige*) and a favorite in the current Oscar derby for his lensing of *The Dark Knight*, steps up his spot directing career via production house Independent Media headed by president/executive producer Susanne Preissler.

See page 4

**Chris Berger Pays A Visit  
To SHOOT's Chat Room**

Recently named VP/integrated production director at Publicis New York, a newly created position at the agency, Berger reflects on lessons learned from his past roosts—including JWT and BBH N.Y.—as well as what key dynamics drew him to Publicis and what he hopes to accomplish there in terms of integrated advertising campaigns and attaining an ideal mindset.

See page 8



# Rock 'n' Role Playing

## Agency Music Producers Reflect On An Evolving Marketplace

**By Robert Goldrich**

NEW YORK—Gregory Grene, Draftfcb New York's director of music, is a member of a band called The Prodigals. A couple of tracks he wrote for—and which were performed by—the band have found a new life on the big screen as they were licensed for *Pride and Glory*, the recently released cop drama starring Ed Norton and Colin Farrell.

In a sense the movie music coup reflects how agency music producers find themselves diversifying as the worlds of advertising and entertainment (including the record industry) come together. The professional accomplishment of Grene and The Prodigals gaining exposure for two tracks that amount to about two-and-a-half minutes of *Pride and Glory* is mirrored by Grene's agency endeavors which now find him delving into the record/entertainment industry for brand building work that as it turns out not only benefits agency clients but also the recording artists themselves.

"Things have changed dramatically over the past few years in terms of the role of the agency music producer," assessed Grene. "Three years ago we [FCB N.Y.] licensed and broke the track 'I Like The Way' for a band called BodyRockers in a Diet Coke commercial. The album [released about a month later] carried a sticker label that read, 'as featured in the Diet Coke commercial.'"

"Advertising has become radio—the conduit for music and performers to gain exposure and get

*Continued on page 17*

**Down Under  
Preview:  
Cineposium**

WELLINGTON, N.Z.—For the first time in its 33-year history the Association of Film Commissioners International (AFCI) Cineposium will be held in New Zealand. The confab is slated for Nov. 19-23 in Wellington, and comes as the world is in the midst of an economic crisis. In some respects, the confab is well timed as its speakers, panel discussions and master classes could help the film commission community uncover opportunities even in the face of an unstable, uncertain financial market.

"Given the financing challenges currently facing the film industry worldwide, this year's Cineposium could well be our most important ever," said Robin James, AFCI board president. "We have put together a dynamic program of sessions and panel discussions for film commissioners and industry professionals affecting every production community in the years to come. And Wellington, with its leading edge in the film community and bold new initiatives in film tourism, is the right place at the right time for AFCI film commissioners and others who need to stay on top of a changing landscape."

The Cineposium proceedings are expected to draw AFCI members from more than 20 countries.

Among the session highlights is a  
*Continued on page 5*

**Music & Sound Series:  
Chart & Oasis Album**

BBH breaks new ground in record biz; SHOOT releases Fall Top Ten.  
See page 13

**BBDO, RSA's Tony Scott Are Up To The Dodge Challenge****By Robert Goldrich**

DETROIT—In the current economic tumult, with fuel prices still much higher than they were a year ago despite a decrease in recent weeks, getting consumers to consider a new truck purchase is a daunting challenge. So to meet that challenge, for the Dodge RAM truck, BBDO created and issued a challenge of its own.

The Ram Challenge pits four two-

person teams—military personnel, contractors, cowboys and firemen—against one another in contests of precision driving through rugged terrain and assorted obstacles. The winning team receives a new Dodge Ram.

Chronicling the competition is a five episode web series that shows the teams in action, with a team eliminated in each race. TV commercials have been deployed to drive traffic to

the website ([www.ramchallenge.com](http://www.ramchallenge.com), created and designed by bicoastal Mekanism), on which episode one is currently running.

"The real people we went to cast all over the country represent a cross-section of iconic types who are talented behind the wheel. But beyond showcasing these people, a key goal was tied into how they are showcased—to make this reality show look different

than any other kind of reality show," said Brian DiLorenzo, BBDO's director of integrated production. "There had to be a fantastic action/adventure and visual impact to the series while giving us a real sense of the people involved. This is what led us to select [director] Tony Scott."

RSA Films' Scott showed an immediate interest in the Challenge. "With-  
*Continued on page 7*

**The classics. The current. The up-and-coming.**

Introducing **Premium Playlist** – Getty Images' marquee music catalog featuring tracks from over 100 leading artists, labels and entertainment companies. Premium Playlist brings you more musical possibilities, adding a range of chart-topping songs and the hottest TV and movie scores to our mix of trendsetting independent music.

Set your work apart: [gettyimages.com/music](http://gettyimages.com/music)

## SHOOT

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

November 7, 2008  
Volume 49 • Number 19

www.SHOOTonline.com

### EDITORIAL

Publisher & Editorial Director

**Roberta Grier**

203.227.1699 ext. 13 rgrier@shootonline.com

Editor

**Robert Goldrich**

323.960.8035 ext. 6681 rgoldrich@shootonline.com

Contributors

**Christine Champagne**  
**Millie Takaki**

### ADVERTISING

Sales Director, East/Midwest/Canada/Latin America

**Robert Alvarado**

203.227.1699 ext. 15 ralvarado@shootonline.com

Sales Director, West Coast/International

**Meridith Riley**

323.960.8035 ext. 6685 mriley@shootonline.com

Advertising Production

**Gerald Giannone**

203.227.1699 ext. 12 ads@shootonline.com

Classified

203.227.1699 ext. 12 classified@shootonline.com

SHOOTonline Directory Listings

203.227.1699 ext. 14 mbarone@shootonline.com

### OFFICES

**Main Office**

21 Charles Street #203

Westport, CT 06880 USA

203.227.1699 Fax: 203.227.2787

**West**

650 N. Bronson Avenue, Suite B140

Los Angeles, CA 90004 USA

323.960.8035 Fax: 323.960.8036

Circulation

203.227.1699 ext. 12 circulation@shootonline.com

Editorial Production Manager/Reprints/Article Rights

**Michael Morgera**

203.227.1699 ext. 11 mmorgera@shootonline.com

© 2008 DCA Business Media LLC. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

**To Subscribe Go To**

www.shootonline.com/go/subscribe

**For Subscription Service Inquires Call:**

1.847.763.9620

If your mailing label says **RENEW**, then go to [www.SHOOTonline.com/go/renew](http://www.SHOOTonline.com/go/renew) and complete our online renewal form today.

SHOOT (ISSN# 1055-9825) printed edition is published bi-weekly except in July and August when published monthly) for \$125.00 per year by DCA Business Media LLC, at 21 Charles Street, Westport, CT 06880. Printed periodicals postage paid at Westport, CT and at additional mailing offices. POSTMASTER: Send address changes to SHOOT, P.O. Box 2142, Skokie, IL 60076-9505.

**USPS (06-234)**

For SHOOT custom reprints please contact Michael Morgera 203.227.1699 ext. 11 or email to: mmorgera@shootonline.com

SHOOT e-edition published weekly except in January, July, August, and December when three-times per month.

SHOOT is produced in the U.S.A.

SHOOT is a member of



## spot.com.mentary



### 149 = A Dozen

Though the math in this column's title appears nonsensical, there's a perfect symmetry to the equation as Brooklyn Workforce Innovations (BWI) and the New York City Mayor's Office of Film, Theatre and Broadcasting recently confirmed the certification of the 12th class of trained "Made in NY" PAs.

Since its first class in February 2006, the program has now graduated 149 production assistants. Furthermore, alumni have thus far earned in excess of \$1.5 million working in television, film and commercials. Graduates have worked as production assistants on more than 500 productions, and moved into advanced positions including assistant coordinator, assistant camera, assistant locations manager and unit PAs in sound, wardrobe and more.

Made in NY PAs are selected through a competitive admissions process and go through an intensive

four-week skills training program taught by New York industry professionals. Guest instructors for this latest class included Becky Chin, Roni Wheeler, Marcia Mule, Eva Radke, Joy Lane, Jason "Rowdy" Rody, Becky Morrison, Tom Gaito, Kofi Candela and Gina Cascino.

The curriculum also calls for stu-

**Made in NY PA graduates have worked as production assistants on more than 500 productions, and moved into advanced positions.**

dents to visit and receive hands-on training at New York City vendors and studios such as Eastern Effects, Silvercup Studios and The Martha Stewart Show. Before gaining certification, trainees prove themselves by working on actual productions shooting on location in and around New York City.

The 12th class had internships on different projects, including *Loveless*, *No Love in the City*, *One Angry Man*, *How to Make it in America* and *The Electric Company*.

BWI helps disadvantaged New Yorkers start careers in different industries, one of its prime programs being the PA initiative.

To gain insight into what the program means, consider Brian Hightower, who is the Made in NY PA of the month for October.

Hightower is profiled on the web-

a job he began earlier this year.

"I don't have formal media training," related Hightower. "The other people on set—they're there because of someone in their family or a friend or because they did an internship."

He advises future Made in NY PAs to "learn the basics, be humble, and hustle hard."

A single father, Hightower looks to advance his production career. He said his goal is to continue his writing and one day produce a screenplay that he has penned.

"I just want to leave positive footprints in the world for my daughter," he said.

Those interested in applying for the training program can email pa@bwiny.org or phone (718) 237-2017, ext. 145. Those interested in hiring Made in NY PAs can call (718) 757-5816.

By Robert Goldrich

By Sandy Wilbur



### The Three Biggest Music Copyright Traps

Scenario 1: You know how important music is to your commercial or film. You know the perfect song that not only captures the essence of your creative idea, but speaks directly to your demographic. You contact the music publisher and get a synch license to use the song and, rather than licensing the original recording which would be way too costly, you contact a composer to do an original arrangement of the song. How close can it sound to the original recording? What have you actually bought?

Scenario 2: You know how important music is to your creative effort and you know exactly what you want it to sound like. You have a temp or reference track that would be perfect—you've even shown it to your client who loves it, too—so you want your music composer/supplier to "get as close as legally possible to the temp track." How close is too close?

Scenario 3: You know how important music is but your budget isn't huge. Besides, it's only for a website, and the perfect song is in the public domain (PD, out of copyright protection). Is there a problem with using it? What is in the PD and what is not?

These are three of the biggest music copyright traps in the business and, if

you get it wrong, you could pay a huge price (in damages, reputation, and clients). In Scenario 1, you have bought only the underlying song including the melody, harmony, and lyric. If the publisher gives you sheet music, there might be other elements indicated in the pattern of notes that could be considered part of the song rather than part of a copyrighted arrangement. However, the arrangement of the song is usually separate from the song itself and the sound of the singer, performer or group is another entity entirely. If your final arrangement sounds like the original recording, original singer, or group to the average listener you've probably got a problem.

In Scenario 2, the same rule applies: If the reference track is unique and an average listener would believe your track points specifically to it, you've probably got a problem. So how close is too close? If your track sounds like several other tracks in a particular genre or musical style, you are probably okay. Moreover, it is always easier to move the music away from a reference track if your client hasn't already fallen in love with it.

In Scenario 3, a public domain (PD) song might not be the same song as the copyrighted arrangement or popular version of the PD song you know. A

song title listed as PD is meaningless. If the song is in the PD, that means the notes and lyrics of that song have been documented in a public domain source (say a book that goes back 90 years) or is believed to be PD (found in several authoritative reliable sources with the same lyric and music). Moreover, using music on the Internet is considered a worldwide use and, because countries have constantly changing copyright laws, a song that is PD in the U.S.

might not be everywhere. This can be a thorny area and often a risk assessment is advised.

\*\*\*\*

*Musicologist Sandy Wilbur, president of Musiodata (www.musiodata.com), works with ad agencies, music suppliers, film, record and music publishing firms and lawyers on music copyright/litigation matters. She recommends contacting an attorney in conjunction with expert music opinions.*

### Flash Back

**November 7, 2003** By a whopping 94 percent majority of ballots cast, actors voted to ratify a new three-year TV and radio commercials contract. The agreement took effect on Oct. 30, ending a process that was 180 degrees from the machinations of the prior contract negotiations, which saw on-and-off-again talks, considerable acrimony and a six-month long strike that exacted a heavy toll on the spotmaking community in 2000....Director Martin Granger has signed with bicoastal Moxie Pictures for U.S. spots....

**November 6, 1998** Last week industry players gathered at sites around the country to witness the historic launch of the space shuttle Discovery, and the first national HDTV commercial broadcast. This broadcast and other HDTV telecasts occurred during a week that was viewed by many as the start of the DTV era in the U.S....Bicoastal/international Propaganda Films has signed director Marcel Langenegger.... Bicoastal Epoch Films has added comedy director Lloyd Stein, formerly of Propaganda, for representation in commercials....

# HOW TO AUTOMATICALLY REMIX MUSIC AS YOUR VIDEO CHANGES

using the Mood Mapping® feature in Sonicfire® Pro 5

When your music is interfering with dialog or you would like to remove an instrument from the mix, SmartSound's Multi-Layer Music and innovative Mood Mapping feature allow you to easily change the music to fit your needs. Using this feature, you can easily "map" the volume position of up to 9 instrument layers, supporting the changes in your scenes with the perfect balance of music.



## Sonicfire Pro 5 TUTORIAL MOOD MAPPING®

- 1** In our video sequence we have identified three distinct sections that could use an adjustment to the music mix to work better with our video.



Intro Music



On Screen Dialog



Action Sequence

- 2** Add a Mood Keyframe at each transition to create three separate Moods for your music.



- 3** Select a Mood (Instrument Mix) that is appropriate for each section and Mood Mapping will adjust the volume automatically along the timeline.



- 4** Adjust the transition time between Moods to be gradual or abrupt depending on your needs.

Gradual Transition



Abrupt Transition



- 5** If you don't like the Piano in the Full Mix, you can simply select that Mood and manually dial-out that instrument. It's that easy.

Click & drag to adjust the level of any instrument



go watch the video tutorial



<http://www.smartsound.com/sonicfire/tutorials>



PEOPLE & PROJECTS

# Noted DP Wally Pfister Gains Traction As Spot Director

By Robert Goldrich

SANTA MONICA, Calif.—Cinematographer Wally Pfister—who's been nominated for two Academy Awards on the strength of *Batman Begins* and *The Prestige*, and is all the current Oscar buzz for the lauded *The Dark Knight*—has gone a long way towards establishing himself as a spot director in recent months via Independent Media, the Santa Monica-based production house headed by president/executive producer Susanne Preissler.

Starting with a Verizon job this spring for Global Hue, New York,

And while he understandably is known for his visual sensibilities, the latest advertising fare he's taken on as director/DP has moved him into other genres. For example, the Verizon assignment was actor performance driven and had a documentary feel while one of the Toyota spots took the comedic form of a mock political ad. Subaru entailed a quirky story, and Rolling Rock was an anthem-like commercial showcasing actor performance. Additionally Pfister shot a concurrent print campaign for Rolling Rock.

Laurel Canyon.

Yet he has long harbored directorial aspirations. "In my heart of hearts, I've always been a storyteller," said Pfister. "And as a cinematographer I've been able to work with terrific people and learn from them, helping to make me a better storyteller. Watching director

Christopher Nolan [*The Dark Knight*, *Batman Begins*, *The Prestige*] do what he does and being a part of his team has been a great growth experience. And now my desire to be a storyteller is the main reason behind my move into directing commercials and, I hope, ultimately feature films."

Pfister cited Preissler as key in his making the transition. "I had shot commercials for her directors at Independent Media [including several for director Scott Hicks] and she set me aside one day and said I should be directing. She gave me the opportunity

*Continued on page 23*



**Pfister's commercial directing career has gained momentum at Independent Media.**

Pfister has gained commercial helming momentum, moving onto a pair of Toyota spots for Saatchi & Saatchi LA, Torrance, Calif., followed by a Rolling Rock Beer campaign out of Momentum, New York, and Subaru via Carmichael Lynch, Minneapolis.

## Directorial aspirations

Pfister remains a feature cinematographer very much in demand and will continue to serve in that capacity. Besides *The Dark Knight*, *Batman Begins* and *The Prestige*, his filmography as a DP includes *The Italian Job* and

# Ekker Named Creative Director At Zoic

LOS ANGELES—Best VFX Academy Award nominee (*Apollo 13*) Les Ekker has joined Zoic Studios as creative director of the commercial division. This unique position at the L.A. studio includes directing, on and off-set visual effects supervision, visual effects design and mentoring.

Ekker, who went freelance to pursue a multi-faceted experience after his successful 13-year tenure at Digital Domain in Venice, Calif., was drawn to this ideal role specially designed for him at Zoic.

"What began as a meet and greet became a meeting of the minds," said Ekker. "Zoic has long been known for producing exciting visual content and

in speaking with the founders I came to further appreciate their passion, creativity and integrity."

Ekker was staff employee number 27 at Digital Domain, hired by filmmaker James Cameron after contributing to *True Lies* for which Ekker co-designed various models, including the bridge explosion scene, spy props for Arnold Schwarzenegger's character, and a hand-operated model mount for pyrotechnics.

Over the years at Digital Domain, Ekker contributed to numerous blockbuster features including *Titanic* and more than 100 high-profile commercials for such noted brands as Lexus, Coca Cola, Target, Burger King,

Sony PlayStation, Budweiser and HP. Recent and notable spots include Pacific Life's "Underwater Tennis," the Dodge "Truckville" series, Honda Accord's "Power" and "Moments," as well as Michelin's "Lost Friend."

In addition to an Academy Award nomination on *Apollo 13*, Ekker was awarded a BAFTA and The Engineer's Council Award for his contribution to the picture. An avowed "space nut," Ekker was especially honored by the Engineer's Council Award, having painstakingly researched the mission, and space physics, so that the digital imagery would be historically and scientifically accurate.

*Continued on page 7*

# Giraldi Sees Mobile Marketing Getting Out Of Hand

NEW YORK—At press time, noted director Bob Giraldi of bicoastal Giraldi Media, and the School of Visual Arts (SVA) in New York—an artists' education institute for which he's served on the faculty since 1968—were reaching out to advertising agency creatives to play participatory roles in the Out of Hand International Festival, an inaugural showcase and competition for innovative digital content created by students worldwide and intended for playback on a mobile, PDA or other handheld device.

Aspiring artists, designers, filmmakers and creative thinkers are invited to enter original content into competition using an online entry form by Dec. 31. A public screening and awards presentation is scheduled for March 19, 2009, in New York City.

The festival's website—[www.outofhandfestival.com](http://www.outofhandfestival.com)—is designed to be a window into a competition of digital content, each entry being three minutes or less, created by students 17 or older. Visitors can view, rate



Bob Giraldi

and comment on submissions, and find inspiration for their own projects. The site features editorials and interviews with individuals on the leading edge of digital video and wireless technology. A grand prize of \$5,000 will be awarded to the winner, along with other prizes to the runners-up, including a summer residency at SVA.

The main competition is open to those enrolled in a college, university or other degree-granting institution, regardless of major or concentration. Submissions will be considered by a distinguished jury of artists and media leaders for awards in the following categories: Design; Games;

Art+Animation; Short Film; and Advertising.

Giraldi and SVA are reaching out to leading agency creatives on several fronts—for one, as possible jurors. Agency creatives are also being sought to be part of Fest-related webinars which are being scheduled to help educate and inspire students. And ad shop creatives are being asked to enter content they think is new and innovative into the Inspiration section of the Out of Hand Festival website. This Inspiration section is being developed as a dynamic platform for agency artisans to show their work and convey their thoughts, ideas and observations about the present, past or more importantly the future of mobile technology and communication. Where is it going? What, in their dreams, will mobile communication do for them in the future? How do they use it now? What would they like it to do for them? (Work, an essay or anything that creatives deem

*Continued on page 12*

# Dir. Monkmus Comes Aboard DUCK Studios

LOS ANGELES—Mono-monikered director Monkmus—whose creative palette spans varied forms of filmmaking, animation, design and illustration—has joined Duck Studios. He comes aboard the Los Angeles-based multimedia production company from bicoastal animation/production house Hornet Inc.

Monkmus' body of film work encompasses commercials, music videos and short films, frequently with extensive use of animation.

On the music clips front his credits include Death Cab For Cutie's "I Will Follow You Into The Dark," Mogwai's "Travel Is Dangerous" Badly Drawn Boy's "Year of the Rat," Los Campesinos' "You! Me! Dancing" and "We Throw Parties, You Throw Knives," and Kid Koala's "Basin Street Blues" and "Fender Bender."

Monkmus' video work has been honored on the festival circuit, including at the South-by-Southwest (SXSW) Festival in Austin, Texas, as well as the Annecy International Animated Film Festival in France.

In the ad arena, Monkumus has helmed for Sony PSP, Nike Canada and Burger King. And he has turned

out short films for *Sesame Street*, Cartoon Network and *Short Attention Span Theater*.

Monkmus' endeavors as an illustrator include work for such publications as *Vice* and *Exclaim!*

DUCK executive producer Mark Medernach said that Monkumus talent across a variety of disciplines and genres is a custom fit for the production house which produces commercials, music videos, shorts and web content, deploying live action, character design, 2D and 3D animation, digital/traditional ink and paint, and digital compositing. In recent years, DUCK (formerly animation house Duck Soup Studios) has also extended its reach with an original content division that works with writers and animators on projects for film and TV. This too could hold some opportunities for Monkumus.

A Maryland native who moved to New York and now lives in Los Angeles, Monkumus said he was drawn to the high caliber of DUCK's work and the opportunities the studio affords him on varied projects. He described DUCK as "the ideal creative platform" for his talent.



Monkmus

# A Preview Of AFCl's Cineposium: Sessions, Seminars Down Under

Continued from page 1

Nov. 22 morning keynote address by communications expert Richard D. Lewis, chairman of international consultancy firm Richard Lewis Communications Ltd. with offices in a dozen countries and a roster of clients that includes ABB, Allianz, Banco de Espana, Banque de France, Deutsche Bank, Ericsson, Fiat, Gillette, IBM, Kraft, Mercedes-Benz, Microsoft, Nestle, Nokia, SAP and Volvo. The author of the book *When Cultures Collide*,

Lewis will explore at Cineposium the subject of cultural understanding, which is most relevant to the film commissioner when hosting foreign production groups as well as for productions visiting foreign countries.

He will talk about how best to prepare and plan for, react and respond to a growing global clientele. Lewis will touch upon topics and guidelines for doing business with international productions as well as knowing what cultural behaviors to expect.

Another key session is an opening Oscar winners luncheon which will

feature a varied panel of Academy Award winners in various production and artistic disciplines from New Zealand who will discuss their experiences in creating entertainment filmed in their native country.

The luncheon will take place on Nov. 22 at The Intercontinental Hotel. "We have created this session to showcase the fantastic talents and 'kiwi way' of filmmaking," said film commissioner Delia Shanly, Film Wellington manager. "As we have so many of New Zealand's Academy Award winners living or working in Wellington, we are able to provide a panel of Oscar winners to share their insights and secrets across a wide creative range."

On Nov. 23, the Cineposium closing day event is the Studio Executive session featuring studio execs from Los Angeles who will interact with film commissioners in a candid dialogue on how studios and film commissions can work together creatively and as partners in making entertainment productions happen efficiently and successfully around the world.

Participating in the session will be such notables as Kate Bedy, senior VP, production for New Line Cinema; Bryan Noon, VP, business affairs for ABC Studios; and Russ Nissen, executive director, feature reporting, for Fox Filmed Entertainment.

The 2008 Cineposium lineup also includes general sessions with leaders in the entertainment business serving as hosts and panel members: "Positioning Yourself as a Financial Partner," "Location Vacation: Film Induced Tourism," and "Life's a Pitch: Demonstrating Your Value."

The AFCl will additionally offer breakout and special sessions for the attending film commissions that will focus on regional topics with global significance created by AFCl Caucuses to foster dialogue and the sharing of information about emerging trends and issues that are impacting the entertainment industry and film commission professionals.

A complete listing and description of all Cineposium sessions—with scheduled speakers and presenters—

can be found at [www.afci.org](http://www.afci.org).

## Educational initiative

Back in April 2007 at its Locations Trade Show, the AFCl unveiled a Global Initiatives plan, the centerpiece of which was a worldwide educational program to certify film commissioners, boosting the professional standards of and quality of services provided by film commissions worldwide.

Courses and educational development sessions began in full swing during last year's Cineposium in Santa Fe, New Mexico, continued to this year's Locations Trade Show in Santa Monica, Calif., and will again be prominent at the '08 Cineposium in the form of three professional development courses of value to both novice and experienced film commissioners:


- Film Commission Professional—this one day (Nov. 19) foundation course will build on the information presented in the AFCl online Film Commission Fundamentals by providing more in-depth information in several of the most important elements

involved in film commission work.

- Master Class—Advanced Studies In Film Production. This course (Nov. 20) will examine the most important aspects of filmmaking, including finding and using material, working with writers, raising financing, getting a green light, shooting a movie, postproduction, distribution, marketing, technology changes that have an effect on all aspects of movie production, and the future of the industry.

- And Master Class—Marketing for Film Commissioners. This advanced course (slated for Nov. 21) will demonstrate how to develop a marketing strategy that will sell a film commission's jurisdiction most effectively.

AFCl is the global professional organization whose members are film commissioners that assist film, television and video production throughout the world. It is a non-profit educational association with a network of members that serve as city, county, state, regional, provincial or national film commissioners for their respective governmental jurisdictions.



**THERE ARE  
NO RE-SHOOTS  
IN PAYROLL.**

PRODUCTION: ROLL CALL  
SCENE: 38.3 TAKE: 3  
PROD. CO.: DFLY SOUND:  
DATE: 6/7/08  
DIRECTOR: RITA ZOBAYAN  
CAMERAMAN: PAUL RICKEY



THE STAR of PAYROLL SERVICES

[www.capsuniversalpayroll.com](http://www.capsuniversalpayroll.com)

We get it right on the first take.

**We Pay. You Roll.**

East (212) 925-1415 • Midwest (847) 480-7366 • West (310) 280-0755

## Curious Signs Director Douglas Keeve

NEW YORK—Director Douglas Keeve, best known for fashion-focused documentary film work and his years as a fashion photographer shooting both editorial and ad assignments, has signed for TV spot representation with New York-based Curious Pictures. Keeve was most recently represented by bicoastal Saville Productions.

Keeve's filmography includes; the feature documentary *Unzipped*, a landmark behind-the-scenes peek into the world of high fashion and couture; *Naomi Conquers Africa*, a VHI special documenting supermodel Naomi Campbell's visit to see Nelson Mandela in South Africa; and *Seamless*, a Sundance Channel documentary that follows three promising young designers looking to launch their fashion lines. The latter film was produced in collaboration with *American Vogue* editor-in-chief Anna Wintour.

Among Keeve's recent ad assignments are: three documentary-style web shorts for Nintendo's portable DS system; a Macy's INC apparel line campaign via the retailer's in-house agency; and a series of celebrity-driven web films for *The New York Times* which are slated to launch this month.

Keeve came to know Curious when



Douglas Keeve

the studio stepped in to produce the aforementioned Macy's campaign. Between production companies at the time, he was introduced to Curious executive producer Mary Knox and her team by a mutual contact.

"We were the most unlikely to come together, me and Curious," said Keeve. "It was not the obvious choice for me, nor was I for them. But we did Macy's together and fell in love."

Knox explained, "While one aspect of the Curious brand has always stood for animation, the other side of that coin is that our work has always been smart-well-produced, visually exciting and effective....[so] Doug is surrounded by kindred spirits here."

Keeve's work will also mesh well with Curious' expanded emphasis on producing long-form entertainment. The studio is currently in development on a new feature film directed by Michel Gondry, is producing long-form content for Swarovski Entertainment, has a feature film and videogame deal with bestselling author James Patterson, and will soon debut its first primetime network special, *Little Spirit: Christmas in New York*, co-produced with Macy's and Mediaedge, which airs on NBC in December.

While committed to working in commercials, Keeve's career in long-form narrative for both broadcast and new media distribution shows continues to build. His documentary about celebrity hotelier Ian Schrager's makeover of New York's Gramercy Park Hotel is winding up negotiations for theatrical release and TV distribution. Keeve is also working on a web series titled *Heidi Saves Fashion Week*, a spoof in which supermodel Heidi Klum plays a superhero battling an evil genius intent on destroying fashion. And Keeve is partnering with Ryan Murphy Television (*Nip/Tuck*) to co-create/produce and direct a network series set in the fashion world.

ARTISANS

## Damon Live Action Adds Director Taub

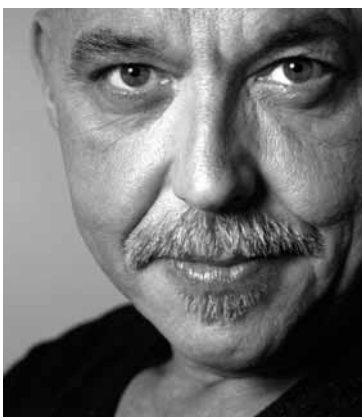
LONG BEACH, Calif.—Director/cinematographer Doug Taub has joined Damon Live Action, Inc. for exclusive U.S. spot and print representation. He comes over to the Long Beach-based shop from trio films, Los Angeles where he recently completed an international spot project for Hertz (via Beber Silverstein Group/Miami and GoGoGo Films). The move reunites Taub with two longtime colleagues and collaborators, owner/director Tim Damon and executive producer Caroline von Weyher.

"I've been a huge admirer of Doug's for a long time," said Damon. "First, when we both worked at Boulevard Photographic, and more recently, when I was transitioning from print to live action, I tried to model myself after Doug Taub, Sean Thonson and Jeff Swartz, all incredible photographers who went on to have really brilliant live action careers."

Taub, whose portfolio of notable ads includes Mitsubishi's "Time Bomb" (BBDO West/LA) and Scion's "Urbano Misto" (Attik/SF), earlier in his career was on the same roster with Damon at Millennium Pictures, Santa Monica and Southfield, Mich., a company for which von Weyher was president/managing director.

The latter recalled that her first

campaign with Taub, for Chevy, set the tone for their collaboration. "When I brought Doug into Millennium Pictures, we immediately formed a creative partnership," she noted. "The establishment of that trust was so important." She added that the time had come to add a second director to the



Doug Taub

Damon roster. "You can only book one guy on a job at a time, and there have been many times that we've had to turn things down. There are similarities between Tim and Doug, but their reels are very different and distinct, and, of course, Doug has a huge fan base in the industry."

Over the years Taub has directed for such clients as Ford, Renault, Mercedes, Mazda, Alfa Romeo, Fiat, Rolls

Royce, VW, Citroen, Chevrolet, Ford, Acura, Honda, Lexus, Infiniti, Toyota, Volvo, Saab and Wyoming Tourism.

His filmmaking career was inspired by an interest in photojournalism, which he took up at the age of 14. Taub studied photography, art, advertising and business, before assisting top automotive photographers such as Jimmy Northmore, Dick James, Jack Whitehead, Steve Skritski, Bob Frania, and Ben Young. At the same time, Taub began shooting small print assignments. With a growing demand for his talent, Taub opened Boulevard Photographic L.A., returning from Detroit to his home state of California. At the time, Damon was an assistant and Taub a photographer. Their friendship dates back 25 years.

Four years later, Taub opened Doug Taub Photography, seeking to combine print and live action assignments whenever possible. Shot in France, Taub's first major spot directing assignment, for Mercedes, won international acclaim. The print launch of Lexus and Infiniti immediately followed. Taub chose to focus on spotmaking, directing through such houses over the years as Millennium, Green Dot, M-80, Peterman-Moss and HKM. Taub now divides his time between the U.S. and Europe.

## Short Takes

### POSTIQUE, GRIOT SHOW RESOLVE TO JWT

Postique and Griot Editorial, Southfield, Mich., recently completed creative editorial, telecine and finishing services on the 2009 Ford running footage package using the new daVinci Resolve R350, on behalf of JWT Team Detroit. Postique and Griot Editorial are divisions of Grace & Wild, Inc.



JWT Team Detroit was one of the first to utilize Postique's Resolve R350 system and DI workflow. According to agency production manager Patrick Iadipaolo, "The DI workflow is most efficient. All of our media remained on

a digital hard drive in their most updated state accessible by colorists, editors and Flame artists. As each operator made modifications to a scene, it was updated to the drive. At any given time, all media was available with any changes made to any scene by any operator. This is the true beauty of the system. We were able to move around from color correction to Flame to online simultaneously. We weren't handcuffed to the traditional process, which forced us to go to tape before we could move to another room."

For the Ford running footage, Griot editor Steve Persin and assistant editor Patrick Duffy completed the creative editorial; Postique director of telecine Eric Maurer, telecine producer Mike Diegel, associate colorist Chuck Klatt and film assistant Kevin Roberts provided telecine services; and senior editor Jeff Fleck, associate editor Michael McClelland and assistant editor Kyle Thatcher completed the online finishing. Additional Postique contributors included new media/duplication supervisor Jim Elder, project manager Jeannine Thompson, duplication technician Stacey Szostek, and duplication/shipping coordinator Michael Fronczak.

The daVinci Resolve R350 debuted at the 2008 NAB Show, and Postique was the first in the U.S. to purchase two of the highly advanced systems. At Postique, the Resolve R350 provides the bridge between a traditional telecine workflow and a commercial DI environment with traditional outputs. Film will be flat passed to the SAN D-max/D-min for auto-conform and color correction of spots in A-mode fashion. Material then will be output to a DVS SAN and rendered so that editorial eQs can be re-conformed with handles. The Resolve enables Postique clients to easily archive material to data drives, to HD, or to SD tape.....

### A TASTE OF HISPANIC CAVIAR

Caviar Content, Los Angeles/Brussels/Amsterdam, has further expanded into the Hispanic arena, signing Argentinean directing team, the Puenzo Brothers (Nico and Pepe), who will work in both Hispanic and English-speaking markets. Their first job for Caviar is a Wendy's shoot out of Vidal Partnership, NY.

Also coming aboard Caviar's roster of Hispanic ad talent is director Rogelio Sikander. ..

### PEOPLE IN THE NEWS

Director Lance Larson has joined Synthetic Pictures, bicoastal and Austin. The L.A.-based Larson has seen his short film Bloom gain success on the festival circuit, including best short film honors



Lance Larson

at the Hollyshorts Fest and "Directors Choice" at the Washington D.C. Shorts Festival. He has also worked with such agencies over the years as Saatchi, Sling-shot and Square One....Comma, an original music house based in Chicago, has promoted Chicago composer Justin Hori to composer and creative director of its Santa Monica studio. He will oversee that new Southern California base of operations along with West Coast executive producer Vicki Ordeshook.....

## Phantom Acquisition Turns Real

Panavision, a leading supplier of digital and film camera systems through its rental operations around the world, has announced an agreement with Abel Cine Tech and Vision Research for the acquisition of Phantom HD high-speed digital cameras.

The contract means that the Phantom HD cameras and custom accessories will be available for rent in a complete Panavision system package along with Panavision's inventory of industry leading optics, including anamorphic lenses. Abel Cine Tech, the exclusive North American agent for Vision Research's Phantom HD and 65, is supplying the camera systems, technical support and training to Panavision.

The Phantom HD is capable of recording up to 2048x2048 resolution. At full HD resolution (1920x1080P), frame rates of over 1,000 frames per second can be recorded, played back and accessed immediately. Its circular in-camera buffer recording enables cinematographers to "trigger" the camera either before, during or after the event being photographed.

The 35mm sized CMOS imager accommodates all standard Panavision lenses, including anamorphic, and has the same depth of field characteristics as Panavision's 35mm film and digital cameras, including Genesis.

Each Panavision Phantom HD camera system will include two newly introduced products, the 512 GB CineMag flash storage magazine and the CineStation download station. These products speed up production and enhance workflow on set and off. Panavision is the first to supply this full system (two CineMags and on CineStation) to each Phantom HD Camera package.

"We're very pleased to help create a digital standard for high-speed cinematography by offering the Panavision Phantom HD camera to our feature film, television and commercial customers," said Bob Beitcher, president/CEO of Panavision. "The combination of Panavision's lenses, Vision Research technology, and Abel Cine Tech know-how will change how the industry looks at high-speed imaging."

Peter Abel, president of Abel Cine Tech, concurred, adding, "Our strategic relationship with Panavision moves Phantom HD into an arena we have eagerly sought since the camera's inception. With their experience and unique position in the market, we couldn't hope for a more accomplished partner than Panavision to make this objective a reality."

The complete Panavision Phantom HD camera package with Panavision lenses is available for rent at select Panavision offices throughout the world.

## Panasonic Gains Adobe Support

New production software applications from Adobe Systems Inc. will offer native support of Panasonic Broadcast's AVCCAM camcorder line-up. The latest version of Adobe® Creative Suite® Production Premium (CS4), a complete pre- and postproduction solution for creative professionals, will support all Panasonic AVCHD format products, with no transcoding or rewrapping required.

AVCHD, the industry's new H.264/AVC High Profile compression format, provides a near doubling of bandwidth efficiency with improved video performance over the older MPEG-2 compression used in HDV formats. As a result, AVCHD recordings made by Panasonic AVCCAM camcorders are crisp and clear, even during fast motion, reducing image degradation associated with HDV and other tape or disc-based systems as well as eliminating tape drop-outs. The company's flagship AVCHD model, the new AG-HMC150 professional 3-CCD handheld camcorder, provides the flexibility of high-quality 1080/720 AVCHD recording at bit rates up to 24Mbps and a simple, solid-state SD memory card workflow.

"This next-generation of CS4 software demonstrates Adobe's industry leadership in supporting efficient, tapeless workflows that leverage advanced camera formats for producing high-definition content," said Michael Bergeron, strategic technical liaison, Panasonic Broadcast. "Beyond the many benefits of the complete CS4 toolset—streamlining the creative process, easily expressing ideas in different media, sharing work with clients and fellow creatives—the enhanced value for Panasonic customers is a seamless professional AVCHD path."

\*\*\*\*\*

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

## Tony Scott Wraps Ram Challenge

*Continued from page 1*

in 48 hours of our making our first query to Tony," recalled DiLorenzo, "he came back to us with a treatment and rip of how the series should look and feel, how the truck should feel and the level of intensity we needed to convey to viewers. We knew he was the perfect choice."

Scott brings far more than an action pedigree to the table. "Think of his movies like *Top Gun* or *Days of Thunder* and you see intensely interesting, iconic characters who are great at what they do," related DiLorenzo. "Tony puts characters under the duress of performance and shoots that action. And to bring Tony into the reality show genre for the first time was an exciting prospect. He loved the fact that he's often been asked to shoot actors looking heroic but now he gets to shoot real heroes authentically—to take real-life guys and shoot them in a similar manner as if shooting them in an action feature film. This is all in the

context of a series that is a test for not only the teams but also very much a torture test for the truck itself."

And being put to the test are new features of the Ram such as its link coil suspension which would be difficult to dynamically convey the advantages of through traditional ad/marketing means. But the capabilities of the innovative rear axle technology are apparent in a grueling webisode competition, which shows the Dodge Ram going down a steep incline at a high speed.

The website includes profiles of the teams, meshing the human aspect with the action/adventure. The centerpiece of the campaign is essential in today's consumer marketplace, affirmed DiLorenzo.

"I don't think anyone buys a vehicle unless they go online," he said. "So it's important to have content online that engages people—something beyond what's commonly on a website. People can even have a dialogue with others

on the site about the Ram Challenge. The [TV] commercials also reflect the web series. The very nature of the series shoot lent itself to cut commercials from it—addressing truck features, parts of the torture test, any incident in the competition, or just promoting the series itself. Everything was designed and planned to get the best out of integration."

Scott brought DP Paul Cameron onto the project.

The creative team was a mix of artisans from multiple offices—BBDO New York, Detroit and BBDO West, Los Angeles—including chairman/chief creative officer David Lubars, chief creative officer Bill Bruce, executive creative director Rick Dennis, group creative director Gary Pascoe, associate creative director/copywriter Tim Thomas, associate creative director/art director Steve Glinski, DiLorenzo, executive producer Jeff Beverly, content producer Nicholas Gaul and producer Leslie DiLullo.

## Zoic Lands Creative Director Les Ekker

*Continued from page 4*

"My reputation for many years has been that of a 'walking encyclopedia' because I love to collect facts and solve problems," said Ekker. "It is the element of problem solving that drew me to visual effects in the first place."

Call it problem solving on the fly: Hired as a designer on *Star Trek The Movie* right out of Art Center College of Design in Pasadena, Ekker was thrown a complex visual effects sequence and had to teach himself animation and direct others on how to execute the sequence.

"This was the inspiration moment where I realized that my industrial design experience could translate to the realm of visual effects" Ekker recalled.

That experience in hand, Ekker

turned back to freelance industrial design while working as a model maker and an effects technician and designer. He continued to work for longtime friend Mark Stetson at Entertainment Effects Group as a model maker on *Blade Runner*, and later at Boss Film on *Ghost Busters, 2010* and more as crew chief. He was hired for stunts at Walt Disney Engineering and Apogee, as well as running his own special projects team for Steven Spielberg on "*Hook*," and as model supervisor for Francis Ford Coppola on *Brahm Stoker's Dracula*. He also collaborated with Stetson (via his company Stetson Visual Services) on numerous features including *Die Hard*, *Edward Scissorhands* and *True Lies*, the project that would lead to his staff position at

Digital Domain.

Ekker steps into his new role at Zoic with on set visual effects supervision for a SeaWorld commercial directed by Zoic Studios' partner/co-founder Loni Peristere. He is considering aspects of his plans at Zoic, among them possibly hosting industry salons and discussions on such topics as stereo photography and physics in animation.

"We are incredibly excited about Leslie joining us, and as our commercial department continues to evolve it is very important to find leaders who are not only experienced in the art of visual effects, but also in the art of mentoring and directing teams of artists to create stunning results," said Zoic's creative director/co-founder Chris Jones.



# Chris Berger

*Integrated production director at Publicis New York discusses his new role and roost.*



**By Robert Goldrich**

Chris Berger recently came aboard Publicis New York in the newly created agency position of VP, integrated production director. He brings a multi-dimensional interactive pedigree to his new roost, having been experience director at JWT New York and prior to that executive producer of interactive at Bartle Bogle Hegarty (BBH), New York.

Berger helped to shape the digital offering at the latter shop, developing and executing strategies for such clients as AXE, eSpeed, Johnnie Walker and All Detergent. Among the AXE work Berger had an executional hand in was the lauded Game Killers series.

Then in 2006 he moved over to JWT where he was part of an integrated team that developed digital capabilities and integrated advertising campaigns for Jet Blue, Cadbury Adams, Sunsilk, Smirnoff, Rolex and Johnson & John-

son, among other accounts. The Cadbury Adams endeavors included innovative interactive work for Stride Gum, the campaign premise being that the gum's flavor is so long lasting that people don't need to buy much of it, resulting in the company having to close its factory. The TV spot portion of the campaign presented inventive, offbeat ways of getting people to spit out their gum so that the factory could be reopened. This pursuit also served as the centerpiece of online games.

In total, Berger has logged 10-plus years at some of N.Y.'s leading interactive advertising agencies including earlier stints at Organic, Inc., and Avenue A/Razorfish. Berger's work over the years has garnered awards ranging from One Show Pencils to Effies, Webby's and D&AD honors.

Now at Publicis, he will be working with creative teams and strategists to develop integrated campaigns.

Nadia Blake, Publicis N.Y.'s director of broadcast production, said that Berger "enhances our production team and greatly expands the breadth of service we can offer clients in this ever changing media landscape."

**SHOOT:** What attracted you to Publicis in the first place?

**Berger:** They called me to see if I might be interested in working here and we struck up a conversation. In talking to people here like [Publicis president/chief creative officer] Rob Feakins and [director of broadcast production] Nadia Blake, the concept of "Contagious Conversation" came up, which is a major initiative here.

I very much liked the way they pitched that philosophy to me—which is designed to engage people, the conversation being one in which we not only talk but listen to consumers, taking an idea that is relevant to our audience and building on that through the growing number of touchpoints we have with consumers.

Our brands are asking for "Contagious Conversation." The fact is that consumers have a voice now and we better listen to what they have to say about brands.

The other big factor behind my deciding to join Publicis was the incredible opportunity to get in on the ground floor of building out a truly integrated offering, becoming a member of a very diverse team that has done some significant work here and elsewhere and is coming together to further shape, define, refine and enhance "Contagious Conversation."

**SHOOT:** Define your role and responsibilities at Publicis? What ranks high up on your agenda in the newly

created agency position of integrated production director?

**Berger:** To be first and foremost an internal evangelist for opening our eyes to doing things in a less conventional linear way. And to be an evangelist for our delving deeper and even more seriously into integrated campaigns. To bring the strategic, creative and production perspectives together to seek out opportunities so that we can create and develop content to capitalize on those opportunities.



I've long been a student of interactive and will try to spread that love around the agency. That means having conversations with creatives, other producers and planners at the agency. The progressive thinking is here and I hope that my background and involvement in experiential campaigns will take us further along to put that thinking into action even more.

Publicis is very proactive about engaging consumers with content of value to them—providing entertainment, information and/or utility value. This

is essential across all media and forms of content.

**SHOOT:** You've been successful at some notable advertising agencies prior to joining Publicis? What stands out in terms of lessons you have learned at JWT or at BBH that you now are able to bring to Publicis?

**Berger:** BBH was a much smaller place at the time I was there. The AXE work online was very fulfilling. There was an innate nimbleness to the way

*During his tenure at BBH, Berger turned out such projects as this online game for Stride Chewing Gum in which players try to get people to spit out their long lasting Stride so that more gum will be bought and the company factory can reopen.*

we operated there. I'm not sure exactly why. Perhaps it was due to our being a smaller shop or the nature of the hot creative we had. But it's the kind of nimbleness you like to have in order to be responsive to client needs and to creatively adapt to changes.

When I later went to JWT, I was at this significantly larger agency. But I remembered the value of being nimble at BBH.

Upon first joining JWT I felt the double overhead wave. Yet once I got a real sense of the place, I discovered

that this big city had quite a lot of interesting little villages.

There were little communities within the network and by the end of my time there I had different little villages and cliques to call on, matching up the right village with the right job....

Working this way helped us avoid having too many voices, too many thumbs in the soup, which can be bad, especially toward the end of a creative development life cycle.

There's a thin line between insights and perspectives that are valuable and

other agencies.. That was definitely a big draw for me.

And this kind of involvement is vital whether you're developing print, television, a website experience, an iPhone application, or some sort of interface between a mobile phone and a billboard or content that lives elsewhere....People who bring any component of a campaign to life have to be involved early on so that they can think about different branches and nodes that can help the brand connect with consumers—a contest, a game, a filmic interface where you interact with short films, animation you can interact with.. There's a world full of possibilities.

**SHOOT:** What's on tap for you at Publicis? Are you at liberty to discuss any upcoming projects?

**Berger:** I can't discuss specifics but we have some exciting work coming up on the horizon.

One pending project is for Boost Up with the Ad Council, a pro bono campaign involving activity across a lot of different platforms to help kids who have a high risk of not graduating high school.

We are also working, for example, on projects for Citibank and Nestle. For Nestle, we have new packaged Jamba Juice products that will be sold in grocery stores and other outlets.. For this client we are ready to do what I very much hope turns out to be some real breakthrough work.

## Mixed Views On Commercial Incentives' Impact

Industry cross-section chimes in on the state of the spotmaking business in the Sunshine State.

### A SHOOT Staff Report

Long known as the Sunshine State, Florida production business continues to be a sunny side up proposition.

However, there are some storm clouds regarded as cause for concern by several notables in the industry.

For the latest mix of assessments and observations relative to prospects for commercial production, new forms of advertiser-sponsored content and film-making in general throughout Florida, SHOOT canvassed a cross-section of the industry.

The following survey question/request was posed to Florida company executives and artisans, and the state's community of local and regional film commissioners as well as a film commission representative from the Governor's Office of Film & Entertainment:

What impact has Florida's production incentives program had on the state's commercialmaking business and industry infrastructure? Provide a brief overview of the advertising-related work your company has been involved in most recently (you can cite significant projects): National TV campaigns, regional spots, international commercials, broadband video/mobile content, sponsored web films, etc

Here's a sampling of the feedback we received:



**Suzy Spang Allen,**  
VP of film and digital media,  
Metro Orlando Film &  
Entertainment Commission

Orlando's 'bread and butter' of the filming industry lies in commercial work. While most commercial productions do not utilize the State of Florida's rebate incentive, most do take advantage of the sales tax exemption, which has proven to be a great asset to the State of Florida.

A few well known names that have shot commercials in Metro Orlando recently include: American Express, Best Buy, Buick, Cadillac, Gillette, Kodak, Nike, Pepsi, Ragu, Sears, Toyota, Papa Johns, Bass Pro Shops, BMW.



**Teresa Bara,**  
owner/executive producer,  
Nomad Films, Miami

I do not believe it [the production incentives program] has impacted the commercialmaking business as much as the feature business.

Nomad Films has had the privilege of producing the Hispanic market's Corona Beer campaigns for the last 10 years. We shot a very location intense, talent heavy campaign in Mexico in HD format, which was a big change for this client. Our director Giovanni Bedeschi and DP Luca Robecchi made it look first class, and our client was very happy with the results.

In Florida we have produced Dynamite and Over & Out Campaigns for the general market. We have also been producing in other states and countries.



**Lucia Fishburne,**  
Florida State film commissioner,  
Governor's Office of  
Film & Entertainment

Florida's incentive program (the Florida Film, Television and Digital Media Incentive Program) has been around since July 1, 2004--however until last fiscal year (starting July 1, 2007) commercials were not taking advantage of the program because the minimum threshold to participate was too high. Last year, however, the rules changed for commercials, making it easier for them to take advantage (commercial and music video producers are able to add their commercial budgets together to reach the new lower threshold) and seven commercial production companies were able to participate in the incentive program.

This year, the rules are identical. Learn more about the incentive program here at <http://www.filminflorida.com/ifi/incentives.asp>.

And of course, our sales tax exemption program (around since January 1, 2001) is a great program for commercial producers--point of sale exemption on items like production equipment, props, wardrobe, set design and construction, post production services, office and studio space, and more.

Here is a link to the application and additional information: <http://www.filminflorida.com/ifi/incentives.asp#salestax>. Hundreds of companies a year take advantage of this program.



**Jeff Peel, director,**  
Miami-Dade Office of  
Film & Entertainment

Although Florida has a provision for commercials receiving state incentives, they haven't been much of a factor in the amount of commercial activity filming in the state. The regulations related to these incentives make it difficult for most companies to qualify for the program. Instead, Florida's attractiveness for commercial production continues to be our state's diversity of locations, good winter weather, and excellent production infrastructure. However, at least in Miami, the sector has been on a downward trend in recent months, with 2008's commercial and branded content production revenues just \$20 million so far, as compared to nearly \$30 million in 2007. Likely suspects for this are the weakened economy and the writers' strike earlier this year, which made advertisers reluctant to put new ads on rerun shows.

Continued on page 21

**bam!**  
STUDIOS

Sound for TV, Radio and Film

SERVICES

:: sound design :: mix / sweetening :: adr recording :: vo recording :: voice casting :: isdn :: surround sound ::

One East Erie Street Suite 350 Chicago Illinois 60611 ph:312.255.8862 fx:312.255.8842 www.bamstudios.com

## Singers and producers – now connect in express time!

Singers, want to find more work and be heard by more producers?

Producers, need faster, easier access to a variety of talent?

SingerExpress.com, the first and only *national* website that connects singers with producers, is the answer you want and need.

Visit [www.singerexpress.com](http://www.singerexpress.com) and make your *express* connection!

**SINGER**  
express.com

A division of Fretless Productions/Management LLC

For more information, contact [andree@singerexpress.com](mailto:andree@singerexpress.com)

Top Spot of the Week

# Dir. Rawson Marshall Thurber Drafts Terry Tate To Drum Up Voter Turnout

By Christine Champagne

Alaskan governor and proud hockey mom/hunter Sarah Palin may be able to take down a 900-pound moose, but she is no match for Terry Tate in the spot “Reading Is Fundamental.”

Yup, he’s back.

The office linebacker became a cultural phenomenon after appearing in “Terry Tate: Office Linebacker,” a 2003 Reebok Super Bowl commercial out of New York’s The Arnell Group directed by Rawson Marshall Thurber, who created the character. Now, Terry Tate, who tackled anyone who didn’t follow office policy back in the day, is an enforcer once again in three funny spots made to encourage people to exercise their right to vote.

There wasn’t an advertising agency or even a client involved in the non-partisan campaign, by the way.

Thurber and producer Jason Ajax Mercer made the spots through Los Angeles-based Time Traveler Films, shelling out their own cash to fund the project and calling in favors from various friends. (Incidentally, Thurber is represented for commercials by bi-coastal Sandwick, an affiliate company of Crossroads.)

Republican vice presidential candidate Palin is tackled by Terry Tate in two spots, including “Reading Is Fundamental,” which has been chosen as this week’s *SHOOT* Top Spot.

Running just over one minute, the commercial opens with footage from an interview that CBS Evening News anchor Katie Couric did with Palin in September. We’ve all seen or heard about it—Couric asks Palin to name some of the publications that she reads regularly to keep up with current events, and Palin just won’t get specific.



Jason Ajax Mercer

“I’ve read most of them, again with a great appreciation for the press, for the media,” Palin responds.

Asked again by Couric to name some of the publications she reads, Palin says, “Um, all of them. Any of them that have been in front of me all these years.”

“Can you name a few?” queries Couric, pressing on.

Palin continues to refuse for whatever reason to single out any magazines or newspapers that she reads when all of a sudden Terry Tate tackles her and knocks her to the ground.

“How’s that for drill, baby, drill? You just subscribed to Terry’s Journal of Pain, and the first issue’s free, baby!”

Terry Tate declares, exiting the scene with a friendly hello for Couric.

Viewers are then directed to visit [maps.google.com/vote](http://maps.google.com/vote) to find the location of the polling place where they can vote on November 4.

## Football strategy

“Palin isn’t getting tackled for her politics. She’s getting tackled for being evasive,” Mercer pointed out. “In Terry Tate’s world, he is there to correct wrongs, so if you don’t refill the coffee pot, you get tackled. If you get asked a question, and you don’t answer it, you get tackled.”

Of course, Palin doesn’t really get tackled in the spot. Rather footage from her interview with Couric was married with footage of Terry Tate taking down a fearless stunt double named Janene Carleton.

Thurber and DP Eric Haase, who worked on the original Terry Tate commercials for Reebok, shot the stunt at Big Picture Soundstage in Burbank, Calif.

Mercer, who also worked on the original Terry Tate spots, admitted that even now he cringes when he sees the actors and stunt people used in the commercials take a hit from Lester “Rasta” Speight, who plays Terry Tate.

“You usually can’t do the hit more than once with an actor because they’ll be up for it, and they’ll do it, but their body language changes after the first tackle, and you can see they’re anticipating the hit,” Mercer said. “No matter how hard they try, you can see it. They’ll start closing their eyes and balling up their fists in the second take.”

Carleton, Palin’s double, took her hit like a pro, Mercer praised.

## VFX challenge

It was then up to Elad Offer, creative director/lead Flame artist at Los Angeles-based visual effects shop Digit, to marry the footage of the Couric/Palin interview with the newly shot tackle footage.

Offer had also worked on the Terry Tate campaign a few years ago. “The original Terry Tate spots took very little work from a visual effects perspective because most of the stuff was done for real,” Offer said. “But this was a lot more complicated to achieve because we had to make everything match and feel like one continuous shot.”

Normally, Offer would divvy up the work on a job like this, but due to time constraints, he did everything himself—from rotoscoping to compositing—in about a day and a half.

Editor Lance Pereira of Chrome

Editorial in Santa Monica, Calif. cut the spot.

The results are impressive. If you didn’t know any better, you’d think Terry Tate had actually tackled the real Palin.

Some people have been fooled, complaining on the YouTube message boards that Terry Tate owes Palin an apology, Mercer shared.

While “Reading Is Fundamental” and another Palin spot titled “From Russia With Love” were posted on YouTube.com, the third commercial in the campaign, “Terry Votes,” can be seen on Funnyordie.com.

All three spots are also posted on [ReturnofTerryTate.com](http://ReturnofTerryTate.com).

You’ve got to wonder what Palin and the members of her camp think of the spots. For his part, Mercer thinks Palin would find the commercials funny. “She’s got a great sense of humor,” he said, noting, “She’s been on *Saturday Night Live*.”



Rawson Marshall Thurber, who directed the original Terry Tate campaign for Reebok, brings the office linebacker character back to the spot arena. This time Tate’s tackling VP candidate Sarah Palin for being evasive in an interview. Tate did the deed to encourage people to vote in the general election.

**TOP Spot OF THE WEEK**

---

**PRODUCTION COMPANY**  
**Time Traveler Films, Los Angeles.**  
*Rawson Marshall Thurber, director; Jason Ajax Mercer and Jason Weiss, producers; Eric Haase, DP; Denise Pizzini, production designer; Simon Crane, stunt coordinator; Jen Starzyk, wardrobe stylist; Debbie Peiser, hair/makeup; Trevor Jones, unit production manager; Cherie Merricks, production coordinator. Shot at Big Picture Soundstage, Burbank, Calif.*

---

**EDITORIAL**  
**Chrome Editorial, Santa Monica, Calif.**  
*Lance Pereira, editor.*

---

**POST/VISUAL EFFECTS**  
**Digit, Los Angeles.**  
*Elad Offer, creative director/lead Flame artist.*

---

**MUSIC**  
**Comma Music, Santa Monica.**

---

**AUDIO**  
**On Music and Sound, Santa Monica.**  
*Chris Winston, mixer.*

---

**GRAPHICS**  
**Time Traveler Films.**  
*Jason Bacasa, graphics.*

---

**TALENT**  
*Janene Carleton, Lester “Rasta” Speight*

The Best Work You May Never See

# De Cerchio Spins His Wheels For Midas

By Robert Goldrich

With all the real stories that merit attention but never get it, there's something sadly nonsensical about a local television newscast devoting a significant chunk of time to a car chase. But in the warped mentality of Nielsen ratings-worshipping news directors, live team coverage of a high-speed chase through city streets with a helicopter capturing all the action is too good a TV event to pass up.

However, this commercial for Midas in Canada takes the nonsense to a new level—in a good, entertainingly humorous way.

We open on newscast coverage of a Canadian police chase in progress during a blizzard. A "breaking news" designation captions the high-speed chase. The only problem is the suspects are in a car stuck in the snow, its wheels spinning deeper and deeper into the packed powder. Just a few feet behind our alleged criminals is a police car, its wheels too spinning fast and furiously while the vehicle doesn't move.

An aerial shot courtesy of a news copter shows a passenger from the "get-away" car jumping out of the vehicle, getting behind it and trying to push it out of its snowy trap. At the same time, a police officer does the same for the cop car. Meanwhile drivers of both vehicles remain seated behind the wheel, flooring the gas pedals but to no avail.

Then we cut away to those viewing this insanity—a couple of folks in a Midas auto repair waiting room.

A super and an accompanying voiceover asks, "Is your car ready for winter?"

The voiceover goes on to extol the virtues of Midas for tires and all car care needs, noting that a free winter maintenance package is available for those who purchase four tires and installation at any Midas shop.

An end tag reads, "Be Safe. Trust the Midas Touch."

## Ten-year itch

You've heard of the famed seven-year itch. Well Midas waited 10 years before scratching in Canada. This spot titled "Chase" marks Midas' first original Canadian broadcast campaign in nearly a decade, as well as its first national marketing endeavor specifically promoting its tire products and services.

The :30 "Chase" (for which there is also a :15 version) was directed by Tom De Cerchio via The Garden TV, Toronto, for DDB Canada, Vancouver. (De Cerchio is repped by his own shop stateside, the Santa Monica-based Incubator.)

The DDB team on "Chase" consisted of chief creative officer Alan Russell, creative director Dean Lee, art director/assistant creative director Daryl Gardiner, copywriter Jeff Galbraith and executive producer Sue Bell.

DDB's CCO Russell noted, "Winter driving unites all Canadians. While not everyone will appreciate what it's like to be chased by the police, drivers certainly understand and share the frustrations of winter conditions. The campaign's humorous approach stands out in a snowstorm of automotive service ads by encouraging people to ensure their tires are ready when they need them the most. The Midas message

is totally about winter safety and the importance of maintenance, but it's delivered in a much more entertaining, memorable way."

Bruce Dawson was the line producer for The Garden TV. The DP was Michael Bonvillian. Editor was John DeVries of School, Toronto.

## "Best" pedigree

De Cerchio is no stranger to "The Best Work You May Never See" gallery. In fact, he has directed past "Best Work" fare that includes another police car chase—except the suspect driving the getaway car was a fish for Rapala fishing lures out of Carmichael Lynch, Minneapolis—and an assignment for a Canadian agency, Cincinnati Bell's "Museum" out of Gee, Jeffery & Partners, Toronto.

Over the years, De Cerchio helmed three "Best Work" public service spots—"Wolf," "Remote" and "Dinner Party"—for the Minnesota Partnership For Action Against Tobacco out of Clarity Coverdale Fury, Minneapolis.

And his first "Best Work"-recognized spot was the PSA titled "Tray" for Food Banks of Northern California via agency Butler, Shine & Stern, Sausalito, Calif.

The common denominator across these "Best Work" entries is humor, sometimes poignant as in the case of "Tray," at times outlandish as reflected in "Museum" and Rapala's "Getaway."

Midas' "Chase" continues in that comedic tradition established by De Cerchio who launched Incubator in '02. He made his first mark in the industry as an agency creative, serving as a writer at Chiat/Day, New York, and then the former ad shop Buckley De Cerchio, before embarking on his directorial career in '93.

**credits**

**Client** Midas Canada **Agency** DDB Canada, Vancouver  
**Alan Russell, chief creative officer; Dean Lee, creative director; Daryl Gardiner, art director/assistant creative director; Jeff Galbraith, copywriter; Sue Bell, executive producer.** **Production** The Garden TV, Toronto **Tom De Cerchio, director; Bruce Dawson, line producer; Michael Bonvillian, DP.** **Editorial** School, Toronto **John DeVries, editor** **Post** Alter Ego, Toronto **Eric Whipp, colorist** **Audio** Wave Productions & Sound Studios, Vancouver

A high-speed car pursuit that goes nowhere.



www.FLYfx.net

digital magic  
 special effects  
 rock and roll

There's a new plant in town.

RALPH SCAGLIONE HD FX & FINISHING / HD AVID / 5.1 SOUND MIXING 45 W. 45th NYC 646-701-0103



VW "Alarm"



Bud Light 2008 Super Bowl



Lifesavers AICP Winner



Bud Light "Drinkability" Campaign

[www.spankmusic.com](http://www.spankmusic.com)

## Union Signs Jenkins

NEW YORK—Editor Adam Jenkins has joined bicoastal Union. Jenkins, who comes over from Cut and Run, counts ads for Panasonic and Zed.com among his recent spot credits.

He also served as a contributing editor on the Brad Pitt-Anjelina Jolie-starring feature film *Mr. & Mrs. Smith*, directed by Doug Liman. (Michael Tronick edited *Mr. & Mrs. Smith*.)

Jenkins' first assignment under the Union banner is a Tooheys Beer campaign directed by the Glue Soci-

duction and post in Australia,

Jenkins' first job in the industry was as a runner at Silver Screen, Wellington and Auckland, where he taught himself to edit, becoming a freelance cutter in New Zealand for a brief period before moving to Sydney. He freelanced Down Under for two-and-a-half years, working with several high-profile helmers there, including Matt Murphy, Bruce Hunt and The Glue Society.

He then headed to London as an editor at Final Cut in 2000. Jenkins enjoyed a successful four-year run with the company, editing commercials, music clips, and feature projects, before relocating to New York.

At Final Cut in the U.K. Jenkins edited for such directors as the Traktor collective, Mehdi Norowzian, Matthias Hoene and Daniel Barber. Jenkins cut QTV's "Craig David" for Mother, London, which went on to win a Silver Lion at the Cannes International Advertising Festival in 2001.

While at Final Cut, New York, Jenkins found himself collaborating with the likes of directors Jake Scott, Speck/Gordon, the Croneweths and Errol Morris.

After Final Cut, New York, Jenkins freelanced and then had a brief stint at Bug Editorial, New York, before coming aboard Cut+Run in '06.

A relatively recent meeting with Union partner/executive producer Michael Raimondi in a SoHo café, during which the two discussed their shared love of cycling, led to more formal discussions about a new home for Jenkins. This laid the groundwork for the editor eventually deciding to come aboard Union's roster.

"The thing I love most about Adam's work is that his choices are unexpected," Raimondi observed. "I look forward to viewing his cuts, to the little surprises."



Adam Jenkins

ety collective, whom he's collaborated with before.

Other recent work cut by Jenkins includes a music video for The Virgins' "A Private Affair", helmed by Matt Lenski, and an ESPN NASCAR campaign for director Jon Watts.

Jenkins comes aboard a Union New York editorial roster that also includes Sloane Klevin and Geordie Anderson. Like all the Union editors, he is available for work out of either Union facility. Caryn MacLean is Union's Manhattan-based exec producer.

The New Zealand-born Jenkins attended university for a year, but left seeking inspiration. "I started painting houses for a living," he recalled, "and ended up painting sets." He worked his way up through the ranks of pro-

## Giraldi, SVA Start Fest

*Continued from page 4*

and longtime collaborator, relevant to the digital world can be submitted to Giraldi Media producer Patti Greaney at [patti@giraldi.com](mailto:patti@giraldi.com).)

The Out of Hand International Festival grew out of discussions between SVA founder Silas H. Rhodes and Giraldi. The now since deceased Rhodes was a pioneer in recruiting creative professionals from advertising, publishing and the arts to join the faculty. He had approached Giraldi about launching a festival. Giraldi

and longtime collaborator, media producer Greaney, devised a competition encouraging budding talent to explore the new frontier opened up by "the fourth screen" found on wireless devices like mobile phones and PDAs.

"Small screens are quickly emerging as a major means of communication and expression," observed Giraldi.

"We wanted to create a festival of content in your hand. Think of it as bringing the festival with you."

# Taking It To The Streets

A backwards approach proved to be forward thinking in the marketing of the new Oasis album “Dig Out Your Soul.”

The conventional litmus test for a hit CD is that the music seeps into mainstream culture—or at least pockets of culture—resulting for example in hit songs being performed by street musicians, each offering his or her own unique artistic rendition or variation of the original.

However BBH New York creative directors Calle and Pelle Sjonell turned that dynamic on its ear. In a world where established bands are protective of their music, with labels paranoid about a cut being leaked online or elsewhere prior to an album’s release, BBH’s approach was instead to share several new Oasis songs with New York street musicians. These artisans then performed the pieces one day (on Sept. 12) in their own styles in Manhattan subways and public venues—prior to the actual release of the Oasis album containing those songs.

So the music got its first exposure in the streets, with a heads-up for Oasis fans posted on the band’s website. People came to subway venues to hear what Oasis had in store—and other folks who just happened to be going about their daily commute got an earful as well.

A placard at each venue read, “You are the first to hear this Oasis song.”

The event got loads of coverage in consumer and trade press, generated genuine grass-roots buzz and interest in Oasis’ latest work.

When the album launched, it immediately hit the number three slot on the U.S. version of iTunes and number 11 on Amazon.

Warner Records, the label for Oasis, had been in discussions with BBH on other projects. The Sjonell brothers approached Warner with the idea of taking new music to the streets in order to launch a band’s album. The creatives were looking for the right album to act on that concept—and along came Oasis’ new CD. Warner and the band embraced the idea.

“It was just about creating an opportunity and then opening it up to others,” related Pelle Sjonell.

Among the others was BBH tourism client NYC & Co., which through this initiative realized its goal of providing New York visitors and locals with an un-

precedented, memorable experience. The CD launch was of special interest to one sizable visitor segment in particular, Europeans.

In terms of promoting New York City, the project was a major success. Traffic on the NYC & Co. website ([nycvisit.com](http://nycvisit.com))—which carried footage of the subway music debut performances—increased 15 percent on the day of the event.

At press time, a documentary chronicling the event and what led up to it was being cut. Directed by the Malloy Brothers (Brendan and Emmett) of bicoastal/international HSI Productions, the film shows Oasis band members meeting with the street musicians at a studio venue and providing them with music from the new album.

Oasis then heard the different interpretations of its music as performed by these street artisans.

The Oasis members seemed genuinely moved to see and hear the street musicians. Oasis singer Liam Gallagher, said Pelle Sjonell, noted that the street performers reminded him of when he was a youngster starting out, fueled by his love of music.

“This is an unknown community of musicians,” related Pelle Sjonell. “But there are some great performers and players in this community. They have to get a license from [New York subway authority] MUNY to be able to perform. They are the cream of the street crop.”

The documentary gives us a sense of the passion and talent of these street performers, including Nicole Holz, Michael Shulman, Dominic del Principe, Thoth, Jason Stuart, Dagmar, Suki Rae, Theo Eastwind, Next Tribe and Majestic K. Funk.

And the Malloy Brothers captured the subway performances themselves. Five cameras were deployed for the film, which also showed the performers connecting with enthusiastic crowds. The music seemed to strike a responsive chord.

As *SHOOT* went to press, it was yet to be determined exactly how the documentary would be used. Suffice it to say, though, that the film conveys the spirit of the street performers, the Oasis members and the receptive audiences—all united by a genuine love for music, and for experiencing the music. Heightening that passion is the excitement of being party to the debut of music never

*Continued on page 15*

## A Grass-roots Marketing Lesson For Music Biz

**A SHOOT Staff Report**



Street musicians included (clockwise from top left): Dagmar, Gabe Cummings, Michael Schulman, Thoth, and Dominic Del Principe

# SHOOT TOP TEN

# SPOT TRACKS

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 <b>United Airlines' "Heart"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Trivers/Myers Music, Inc., El Segundo, Calif. Elizabeth Myers, John Trivers, composers (original score portion) Rhapsody in Blue theme composed by George Gershwin (Myers and Trivers, arrangers)	Pixel Farm, Minneapolis Ken Chastain, mixer	Barrie D'Rozario Murphy, Minneapolis	DUCK Studios, Los Angeles Jamie Caliri, director
2	 <b>Goodyear's "Mate"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Wave Recording Studios, London Parv Thind, sound designer	Wave Recording Studios Parv Thind, sound engineer	Leagas Delaney, London	Rattling Stick, London Andy McLeod, director
3	 <b>Audi A4's "Living Room"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Elias Arts, bicoastal Nate Morgan, composer; Dave Gold, creative director; Ann Haugen, executive producer; Kala Sherman, producer.	Play, Santa Monica John Bolen, mixer	Venables, Bell & Partners, San Francisco	Bob Industries, Santa Monica Jason Smith, director (he has since joined HSI)
4	 <b>Sprint's "Pants Or No Pants"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Beacon Street Studios, Venice, Calif. John Nau, Andrew Feltenstein, Brian Chapman, composers; Adrea Lavezzoli.	Lime Studios, Santa Monica Loren Silber, mixer	Goodby, Silverstein & Partners, San Francisco	Caviar Content, Los Angeles Peter Farrelly, director
5	 <b>EA Mercenaries' "Cash"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Wojahn Bros. Music, Santa Monica Scott Wojahn, Roger Wojahn, composers; Dara Norris, producer.	Wojahn Bros. Music Gabe Sokoloff, mixer	Draft/FCB, San Francisco	Shilo, bicoastal Shilo, directors
6	 <b>Zales' "String"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Primal Scream Music Nicole Dionne, executive music producer; Scott Burton, sound designer/producer; Robert Francis, artist.	charlieuniformtango, Dallas Russell Smith, mixer	The Richards Group, Dallas	MJZ, bicoastal/ international Ray Dillman, director
7	 <b>Lexus' "Perspective"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	HiFi Project, Santa Monica Owen O'Toole, sound designer/composer; Paul Robb, arranger; Birgit Roberts, executive producer.	Juice West, Santa Monica Bob Gremore, mixer	Team One, El Segundo, Calif.	Park Pictures, New York Lance Acord, director
8	 <b>Lincoln MKS' "Effects"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	stimmung, Santa Monica Reinhard Denke, sound designer	Eleven Sound, Santa Monica Jeff Payne mixer	Berlin Cameron United, New York	Anonymous Content, bicoastal Joe Kosinski, director
9	 <b>Honda's "Grooves"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Frameworks, Santa Monica Ken Dahlinger, sound designer	Margarita Mix, Santa Monica Nathan Dubin, mixer	RPA, Santa Monica Production	Park Pictures, New York Lance Acord, director
10	 <b>Oppenheimer Funds' "Escalator"</b> <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	Bang Music, New York Derek Menzies, composer; Sara Iversen, Brad Stratton, producers	Color, New York Kevin Halpin, mixer	Euro RSCG, New York	Blind Inc., bicoastal Erik Butth, director

## BBH Creatives Find An Advertising And Marketing Oasis

Continued from page 13  
heard before publicly.

Pelle and Calle Sjonell worked in close collaboration with the music video pioneering Malloy Brothers, whom Pelle Sjonell described as being the ideal choice for the project. The Malloys have a host of lauded music clip and film credits amassed over the years, working intimately with assorted notable bands, musicians and vocalists spanning different genres...

"The Malloys have both the documentary and music sensibilities to do full justice to this job and what it entailed," affirmed Pelle Sjonell. "They got it right away and it was great to see them go about their work.

"It's all about the music," he continued. "The documentary celebrates music and musicians. It shows that you don't have to have a polished music video or a perfectly recorded soundtrack to get your message across to an audience. The bottom line is that it's all about the songs and the performers—and if they're good enough, they connect with people."



Calle (l) and Pelle Sjonell

Speaking of connecting, Sjonell observed, "We went with a nontraditional way of doing things in a traditional business. The lesson learned from both the advertising and marketing perspectives is that sometimes you have to change the rules—perhaps even more so today with a changing, constantly evolving media landscape.

"The street musicians were our media—they connected with the people whom we wanted to see the product, and in this case the product was the new album," continued Sjonell. "You

don't have to broadcast widely and spend a lot of money to hit those you want to hit. There are discussions everywhere about different ways to reach an audience—a television commercial, a viral spot, YouTube, a documentary, a short film, different elements working together to create a good experience. And a good experience gener-

ates positive word of mouth. This work for Oasis was a good example of new media today."

At press time, sales of the Oasis album propelled it to number one in the United Kingdom and Italy, number five in the United States (the band's first top 10 stateside showing since '97), number one and two, respective-

ly on Japan's international and domestic charts, number two in Ireland and Switzerland, number four in France, number five in Australia, number six in New Zealand, number eight in Germany and Sweden, number nine in Belgium, number 11 in Norway, number 13 in Denmark and Austria, and number 14 in Spain and Finland.

# RECORD IN NEW YORK.COM

A-List  
Recording Talent

World's Best  
Studios

Local & State  
Tax Incentives

To find out more, contact Jay Schaffner at  
212.245.4802 ext. 161  
jschaffner@local802afm.org

LOCAL 802 AFM

# KILLER

SOUNDS SERVICES SELECTION  
SOUNDS SERVICES SELECTION  
SOUNDS SERVICES SELECTION

◀ KILLER TRACKS™ ▶

KILLER PRODUCTION MUSIC ◀ KILLERTRACKS.COM ▶ 800.4.KILLER

## Music and Sound That's Undeniably Straight From The Heart

United Airlines Scored By Trivers/Myers, Goodyear Via Wave Recording Studios Top SHOOT's Fall Top Ten Chart

### A SHOOT Staff Report

While the top two entries on SHOOT's Fall Tracks Chart are distinctly different, they share the bond of dealing with matters of the heart—one from a deep human relationship standpoint, the other centering on a misguided walrus drawn to an odd mating call.

Finishing first in our Chart is "Heart," an animated spot for United Airlines in which a woman leaves her spouse behind in order to take a business trip. She also literally leaves her heart behind, handing it to her man before she departs. We later see her successfully make a business presentation in a far off place yet clearly something is missing—her heart and love back at home. Her

longing is reflected in a chance encounter with a bird that she sees in a courtyard and tries to feed. But the bird flies through a void in her spirit—the space where her heart was—and soars away. When we finally see the couple reunite, she is then whole again.

Meanwhile, assuming the number two slot in our quarterly Music & Sound Chart is the Goodyear UK commercial "Mate," which opens on a rather large, frisky walrus moving through icy terrain. He's grunting enthusiastically in response to a far-off noise that he assumes to be a fellow lonely walrus. As he hears the source of the noise, we see that is the sound of a man scraping ice from his car. But that doesn't deter the

love-hungry walrus who sidles up to the unsuspecting man. A message appears on screen which reads, "Winter is dangerous enough," thus making the case for a set of safety-first Goodyear tires.

### "Heart"

Directed by Jamie Caliri of DUCK Studios, Los Angeles, for agency Barrie D'Rozario Murphy, Minneapolis, "Heart" is among the batch of latest United Airlines commercials scored and/or arranged by Trivers/Myers Music in El Segundo, Calif. Woven into this collaboration over the years has been George Gershwin's classic *Rhapsody in Blue*, which too plays a part in "Heart."

But in this case much of the spot's score is original music composed by Elizabeth Myers and John Trivers, with the climax playing out to the strains of *Rhapsody*, arranged by Myers and Trivers. Yet the portion of *Rhapsody* we hear is not the high profile, hard driving part normally associated with the piece. Instead it's a softer, more introspective *Rhapsody* passage that's deployed to fit the mood of the spot.

The final entire score—the original composition and the new arrangement of *Rhapsody*—was performed on two concert grand pianos by jazz legend Herbie Hancock and the Chinese virtuoso Lang Lang. After their performance was recorded, strings from members of the Los Angeles Philharmonic were brought in to further underscore the emotion of the piece.

"One of the joys of working with hand-drawn animation is that you have time to let music evolve," related Myers. "Jamie [Caliri] developed 'Heart' from a concept the creative team put forth. Throughout the process Jamie is very good about giving you a real feel for what he's doing, how the project is



Elizabeth Myers

developing along the way. He pinpoints the storyline, animates sections and shows pencil drawings, sort of feeding you bread crumbs along a Hansel and Gretel trail. We've worked with Jamie on other spots for United Airlines, including 'Dragon,' and he provides a great creative jumping off point for us musically.

"You see his visuals as they are developing and you can improvise to picture. The film inspires you through your fingers on the piano and your ears as a composer. It's a powerful style of scoring that is driven by the film and the story. So often the norm is eye candy and creating simultaneous music for it. This is much deeper. I think of the scene where the bird flies through the woman's heart, representing the longing to go home and the ability to take flight. The visuals inspire the music and you work at meshing them—in the case of 'Heart,' the voiceover for the :60 is solely the music.

The alluded to portion of *Rhapsody* was described by Myers as being the lesser-known romantic strains of the piece. "You couldn't use the bombastic parts of *Rhapsody* to convey the emotion in 'Heart,' she observed. "But *Rhapsody* is so multi-faceted—it has subtle yet exotic, Scheherazade-like qualities that were perfect to convey

kismet, the couple's reunion, a love duet. Our original composition gives way to that part of *Rhapsody* when that reunion takes place."

Ken Chastain of Pixel Farm Music, Minneapolis, served as audio post mixer on the spot.

### "Mate"

Directed by Andy McLeod of Ratling Stick, London, for agency Leagas Delaney, London, "Mate" is a story very much driven by the sound design and engineering of Parv Thind from Wave Recording Studios, London.

Although the premise of the viral spot is simple, creating and developing a sound design that matches a walrus to an ice scraper proved to be quite



Parv Thind

complex. McLeod approached Thind during the pitch stage of the project to see if the idea could be made to work.

Thind offered the director a selection of walrus effects that he felt could act as the basis of the sound design. Once McLeod selected the walrus audio, Thind set about identifying an ice scraper effect that sounded similar.

McLeod felt it was important to have a slight difference between the two sounds in order to strengthen the narrative. So Thind subtly manipu-

*Continued on page 18*

original music ■ sound design ■ remixing ■ licensing

"a good composer does not imitate, he steals"  
— Stravinsky

www.hifproject.com  
phone: 310.319.1100

**DISTORTION**  
MUSIC AND SOUND DESIGN

**KEVIN TEASLEY**  
COMPOSER / SOUND DESIGNER

### CREDITS

WARNER BROS / 20TH CENTURY FOX / MGM / WALT DISNEY  
PARAMOUNT PICTURES / SONY PICTURES / UNIVERSAL PICTURES  
GEICO / SAAB / MITSUBISHI / ADVANCE AUTO PARTS / AMONG MANY OTHERS

WWW.DISTORTIONMX.COM

323.842.3835

## Agency Music Producers

*Continued from page 1*

discovered. There's no longer a stigma attached to having your music in a commercial or branded content. An artist can end up with his or her music brought to millions of people with a heft that no record label can match at this point. Advertising has to an extent become an avatar of where musical taste is going."

Greene added that he now finds himself scouting for talent, relying on trusted contacts at record labels and in the publishing community. "There is a wealth of talent—and for that matter a lot of non-talent—out there. Thankfully I've been able to build a network of people whose judgment I trust when they recommend that I check out an artist."

Indeed Greene's track record of talent he's brought into the agency for in-house brown bag concerts has proven to be a harbinger of good things to come. Artists like James Blunt and Priscilla Ahn have gone on to major success. And at press time, Greene noted that the agency just had in an unknown band The Morning Benders whom he said won't be unknown for too much longer.

At the same time, continued Greene, commercial music houses have access to artists like never before. He stressed that original music from spot music professionals—as well as when those pros work in concert with new artists—still has "a definite important place in what we do...The music houses have the industry pros who can deal with infinite tweaking that sometimes an



**Gregory Greene**

artist can have a hard time dealing with. For some artists, it's hard to bring their heads into this new space. Original music houses understand this space thoroughly."

### Parkins

Loren Parkins, senior VP/executive music producer, BBDO New York, pinpointed several ways that "my role and the job as ad agency music producer have evolved over recent years."

For one, he cited "significantly more involvement with publishers and record labels to find licensed songs and music for commercials and other con-

tent our agency creates. There is much more interest from artists/publishers and labels to license their music for advertising as the record business continues to try and re-define its role [and source of income] in the 21st century. These days, advertising agencies are a great resource to publishers and artists, and are actively sought out to



**Loren Parkins**

provide an outlet for their music."

Parkins also noted his responsibilities for producing and providing music for non-broadcast media. "We don't just do television and radio anymore.. As BBDO conceptualizes and creates content/events/media that go beyond the traditional, the role of music producer also expands to support those needs."

Additionally, Parkins pointed to "significantly greater access to new bands, artists and composers through music festivals, blogs and always a great resource—college and public radio. This helps us in the always important role of finding the next best 'unknown' [unsigned] band or artists for use in a commercial that could ultimately make the artist and commercial a hit."

The agency music producer, continued Parkins, must also keep abreast of the old as well as the new. "As much as we are always interested in finding the next and newest indie music star, there continues to be a desire to use more traditional styles of music [pop/rock/classical] and continuing to review the old as well as seeking out the new is important.

And finally, Parkins observed that "as technology and software for creating music has grown so significantly over the recent years, the result has been a significant decrease in 'live' music sessions. Going to a studio and creating a track from the ground up is not as common as it was even five years ago. Can people tell the difference between a violin 'sample' or a real violin these days? I don't know. In addition, as technology has improved over the years, the time given to create music has decreased, so many composers work from their home studios or out of town, and have to 'mail it in.'

*Continued on page 18*

# Happy Holidays

FROM



### BROADWAY SOUND

THE LEADER IN AUDIO POST PRODUCTION AND SOUND DESIGN FOR OVER 13 YEARS.

AND ITS RESIDENT MUSIC PRODUCTION COMPANY

### SANDBLAST PRODUCTIONS

ORIGINAL COMPOSITION, SCORING, AND EXPERT DIGITAL AUDIO RESTORATION.



### BROADWAY SOUND

1619 Broadway (4th floor)  
New York, NY 10019  
(T) 212.333.0700  
(F) 212.333.0775

sound@broadwayvideo.com

### SANDBLAST PRODUCTIONS

1619 Broadway (4th floor)  
New York, NY 10019  
212.333.0755 (T)  
212.333.0775 (F)

loren@sandblastproductions.com

## The Evolving Role Of Music Producer

Continued from page 17

This in turn makes the process of a producer working in the same room as the composer and musicians that much more infrequent.”

### Rabinowitz

Under the Pantene/Grey Music label, an iTunes single titled “Shine” performed by Rosi Golan has been released. For Josh Rabinowitz, senior VP/director of music at Grey Group, New York, this single reflects part of the agency music producer’s ever-changing role.

While continuing to tap into original spot music houses and established talent, Rabinowitz and his counterparts at other agencies are seeking out new artists, coming up with different ways to A&R music.



**Josh Rabinowitz**

For example, “Shine” emerged from a competition designed to yield a track for possible usage in a Procter & Gamble spot promoting Pantene’s women hair care products. Rabinowitz sent out a call for entries through the MIDEM organization to its conference attendees. (The annual MIDEM confab in Cannes is billed as being the world’s largest music conference.) The call for submissions simply asked, “Can you write a head-turning song?” and then proceeded to run down some prerequisites such as it has to:

- Have a “loved by all” sound (a mainline pop feel).
- Make women feel good about

themselves, strong and empowered.

- Be immediately branded yet never a jingle.
- Work as an instrumental and in various forms and lengths.
- And creatively interpret the brand messages of “shine” and “let the best of you shine through.”

The competition generated nearly 400 submissions to a joint MIDEM/Grey website. This past January the top 20 entries were presented to an audience during a MIDEM conference session headed by Rabinowitz.

Now “Shine” is available on iTunes, with the client sharing in the revenue being generated, and the majority of the proceeds going to the artist.

Rabinowitz observed that the Grey/MIDEM initiative is indicative of the new dimensions that agency music producers are now charged with bringing to the advertising music mix.

### Meadows

Bill Meadows has seen his role at Crispin Porter + Bogusky, Miami, expand for reasons that go beyond his personal career advancement. He started out seven years ago at the agency as agency music producer and now serves as executive integrated producer for music, celebrity talent + public works.

Clearly his new title is more expansive but Meadows points out that over the past several years, the responsibilities have grown in general for anyone



**Bill Meadows**

involved in music on the agency side. “My nine-to-five job here evolved into dealing with and seeking out artists of all kind, continuing to connect with original music and sound houses, licensing, working not only on broadcast spots but music-driven events.

“The fact is,” continued Meadows, “that we have to be more proactive than ever in seeking out opportunities for our clients, finding the best people to work with, the most relevant talent, composers, artists and events. These dynamics are what have caused agency music producers to organically grow into many more different areas than what was the norm years ago.”

He noted that a brand’s platform has become a platform for recording artists while new media platforms are emerging for brands. This changing, growing landscape in turn has necessitated that agency music producers extend their creative reach and expand their roles.

## Heart Theme Tops Chart

Continued from page 16

lated the scraper effect to sound even more similar—but not identical—to the cry of the walrus.

Thind played both effects, one after the other, on a timeline, listening to the overall effect without picture in order to help better gauge how they worked together.

To help create comic effect and a

sense of suspense, it was decided the sounds should only become dissimilar when the walrus and the man come together. So Thind used distance to manipulate the sound of the scraper, making it more dissimilar as the two entities enter the same space. While Cupid’s matchmaking may have been less than perfect, the audio made for a perfect “Mate.”

## Spot Catalog

Ranging from orchestral to choral, “reality music” to indie rock, jazz, hip-hop, rocktronica and pop, here’s a sampling of new offerings from music libraries over the past six months—the focus being on fare that is most relevant to the advertising industry:

### 5 Alarm Music

URL: [www.rescuerecords.net](http://www.rescuerecords.net) [www.5alarmmusicsearch.com](http://www.5alarmmusicsearch.com)

New offering: Rescue Records

Description: With over 200 independent artist with placements in TV shows such as Life and Friday Night Lights, one of our artists, The New Hotness, was selected for the National Canadian Budweiser campaign. The online search engine makes it easy to review these artists and download songs based on a certain subject matter.

### 615 Music

URL: [www.615music.com](http://www.615music.com)

New offering: 615 Song Library

Description: A fresh collection of independent artists/bands from around the world including Huge Hefners, Chip Greene, Josh Doyle, Hazmat, Sloan Wainright.

New Offering: Plan 8:

Description: Self-appointed saviors from media-ocre and dull-o-rama production music. New from the U.K

Other New offerings include: Scoring Stage, Interpulse, Hungaroton, and Cosmind. All catalogues available on Hard drive, CD, digital download with search software.

### Getty Images

URL: [www.gettyimages.com/music](http://www.gettyimages.com/music)

New offering: Premium Playlist by Getty Images

Description: Premium Playlist is Getty Images’ marquee music catalog featuring tracks from over 100 leading artists, labels and entertainment companies either pre-cleared or easily cleared. Current partners include Warner Chappell, Nettwerk Entertainment, Lionsgate, Kobalt, Koch Records, Cherry Lane to name a few. With the Premium Playlist collection, the Pump Audio collection and our music clearance department, Getty Images is creating one of the most comprehensive music licensing solutions available.

### Immediate Music

URL: [www.immediatemusic.com](http://www.immediatemusic.com)

New offering: Immediate Music Premium Library

Description: Immediate Music Premium Library is comprised of over 300 tracks of impactful, orchestra and choral laden music, targeted to corporate advertisers, automobile manufacturers, alcohol and soft drink manufacturers, airlines, hotel chains and large scale lifestyle advertisers, and videogames.

New offering: Immediate Music Library

Description: Immediate Music Library is comprised of 1000 tracks geared toward national, cost-conscious advertisers, local and regional advertising agencies and brands, producers of network/cable television promos and IDS, and smaller videogame publishers with lower-budgeted promotional campaigns.

### JECO Music

[www.jecomusiclibraries.com](http://www.jecomusiclibraries.com)

New offering: The Spot

Description: A premium collection of :30 and :60 tracks composed for advertising. “The Spot” is solely a collection of 30s and 60s geared for advertising and promos. No cutdowns! Entirely online. The Virtual Music Consultant (VMC) is a new and unique way to search the library without using any musical terminology.

### Killer Tracks

[www.KillerTracks.com](http://www.KillerTracks.com)

New Offering: Reality by Christopher Franke

Description: Reality music library from renowned composer Christopher Franke (*The Amazing Race*, *Supernanny*, *Big Brother*, former member of Tangerine Dream). The timely, targeted collection is launching now with 18 digital-only albums including: Action-Adventure, Undercurrent, Challenge, Nomination, Whimsical, Horror and more.

New Offering: Chuck D Presents

Description: Production music library from Hip-Hop icon and founding member of Public Enemy, Chuck D. Chuck D Presents features emerging artists and producers from Chuck’s own record label, SLAMjamz Records, as well as guest performers including Public Enemy’s Professor Griff.

### MasterSource Music Catalog, A Universal Music Publishing Group Company

URL: [www.mastersource.com](http://www.mastersource.com)

New Offering: Volume 13

Description: Featuring front-line contemporary music, full songs and instrumental versions in all genres, including Alternative/Indie Rock, Hip-Hop, Jazz, World-Pop, Rocktronica, and more. Accessible through an efficient and powerful search engine, MasterSearch. Custom searches available via email.

Continued on page 21

[www.digifon.com](http://www.digifon.com)

203-254-0869

sound smart

LIVE AUDIO  
DIGIFON  
NETWORKING

## Both Sides of the Pond

Winston Churchill referred to the United Kingdom and the United States as two great countries separated by a common language. There's both truth and fiction in that quip relative to industry shops that maintain operations on both sides of the Atlantic.

The fiction is that despite being separated by considerable geographical distance, companies with offices stateside and in the U.K. have often attained a close-knit working relationship, with each operation positively influencing and informing the other. And this mutual education and collaboration is an ongoing process, giving new meaning to the term "exchange rate." Indeed the rate of exchange has been favorable for both parties.

At the same time, the truth in Churchill's observation is that there are creative and business practices that differ in each country, at times causing industry entrepreneurs to wish that some of the best of what the U.K. has to offer would gain traction in the U.S. and vice versa.

So in the spirit of this truth and fiction scenario, *SHOOT* offered a pair of questions to a cross-section of commercial production and postproduction folk who have one industry foot in the U.K. and the other in the U.S. The two multi-part queries are:

A. With houses on both sides of the Atlantic, how does one operation inform or influence the other creatively? From a business standpoint?

B. What U.K. creative approach and/or business practice would you like to see embraced in the U.S.? Conversely, what American creative approach/business practice would you like to see take hold in the U.K.?

Here's a sampling of the feedback we received with some respondents choosing to answer both questions, while others focused one but one:



**Stephanie Apt,**  
president, Final Cut U.S.A.

B. I think that when we started Final Cut in the U.S. almost nine years ago, we saw a U.S. model for editorial that was more agency led, and a U.K. approach that was director/production company-driven. What has emerged increasingly is a hybrid approach, which works exceptionally well. Agencies really care about who the directors have been editing with, and directors collaborate with agencies to achieve the best results. For the editor, this is an opportunity to synthesize input from sometimes differing points of view. The editor is at the center of where this all converges, and true success is achieved when all parties walk away knowing that they contributed to a work that would not have been the same without their involvement.



Perspectives  
From Those  
Maintaining U.K.  
and Stateside  
Operations

**A SHOOT Staff Report**



**Graham Bird,**  
managing director, Commercials and TV,  
MPC, London

A. By opening an office in L.A. the intention was always to create a studio that would be completely linked to the London office both creatively and technically. We have established the L.A. office with a core group of creative and production talent from MPC London so the bond is naturally strong.

MPC has always looked to provide our clients with the finest international talent. The L.A. studio has become home to a blend of local and international talent, with European and U.K. artists bringing a strong creative aesthetic and sensitivity to visual effects work that is being well received in the U.S. Comple-

*Continued on page 20*

## Industry Perspectives From Both Sides Of The Atlantic

Continued from page 19

menting this is access to the latest R&D, software and workflow developments created by London's in house R&D department which gives MPC in L.A. the same creative edge as London and is coupled with the ability to deliver complex VFX projects efficiently.

B. From a creative point of view, it is always rewarding to have a director involved throughout the process. From a visual effects perspective, their being involved right from the initial conceptualization and pre-visualization through to the final delivery makes the process into one that feels like a creative collaboration.



**Don Block,**  
executive producer, **Outsider USA**

A. Outsider has two great anchor offices, one in London and one in Los Angeles. Since it's founding in London by my partner Robert Campbell, the company has stood for the highest level of talent and creative. That DNA is the greatest single influence on the U.S. company and our approach to the projects that we do.

B. One of the practices in the U.K. that helps contribute to their great creative success is the process of the director working with his/her editor on the first edit. The director is indeed expected to be available and committed to the edit and this natural component of the film making process inevitably produces a vastly better product. Years ago, directors in the U.S. seceded their role in the editorial process to move on to the next shoot and we have been paying for it creatively ever since. We find that the better creative agencies today understand this and endeavor to work this way, however this is a practice in the U.K. that we would definitely like to see more widely embraced here in the U.S.

The producer/director system in the U.K. is another practice that may have both creative and business advantages. Typically, a producer and director will team up over a long period of time and the producer will bid the job, produce it and then follow through with the postproduction. This makes for a far more personal experience in production and in the end, a far greater degree of continuity and accountability.



**Michelle Burke,**  
U.S. managing director, **Cut + Run**

A. Cut + Run is committed to being a global, holistic company for these exact reasons, the benefit of influences from other countries on the creative and business model. Each office broadens the perspective of the other with the cultural differences they have to offer, their varying creative approaches, how talent in each country is trained and how they approach their craft in different ways. It is this melting pot of thinking and the merging of unique approaches that allow us to offer a wide breadth of

talent resources. With this structure, we are able to offer a diverse group of talent in any office, in any city around the world. To enhance this approach, Cut + Run welcomed us as a new leadership team to work side-by-side to grow and nurture the vision of the company. We are fortunate to have both worked closely with some of the most talented directors and creatives in the world and understand each of our clients' businesses from an inside perspective based on our past roles at Partizan and TBWA/Chiat/Day. As such, are able to offer the clients better insight, project management and heightened resources to match our editorial talent. After all, life is all about feeling proud of the work and happy clients.



**Nicola Doring,**  
managing director, **HSI London**

A. HSI Productions has a sister office in London, HSI London. The office was set up with the ethos of being an English company, with English directors who happen to be owned by an American company and also represent their American directors. We have all worked together for many many years. I grew up in production in the States, so the flow of creative and business practices between offices is a natural, everyday occurrence.

We believe that we offer a natural, broad depth of knowledge between the two offices, with all of us adapting to each job in each country. A perfect example is that we have just shot a Burger King Ad for Crispin Porter in London with an English director, based in L.A., and the creative director is English.

We feel strongly that we can not be too American in the U.K. and we can not be too British in the States...we are an AMER-LISH company! Despite the fact that we are 5,000 miles apart, we do not feel the distance.

B. The creative process in Britain feels a little looser whilst the American process feels a little more structured. However we have a mutual respect for the working practices within each culture. That is the beauty of it all, the best of both worlds.

With this understanding, we have easily adapted accordingly.



**Robert Fernandez,**  
CEO, **Moxie Pictures, U.S. & U.K.**

A. All of our offices operate in a seamless fashion. One of the main reason to have our own offices, is to provide cohesive and consistent management to our directors as well as to our clients. We made a conscious decision to enter into the London market because of the high level of creative opportunities that originate from there. We can manage the process in a much more efficient fashion for our directors which totally makes an impact to the end product. Business wise, I did not want to open our office in

London until we found the right person, from that market, to run it. In order to be embraced by the market, you need to have someone who comes from it and is accustomed to how the business there works, no matter how subtle the differences.



**Dawn Laren,**  
managing partner, **Moxie Pictures, U.K.**

B. I think that the director's involvement in the offline edit whereby he presents a director's cut to the agency is a valuable practice that we employ in the U.K. It seems strange to me that an agency asks a director to create his interpretation of their script via a series of elements that in his vision, will piece together a certain way. And yet in the U.S., he is not invited to be involved in putting the pieces together.

Another element that often differs affects the business aspect of the job, rather than the creative. Over here it is always the production company who provides the production insurance package for the job, where as in the U.S. the client often provides wrap up insurance and in practice, the cover provided via the two routes can vary quite substantially. Wrap up cover mostly excludes fees and mark-up in the case of a claim and production company cover includes it. A way to overcome this is for there to be a 'difference of cover' clause addendum added to the job contract which means in practice that the client wrap up policy is obliged to match any element of cover that the production company package would have provided. I experienced this problem on a U.S. job and the difference in cover clause saved the day!



**Robin Shenfield,**  
CEO, **The Mill, U.K. and U.S.**

A. We have a long history of successfully growing and nurturing staff at The Mill on both sides of the Atlantic. We are in a unique position with our three offices in London, NY and LA to make this talent available where it is most needed. It benefits our clients when they have a relationship with a particular operator and want to continue to work with them regardless of location.

This includes sharing the workflow in all three locations on larger projects to communicating ideas and solutions around all three offices by tapping in to our huge resource of people talent.

As we continue to develop our new talent we keep The Mill's ethos throughout all the regional offices, never diluting the creative solutions, ideas, client collaboration and expertise while adapting to the local markets. Transatlantic collaboration!

Example: Nike - Next level.

B. In the U.K. via both The Mill and our Beam.TV company, we have the expertise for not only originating but for adapting content for different platforms and geographies. In the U.S., this diversity is probably less well understood so we are working to change that!

Demand for high quality web based advertising is developing a faster rate in the USA but the U.K. is catching up quickly.



**John Smith, editor/partner, The Whitehouse, London**

A. The Whitehouse offices continuously influence each other through the sharing of jobs and talent. Our editors and assistants travel frequently to different cities sharing their experiences and ideas within our office and with our clients. Having roots in the U.K., we've been able to embrace the European model of director-driven editorial choice here in the U.S. And conversely, with our depth of direct agency experience, we've been able to serve as a bridge for both models; creating a unified process for the project.

We've found that communications have to be much clearer dependent on location. In London, you're able to pop round the corner to brief your Flame artist; whereas in the U.S., much more is done by conference calls because you might be in L.A. and your Flame work might be done in N.Y. Editing styles are different; humor for example in the U.S. is a bit broader because the market's bigger. In the U.K., we can afford to be a little subtler; both very good, just different cultures. We share work via our website to keep an eye on what other offices are doing and to keep up with the creative changes. We have technology that allows us real time remote editing or chatting. Good editing is key here as long as we influence each other to do better work, that's what's important.

Continued On page 21

# Industry Provides Feedback On Spotmaking In Florida

Continued from page 9



**Pamela Tuscany Warren,**  
VP/general manager,  
Universal Studios Florida  
Production Group

The 07-08 State of Florida fiscal budget period was without a doubt one of the most significant times in Central Florida production history. Over an 18-month period Central Florida crews, vendors and facilities enjoyed a minimum of six (and perhaps more) feature film projects, all of which benefitted from the Don Davis Entertainment Industry Economic Development Act adopted by the legislators of the State of Florida. Central Florida Films included; *Sydney White*, *Bring It On: In it to Win It*, *Ace Ventura*, *Beethoven the Reel Story*, *Robodoc*, and *Burning Bright*.

Overall, the state recognized 53 productions which are noted in the FY 2007-2008 Entertainment Industry Financial Incentive Program Annual Report and this study clearly indicates the success of this incentive program.

The news for 08-09 is unfortunately not so bright. For the first time in many months, here at Universal Orlando, there are no feature films on our scheduling books. Let me repeat that, there is not one single feature film slated to begin production at our studios, due to the fact, the State has run out of appropriation funds this year. What this clearly tells us is the incentive programs not only work, they indeed call where a picture is going to be produced.

A recent tax study indicated there are now 28 states with refundable or transferable tax credits, five states with an annual appropriation (Florida @ 5M) and at this writing, two states with pending tax incentives. Bottom line, there are 10 states in the country that do not offer a program of some sort. And of those programs, the most successful seem to be the tax credit programs.

Now is the time for Florida to get the ball rolling, which we are doing on moving from our current program to a tax credit. The success stories are endless and the possibility that we wouldn't jump on this important bandwagon runs chills down my spine.

During our peak, we saw employment of Florida residents through the roof. Were talking hundreds of workers of our industry contributing to our state's economy. That I fear is our biggest loss.

Now we are in a state of "reality check" and assessing our strengths, which is why we are currently targeting "audience based television" productions. No other studio worldwide can offer the package we have created for producers here at Universal. Our guests, come from U.S. and international markets, looking to see and be a part of a live studio audience. We bring this and so much more.

The infrastructure is here in Central Florida. The crews are the finest in the world and the costs competitive. While we need the incentive to stay aligned to the industry, at the same time we aren't going to let any grass grow under our feet and lose what we have built over the years.

We will focus on direct marketing (consultants have been hired to target productions) as well as web-based and some print advertising efforts for the 2009 budget.



**Caroline Wu, managing director/executive producer,**  
Red Car Miami

Being in Miami is unique—as I consider it the advertising crossroads of national, U.S. Hispanic, Latin America and Europe. We work from a tropical resort and we tap into our Red Car North American platform. Having the ability to work with all our editors and collaborate with Chicago's Von Bjals and NY's Vikkal for design, graphic and 3D. RC LA for new media—and traditional production—and San Francisco for Internet services such as banners, web optimization and web design in our new unit called Superhuman™ makes for a deep talent pool.

As for now, the production incentives program has not had any major impact in the post business. Red Car Miami's model of having a lead creative editor in Miami, Seth Gottlieb, and complementing our post house with Red Car's roster of editors from our other offices in LA, New York, Dallas, Chicago and Buenos Aires has proven to be a great formula for Miami. We can provide a pool of talent on editorial, audio and VFX that Miami was ready for. We've been working mostly on U.S. Hispanic, general market and international clients for agencies such as Conill [Saatchi & Saatchi's Hispanic agency], Alma DDB, Iris Miami, Beber Silverstein Group, Y&R, abecé [Hill Holiday's Hispanic agency], Global Hue and McCann Paris, amongst others. With US Hispanic/general market clients such as: McDonald's, Tide, Lexus, Honda, Subway—and for Latin America and the Caribbean for Hertz and Sony Ericsson Latin America.

## U.K./U.S. Exchange: Industry POVs

Continued from page 20



**Helen Stanley,, managing director, commercials, Framestore, London**

A. Creative and technical approaches to jobs received on both sides of the Atlantic are shared, giving us greater diversification of methodology. Members of the London team who want to work abroad get a chance to do this without leaving Framestore. It is a huge benefit to keep creative talent within the company satisfied with avenues to grow and develop. Also there are more markets to get work from; if one is quiet, can help the other one. We can work longer hours whilst they are asleep and vice versa. In markets where overheads are lower, we still have our top talent but they cost us less on a daily basis, enabling

us to do jobs that sometimes we would not be able to afford to do.

B. Business practices. We appreciate the U.K. practice of the director's serious hands-on involvement for longer in the VFX process. In the U.S. however, it appears that there is more of an appreciation of what visual effects and post actually cost us and a willingness to pay fairly for changes at appropriate times. This is healthier than the U.K. expectation that post companies will simply cover costs however global and blue chip the client and often results in awkward conversations about budget rather than a fair conversation about the value and a price for the additional work completed.

## Spot Music Catalog

Continued from page 18

### Opus 1 Music

URL: [www.o1music.com](http://www.o1music.com)

New offering: Opus 1 Artist Series

Description: Opus 1 Artist Series is extensive with a multitude of cutting edge artists from all over the World. The series includes tracks covering many musical genres. The artists have been featured in national commercials, movie trailers, major motion pictures and network TV shows.

### Stephen Arnold Music

URL: [www.stephenarnoldmusic.com](http://www.stephenarnoldmusic.com)

New offering: H2U

Description: The Vault by Stephen Arnold Music, an online music library, recently added H2U to its alliance of artists. A Swiss and German company, H2U is comprised of three of the most successful, award-winning album artists and commercial ad composers in Europe.



## WARNING Fierce Competition, Tight Client Budgets, Tough Economic Climate... That's The Time To Advertise—That Time is Now!

**Your Clients have a strong emotional connection with SHOOT, making the environment conducive to your message. Advertise to raise awareness of your company, its talent, services or products—and—take a bite out of your competition!**

**In addition to the latest NEWS and best NEW WORK, here's what's coming up...**

<p style="text-align: center; color: #0070C0;"><b>NOVEMBER 21 ISSUE</b></p> <p style="text-align: center; color: #0070C0;"><b>AD AGENCY CREATIVES</b></p> <p style="text-align: center; color: #0070C0;"><b>EDITING &amp; POSTPRODUCTION</b> The Impact of Technology and Evolving Business On Creative Roles/Business Models</p> <p style="text-align: center; color: #0070C0;"><b>STOCK FOOTAGE</b></p> <p style="text-align: center; color: #0070C0;"><b>Australia &amp; New Zealand</b> Deadline: November 11</p>	<p style="text-align: center; color: #0070C0;"><b>DECEMBER 5 ISSUE</b></p> <p style="text-align: center; color: #0070C0;"><b>ADVERTISING AGENCY OF THE YEAR</b> (based on creative, business &amp; strategic acumen spanning traditional TV and nontraditional ad forms)</p> <p style="text-align: center; color: #0070C0;">Plus...</p> <p style="text-align: center; color: #0070C0;"><b>INTERACTIVE AGENCY OF THE YEAR</b> <b>CREATIVE MARKETER OF THE YEAR</b></p> <p style="text-align: center; color: #0070C0;"><b>AFCI CINEPOSIUM WRAP UP</b> Deadline: November 24</p>	<p style="text-align: center; color: #0070C0;"><b>DECEMBER 19 "YEAR END" ISSUE</b></p> <p style="text-align: center; color: #0070C0;"><b>2008 IN PERSPECTIVE</b></p> <p style="text-align: center; color: #0070C0;"><b>Agency, Production &amp; Post execs reflect on what developments had the greatest impact this year while carrying implications for '09 &amp; beyond</b></p> <p style="text-align: center; color: #0070C0;"><b>HOT LOCATIONS</b> Deadline: December 8</p>
---	---	---

Reserve Ad Space Today:

East/Midwest/Canada/  
Latin America  
203.227.1699 ext. 15  
[ralvarado@shootonline.com](mailto:ralvarado@shootonline.com)

West Coast / International  
323.960.8035 ext. 6685  
[mriley@shootonline.com](mailto:mriley@shootonline.com)

Classified / Recruitment  
203.227.1999 ext. 12  
[classified@shootonline.com](mailto:classified@shootonline.com)

Publisher  
203.227.1999 ext. 13  
[rgriefer@shootonline.com](mailto:rgriefer@shootonline.com)

SHOOT

LOS ANGELES

NEW YORK

TORONTO

YOU'RE READY TO START YOUR NEXT FILM.

WE'RE HERE TO HELP YOU  
FROM SCRIPT TO SCREEN.

- Budgeting and scheduling tools
- Crew and talent payroll processing
- Residual payroll
- Tax incentive consulting
- Production and post-production accounting
- Production safety management
- Production software and supplies

Whether it's through our accurate and timely payroll service, expertise in managing your production risks, or innovation in production software development, we help filmmakers save money and time. That's why some of the industry's top names, as well as small independent producers, have looked to Media Services for the past thirty years.



**MEDIA  
SERVICES**  
ENTERTAINMENT ACCOUNTING, PAYROLL & SOFTWARE

[www.Media-Services.com](http://www.Media-Services.com)

800 . 333 . 7518

[www.ShowbizSoftware.com](http://www.ShowbizSoftware.com)

800 . 5 . Showbiz



**SHOWBIZ  
SOFTWARE**  
THE ENTERTAINMENT PRODUCTION RESOURCE  
A DIVISION OF MEDIA SERVICES



## News

### street talk

Finger Music is opening a New York office to complement its ongoing operations in Los Angeles and London. Creative director/owner Dave Hodge, who recently scored a Microsoft spot for Crispin Porter + Bogusky out of the Manhattan studio, will be splitting his time between both coasts to oversee the launch. He will be joined initially by managing director/partner John Murrell....New York-based brand entertainment shop Campfire has brought on Sean Ganaan as a creative director, working under Campfire exec creative director/co-founder Mike Monello (of *Blair Witch* fame). Ganaan most recently spent over a year at Anomaly as its digital creative director, and before that served in the same capacity at Saatchi Sydney. Ganaan will be focusing mainly on Campfire's ongoing work with Verizon FIOS on its MyHome2.0 campaign which is now entering its second year ([www.2pointhome.com](http://www.2pointhome.com)). He will also work on new and incoming creative initiatives.... Argentine producer Jorge di Benedetto, previously a founding partner/executive producer at Peluca Films, and American director David Preizler have opened production services company Nube Pictures in Buenos Aires. The new venture just wrapped projects for Dektor Film Group via Ogilvy Chicago and Savant Film out of Euro RSCG....Editor Nicolas Stampe has joined Cut+Run, which maintains shops in the U.S. and U.K.... Jason Pasch has come aboard SmithGifford, a Falls Church, Va.-based ad agency, as new media designer. He will be responsible for web, Flash and blog design and other online production, and will work directly with Matt Smith and his partner Bruce Gifford. Pasch had been a web designer with EFX Media, Arlington, Va., and prior to that lead web designer at R+B Design Firm in Gathersburg, Md....

### rep report

Chelsea, the bicoastal production company headed by partners Allison Amon and Lisa Mehling, has signed L.A.-based indie rep Ezra Burke for representation on the West Coast.... Maria V. Elgar of indie Hardtribe Creative Representation has added N.Y. edit house the now corporation to its roster for representation on the West Coast.... San Francisco production company Rehab has entered into its first representation agreement for commercials, web virals and branded content work, securing Annie Bossingham of Boss Talent to handle the West Coast and Midwest.... Cinematographer Karl Walter Lindenlaub has joined The Skouras Agency, Santa Monica for exclusive representation.... Partos Company, Santa Monica, has signed production designer Paul Austerberry for worldwide commercial and music video representation. Another recent Partos signing is cinematographer Chris Mably. Both Mably and Austerberry are repped by president/agent Walter Partos and agent Martijn Hostetler.... Production agent Stacey Karp, formerly of The Mack Agency, has joined Endeavor, Beverly Hills, as a commercial production agent....

### bulletin board

- > November 10/London, UK: London Intl Advertising Awards. [www.liaawards.com](http://www.liaawards.com)
- > November 13/Richmond, VA: AICP Show. [terry.stroud@lobe.com](mailto:terry.stroud@lobe.com)
- > November 14/Los Angeles: SHOOT presents: "Music for Commercials & Beyond" panel at THR/Billboard Film & TV Music Conf. [www.billboardevents.com](http://www.billboardevents.com)
- > November 18/Dallas, Texas: AICP Show. [michelle@sugarfilmproduction.com](mailto:michelle@sugarfilmproduction.com)
- > November 19-23/Wellington, New Zealand: AFCI Cineposium. [www.afci.org](http://www.afci.org)
- > Nov. 20/Chicago: AICP Show. [chill@d-kitchen.com](mailto:chill@d-kitchen.com)

# Director Eric Noren Signs With Rehab For Commercials, Shorts

SAN FRANCISCO—Rehab, a creative development and production company headed by executive producer Nathan Brown, has signed director Eric Noren for web virals, branded content shorts and TV commercial assignments. Noren joins Rehab from Teak Motion Visuals, a San Francisco-based production and post house.

Noren has extensive credits collaborating with some of the best pro skateboarders in the business, including Jason Lee, better known as the star of NBC's *My Name is Earl*. Noren's totally offbeat skateboard shorts and commercials for Lee's Stereo Sound Agency and for Krux, a maker of skateboard trucks, are comedic romps of kitsch and grunge mixed with a dose of underground style.

While he made his name in skateboard videos, Noren has quietly been building a reel of commercials and web shorts for brands. His most notable work in this arena is a series of skateboarding web shorts produced for adidas and Juice Design, a San Francisco boutique that handles the category for the brand. He's also shot for Bay Area agencies such as Goodby, Silverstein & Partners, Butler Shine +Stern and Venables Bell & Partners.

Noren studied film and digital media at the University of California at

Santa Cruz, and being an avid boarder himself, he started making short films and videos for his skateboarder friends. It was through this that he got a job at NHS, Inc., maker of a variety of skateboarding related products, including the Krux brand.

Noren's early TV commercials for Krux are inspired bits of boarder lunacy. Shot on 16mm film, they have a handmade, underground feel reminiscent of classic '60s and '70s experimental films. This work caught on with the skateboard community, lead-

ing to associations with guys like Lee and other pros, as well as with Juice Design creative director Matt Irving.

Noren was attracted to Rehab due largely to the company's ability to cross over seamlessly between pitching and producing its own content for

entertainment outlets and brands, and producing scripted and non-scripted work for agencies and marketers.

The director is just back from a trip to Japan with Irving, where they collaborated on another set of skateboard videos for adidas.

## Pfister At Spot Helm

*Continued from page 4*

to stretch myself. She works with feature filmmakers, helping them get the right commercialmaking opportunities and thankfully she's been able to help do the same for me."

In recent years, Pfister has had occasion to helm some projects via Independent Media, including a two-minute-plus web film, *The Creed*, for Harley Davidson via Carmichael Lynch in 2006.

Indeed Pfister has taken on directing gigs in between his shooting feature projects and commercials. But this last stretch after wrapping the lensing of *The Dark Knight* marked his most prolific as a spot director, interspersed with a smattering of DP ad assignments, including an Army National Guard cinema spot, "Warrior," which he shot for director James Mangold (*Walk The Line*, *3:10 To Yuma*) of Aero Film, Santa Monica. Pfister continues to shoot select commercials for other directors with whom he has longstanding relationships such as Mangold, Rupert Sanders and Craig Gillespie. But Pfister said his focus now is very much on directing.

the SHOOT publicity wire

www.SHOOTonline.com/go/publicitywire

One of a kind. Worldwide.

A **Powerful Tool** for PR, Marketing Pro's, and Entrepreneurs for Communicating to a Hard-to-reach Vertical Market Comprised of Customers, Prospects, and Influential Industry Decision-makers and Industry Journalists while Focusing on Ease of Use, Flexibility, Speed of Delivery, Audience Coverage, Archiving, and Cost-effectiveness as the **Key Benefits**.

The Publicity Release Distribution Service for the **Advertising, Online Video, Filmmaking** and **Television** Production and Postproduction Industries.

A Targeted Real-time News and Information Release Distribution Service. Targets Delivery of Publicity Releases to Critical Vertical Market While Establishing Your Release in Vital Industry **"Database of Record"**

The Publicity Wire Offers Digital **RSS Feeds**, Opt-in Distribution, In-site Promo, Archiving & Indexing, Search Engine Optimization (**SEO**) to Increase the Visibility of Your News, Boost Your Search Engine Rank and **Drive Traffic To Your Web Site**.

The Publicity Wire Delivers **Direct Access to a Global Marketplace** in North America, South America, Europe, Eastern Europe, Africa, Asia, Australia, and the Middle East and The Far East.

Copyright 2008 DCA Business Media LLC. All rights reserved.

### What To Expect From The Publicity Wire

- > Price per release of just \$49.95 includes: No hidden fees; No base word limit; No membership fees; Web photo/logo & Hyperlinks; Article html text and email, and print versions of releases included
- > Choose date/time your release goes live; Editor "Quick Review" of text and graphics; "Smart Links" to drive web traffic to your site or page to play video included.
- > High visibility via headline placement on SHOOTonline.com homepage and SHOOT >e.dition; Global Distribution via digital RSS feed, guaranteed publication of release head/abstract/graphic in opt-in **Brand New[s]** (now over 7,000 opt-in subscribers powered by shootonline.com), Search Engine Placement & Optimization (SEO). All releases are fully accessible to all SHOOTonline visitors (38,000 uniques per month avg\*) from a highly visible landing page within SHOOTonline.com. The Publicity Wire archives are searchable and accessible for 2 years to all users of SHOOTonline.com. Releases are organized by category, date, and fully key word searchable.

### Who gets your Publicity News?

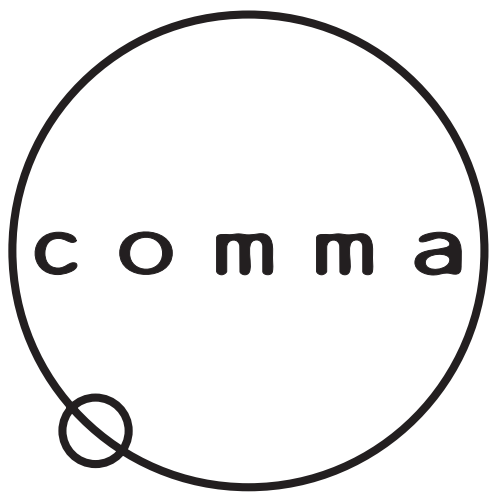
Everyday the list grows of Producers, Directors, Editors, Creatives, and Management Decision-makers and others at the motion picture companies, ad agencies, networks, TV stations, movie studios, and websites you want to reach.

### Judge us by the company[s] we keep

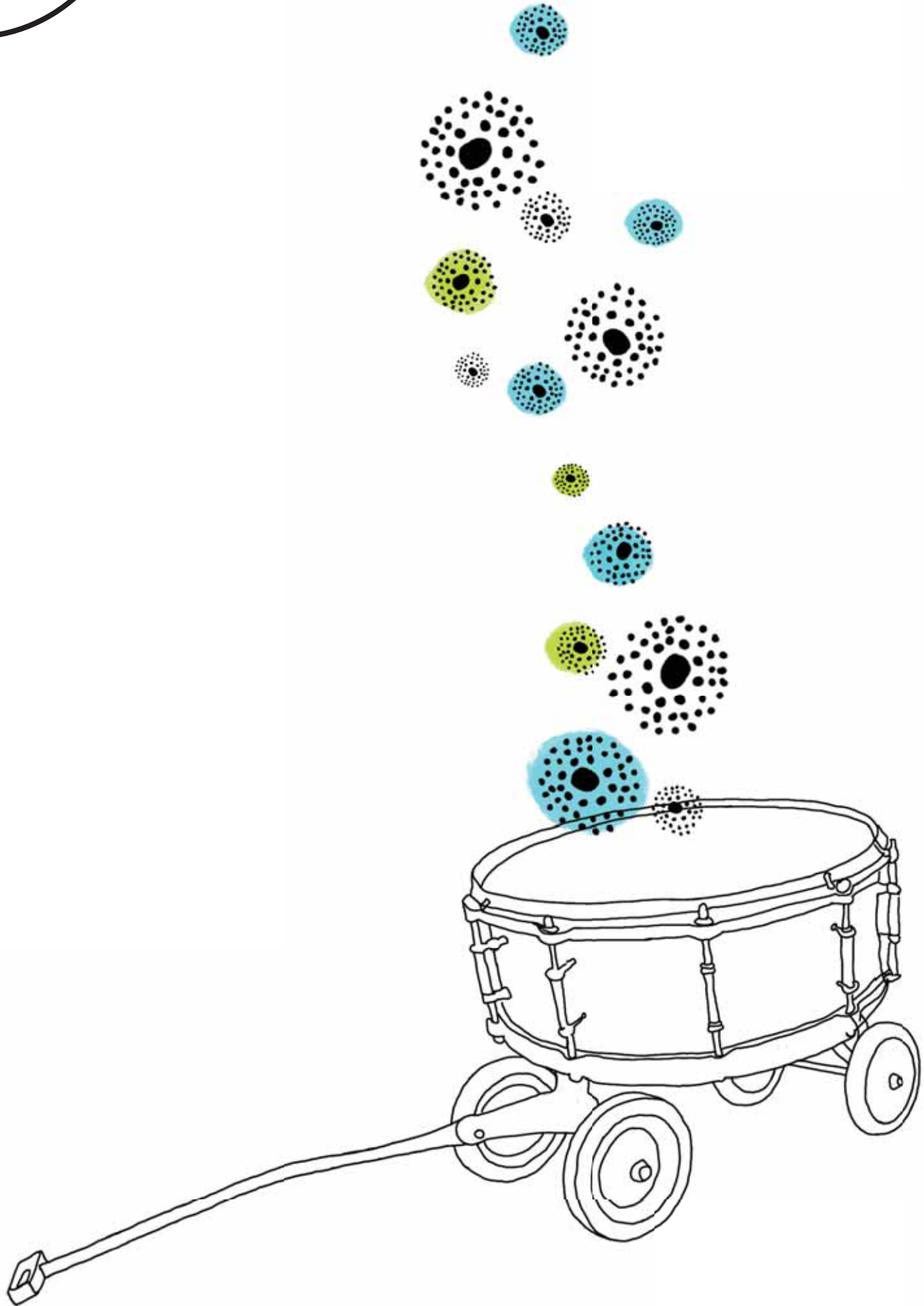
To view the rapidly growing list of the companies who get SHOOT Publicity Wire Publicity Releases **Guaranteed...** Go online to [www.shootonline.com/go/publicitywire](http://www.shootonline.com/go/publicitywire)

\*Source: Google Analytics First Half 2008

The SHOOT Publicity Wire is powered by shootonline.com. SHOOT and shootonline are registered trademarks of DCA Business Media LLC.



New studio open in Santa Monica



320 W. Ohio # 400 Chicago, IL 60654  
Executive Producer : Bonny Dolan  
312.642.5117

Midwest Sales : Becca Scampini  
312.642.5117

[www.commamusic.com](http://www.commamusic.com)

1669 19th Street Santa Monica, CA 90404  
Executive Producer : Vicki Ordeshook  
310.451.5117

West Coast Sales : Tommy Romersa  
310.291.2070